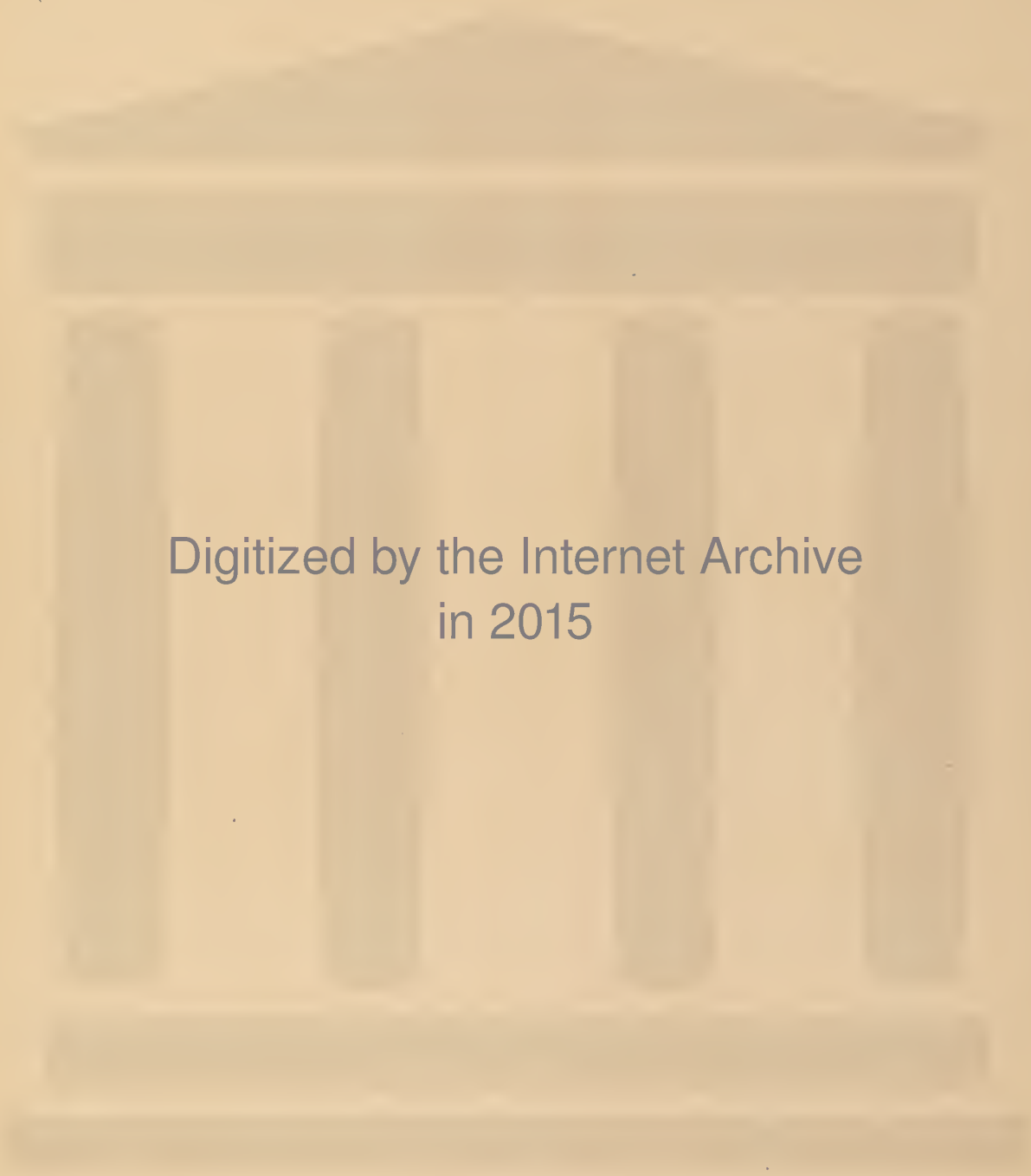

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SEPTEMBER 1, 1923

Motion Picture News

Reg. U. S. Patent Office

4 HODKINSON pictures that are making money for Exhibitors!

Grant Mitchell in "Radio Mania"

Glenn Hunter in "Youthful Cheaters"

Gene Stratton-Porter's "Michael O'Halloran"

Thomas Dixon's "The Mark of the Beast"

VOL. XXVIII No. 9 Entered as Second Class Matter, October 15, 1915, at the Post Office at New York, N. Y., under the Act of March 3, 1879 PRICE, 20 CENTS

Published Weekly—$3.00 a year

Los Angeles — 729 Seventh Avenue, New York — Chicago

PLAYING TOGETHER

ANYONE could assemble the same number of men that comprise Sousa's band. The same music and the same instruments would be available. But few band leaders could, or ever have, attained the public popularity or artistic eminence of John Phillip Sousa. It isn't the individuals or the instruments that make Sousa's band great. It's the way they play together.

It's the same in motion pictures. The greatest story ever written can be spoiled by poor direction. The greatest director in the industry is helpless without a competent cast, adequate technical help, and proper cinematography. The most artistic photography can be ruined in the laboratory.

Those whose combined efforts make a motion picture must "play together." The laboratory must work with director and cinematographer all the way and express THEIR ideas, photographically, in negative and prints. Upon this foundation has been built the success of STANDARD FILM LABORATORIES. Producers and exhibitors find their best photographic insurance in the excellence of STANDARD SERVICE and STANDARD PRINTS.

Standard Film Laboratories

John M. Nickolaus *S. M. Tompkins*

Seward and Romaine Streets

Holly 4366

Hollywood, California



Service Standard Standard Prints

Paramount Pictures

RELEASED AFTER NOVEMBER 1ST, 1923

HIS CHILDREN'S CHILDREN	A Sam Wood production with Bebe Daniels, Dorothy Mackaill, James Rennie, George Fawcett, Mary Eaton, Warner Oland, Hale Hamilton and others.	*See page 13*
THE LIGHT THAT FAILED	By Rudyard Kipling. A George Melford production with Jacqueline Logan, Percy Marmont, Sigrid Holmquist and David Torrence.	*See page 16*
THE SPANISH DANCER	Starring Pola Negri. A Herbert Brenon production, with Antonio Moreno, supported by Wallace Beery, Kathlyn Williams, Gareth Hughes, Adolphe Menjou and Robert Agnew.	*See page 9*
STEPHEN STEPS OUT	Starring Douglas Fairbanks, Jr., with Theodore Roberts, supported by Noah Beery, Harry Myers, Forrest Robinson.	*See page 8*
THE CALL OF THE CANYON	A Zane Grey production, with Richard Dix and Lois Wilson. Supported by Noah Beery, Robert Agnew, Ricardo Cortez and Alma Bennett.	*See page 24*
SPEEJACKS	A motion picture record of A. Y. Gowen's famous voyage around the world in a 98-foot motor boat.	*See page 17*
WEST OF THE WATER TOWER	Starring Glenn Hunter, with Ernest Torrence and May McAvoy. Supported by George Fawcett and Zasu Pitts.	*See page 6*
WILD BILL HICKOK	Starring William S. Hart, supported by Ethel Grey Terry and featuring Bill Hart's Pinto Pony.	*See page 15*
BIG BROTHER	By Rex Beach. A Sam Wood production, with Tom Moore and a distinctive cast.	*See page 11*
FLAMING BARRIERS	A George Melford production, with Jacqueline Logan, Antonio Moreno, Theodore Roberts, Walter Hiers, Sigrid Holmquist.	*See page 18*
THE HUMMING BIRD	Starring Gloria Swanson. An Allan Dwan production.	*See page 7*
THERE'S A FORTUNE IN IT	A James Cruze production, with Agnes Ayres, Edward Horton, Bebe Daniels, supported by Wallace Beery, Louise Dresser and a distinctive James Cruze cast. From the play by William de Mille.	*See page 20*
EVERY DAY LOVE	A William de Mille production, with Jack Holt and Nita Naldi. Supported by Theodore Kosloff and Robert Edeson. From the novel "Rita Coventry."	*See page 12*
THE HERITAGE OF THE DESERT	A Zane Grey production, with Lois Wilson, Rod LaRoque, Noah Beery. Directed by Irvin Willatt.	*See page 23*
PIED PIPER MALONE	Starring Thomas Meighan. By Booth Tarkington. Directed by Alfred E. Green.	*See page 10*
MY MAN	Starring Pola Negri. A Herbert Brenon production. Supported by Charles de Roche.	*See page 22*
WHEN KNIGHTS WERE BOLD	Starring Glenn Hunter. By Charles Marlow. Edited and titled by Ralph Spence.	*See page 21*
TRIUMPH	Cecil B. De Mille's production, with Leatrice Joy and Rod La Roque, from the Saturday Evening Post story by May Edginton.	*See page 14*
THE STRANGER	A Joseph Henabery production with Richard Dix, Leatrice Joy, and Lewis Stone.	*See page 19*
ARGENTINE LOVE	Starring Gloria Swanson. By Vicente Blasco Ibanez. An Allan Dwan production.	*See page 25*
NORTH OF 36	James Cruze's production, with Jack Holt, Ernest Torrence and Lila Lee. By Emerson Hough.	*See page 27*

RELEASED IN AUGUST, SEPTEMBER, OCTOBER, 1923

THE PURPLE HIGHWAY	With Madge Kennedy, Pedro de Cordoba, Monte Blue.	*See page 29*
HOLLYWOOD	James Cruze's production with 22 *real* stars, 56 celebrities.	*See page 30*
SALOMY JANE	A George Melford production, with Jacqueline Logan, George Fawcett, and Maurice Flynn. By Bret Harte.	*See page 31*
LAWFUL LARCENY	An Allan Dwan production, with Hope Hampton, Nita Naldi, Lew Cody, Conrad Nagel.	*See page 32*
BLUEBEARD'S EIGHTH WIFE	Starring Gloria Swanson. A Sam Wood production.	*See page 33*
THE SILENT PARTNER	With Leatrice Joy, Owen Moore, Robert Edeson.	*See page 34*
TO THE LAST MAN	Zane Grey's production, with Richard Dix, Lois Wilson. Supported by Noah Beery, Frank Campeau and Robert Edeson.	*See page 35*
THE CHEAT	Starring Pola Negri, with Jack Holt. Supported by Charles de Roche. A George Fitzmaurice production.	*See page 36*
RUGGLES OF RED GAP	James Cruze's production, with Edward Horton, Ernest Torrence, Lois Wilson, Fritzi Ridgeway.	*See page 37*
THE MARRIAGE MAKER	William de Mille's production, with Agnes Ayres, Jack Holt. Supported by Charles de Roche, Mary Astor and Robert Agnew.	*See page 38*
ZAZA	Starring Gloria Swanson in an Allan Dwan production.	*See page 39*
WOMAN-PROOF	Starring Thomas Meighan. By George Ade.	*See page 40*

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WHERE WE LEAVE THE OLD ROAD

ON the following pages you will find the productions to be released by Paramount for the first seven months of the new season, beginning August 1st, 1923.

Each picture carries the complete cast, director, detail of production, etc. We firmly believe that in quality and drawing power, these productions will more than meet our expectations.

Pages could be written outlining our opinion of their value to the exhibitor, but just as they will prove on demonstration, we feel, to be greater in quality than any previous productions released by this organization, so do we feel that in justice not only to the product but to the exhibitor, these pictures should be accompanied by a plan which will really and actually demonstrate their true value before the exhibitor is asked to sign a contract.

The time has gone by in this industry when there can be any compromise between the good picture and the bad. The time has gone by when exhibitors can be asked to or should buy on a plan that no longer fits the needs of today.

However, by the same reasoning, every fair-minded exhibitor should be interested in protecting product that has demonstrated its real value at the box-office and it should be the exhibitor's interest, as well as the producer's, to see that such product receives not less than it is worth. Good pictures must bring their just reward if good pictures are still to be made.

Exhibitors throughout the country are in a great state of worry over the quotations received this year for motion pictures which have not yet demonstrated their value to the public. Under the circumstances the prices quoted do present a real problem to the buyer. However, in an effort to protect himself against over-paying for bad pictures the exhibitor is unconsciously working a hardship on the production of real box-office merit.

In certain parts of the country, buying combinations are being formed, under one pretense or another, in order to force down prices. Destructive forces are being set at work which can, in the end, do nothing but add further complications to an already difficult situation without solving the question of what good pictures are really worth.

The present-day demand by the public for better pictures has resulted in a better grade of productions at a higher cost. But whether the pictures are truly better can only be proven through the box-office. And for those pictures that are so proven, there is unquestionably a higher box-office value. If that greater value is demonstrated, higher production costs are justified and must reap their just reward for the producer.

Too many exhibitors today are buying without faith in the pictures. No production, regardless of merit, can deliver its best at the box-office when backed up by an uncertain exhibitor mind. No picture can receive justice at the hands of an exhibitor unless his mind is at ease as to its quality. In no other way can he approach the task of putting over each picture with the degree of confidence that is necessary for a proper result.

Just to screen pictures in advance of selling is not quite sufficient. Actual demonstration of box-office power must be made, demonstrations of a character that will form a real and safe basis on which exhibitors can buy with confidence, in any community.

To sell after screening, is but half a step forward. Paramount now proposes to take the full step.

We throw to the four winds every other policy than that of standing on our quality 100% and rising or falling unqualifiedly on the results of our pictures at the box-office as evidenced by their appeal to the public.

To meet what Paramount considers a vital necessity in the business today, and beginning with the productions announced for release after November 1st, every branch and district manager of this organization has been instructed not to negotiate any contract with any exhibitor until after that exhibitor knows what he is buying. No exhibitor will be asked to sign a contract for future Paramount Pictures until he has witnessed an actual demonstration of their box-office value.

With this as our policy, with firm faith in our industry, in our organization, and in the certainty that the public will support good pictures, we announce the following definite sales plan, affecting productions announced for release after November 1st, 1923:

Paramount will establish in the United States an adequate number of exhibition zones.

The best theatres in each zone will be chosen for the pre-release demonstrations.

Each key-center chosen will be with the thought that its result will be a fair criterion for the surrounding territory. You will not be asked to accept a Broadway showing alone as a basis of value.

Back of these demonstration theatres will be placed the best exploitation force in existence, plus the advertising cooperation of Paramount in providing an adequate but not unnatural campaign.

You are invited to watch these runs closely and do your buying accordingly, *but not before you know.*

After we have made the demonstration, and only then, are we ready to negotiate with each exhibitor.

We shall not expect for any picture more than it is worth. But after we have demonstrated it, neither shall we expect the exhibitor to try to buy it for less than its true value to him.

We feel that our productions will measure up to the public demand, and we believe that after we have proved this to be true, we will have demonstrated the real value of the pictures and fair prices may then be established in accordance with the actual drawing power of the pictures.

We ask you to watch for the coming announcement of the demonstration zones and the list of theatres in which our productions will be proven out for you.

We believe that in adopting this policy of selling pictures on their demonstrated merit only, we are going to make it more possible for good pictures to succeed and less possible for bad pictures to be made.

And we pledge the seasoned and experienced efforts of every part of our organization to create, in the future as we have in the past, those productions which will be worthy of the patronage of exhibitor and public alike.

FAMOUS PLAYERS-LASKY CORPORATION.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

Some of the Stars and

PARAMOUNT'S SEASON

HERE are a few of the great artists represented in Paramount's new season of pictures. Their names are by-words in the realm of entertainment, their popularity is enormous, and their artistry of the very finest. More than big names—these are big personalities—the biggest on the screen today.


THOMAS MEIGHAN


POLA NEGRI


AGNES AYRES


JACK HOLT


LEATRICE JOY


LOIS WILSON


RICHARD DIX


ALMA BENNETT


RICARDO CORTEZ


ERNEST TORRENCE


MARY ASTOR


ROD LA ROQUE


ADOLPHE MENJOU


NOAH BEERY


GEORGE FAWCETT

Artists appearing in

NEW PICTURES 1923-24

PARAMOUNT artists are independent of the financial worries of motion-picture distribution. They know their work will reach the broadest circulation in the shortest possible time, and meet the quick acclaim that is due it. And this is why their art reaches its highest fulfillment in Paramount.





GLENN HUNTER



ERNEST TORRENCE



MAY McAVOY



GEORGE FAWCETT

WEST OF THE WATER TOWER

Meantime the hay wagon was jogging slowly into the country. At first Guy kept going over and over the scene. What a fool his father had made of himself, he thought. How much better Mr. Chew had conducted himself. And then the next moment Guy had to admit his father's strength, his power. The hay wagon had moved off in silence, but after a time they began to talk. Soon the incident began to develop humorous aspects. At last the party had regained its spirits. Guy now looked at Bee; she was curled up in the hay, a straw hat dangling on the back of her head. How strange and far away she seemed! Was this the person he had held in his arms? who had so passionately kissed his eyes? whose voice over the telephone could make him quiver? the person into whose ears he had whispered such profound thoughts? Was it all a dream? Was this the person he was to grow old with? Why did she seem so aloof? He must touch her. Or should he? If he only dared put his hand on her openly, as Harlan treated girls. He worked his hand under the hay until it was able to touch her. His heart was beating fast, and he assured. She raised her eyes and studied his face soberly. wagon jolted and rattled and jogged on. Something began stirring another world. Something began stirring in him, carrying him out of his ould cause if he wished. sitting with his feet dangling tell him something ashamed of

GLENN HUNTER

IN

"WEST OF THE WATER TOWER"

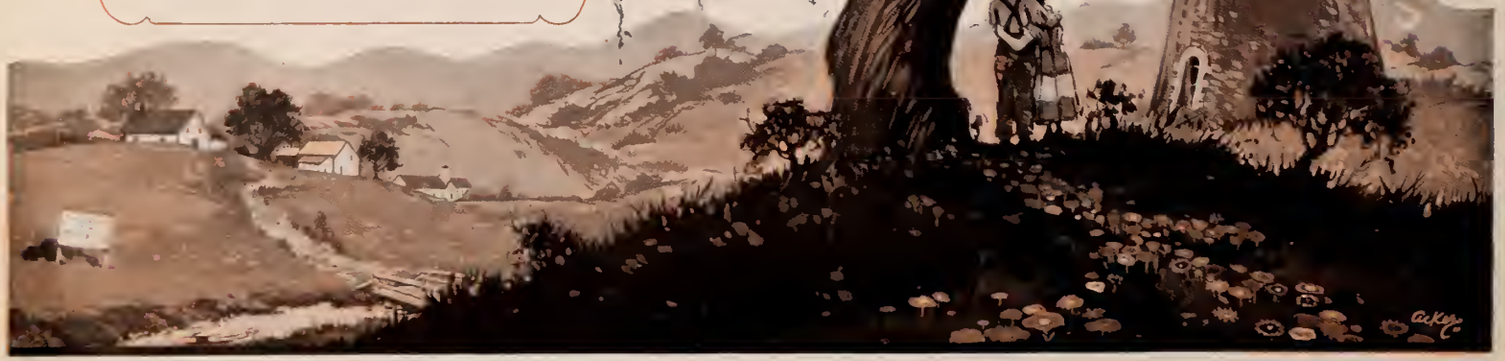
WITH

ERNEST TORRENCE, MAY McAVOY

SUPPORTED BY

GEORGE FAWCETT, ZASU PITTS

THE star of "Merton of the Movies" in the best-selling novel of the season. And what a cast! Big, vital, the most important production of its type ever offered to the screen.



A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

DIRECTED BY ROLLIN STURGEON
ADAPTED BY DORIS SCHROEDER
FROM THE NOVEL BY HOMER CROY
PRESENTED BY ADOLPH ZUKOR

GLORIA SWANSON



in "The HUMMING BIRD"

An **ALLAN DWAN** *production*

PRESENTED BY ADOLPH ZUKOR

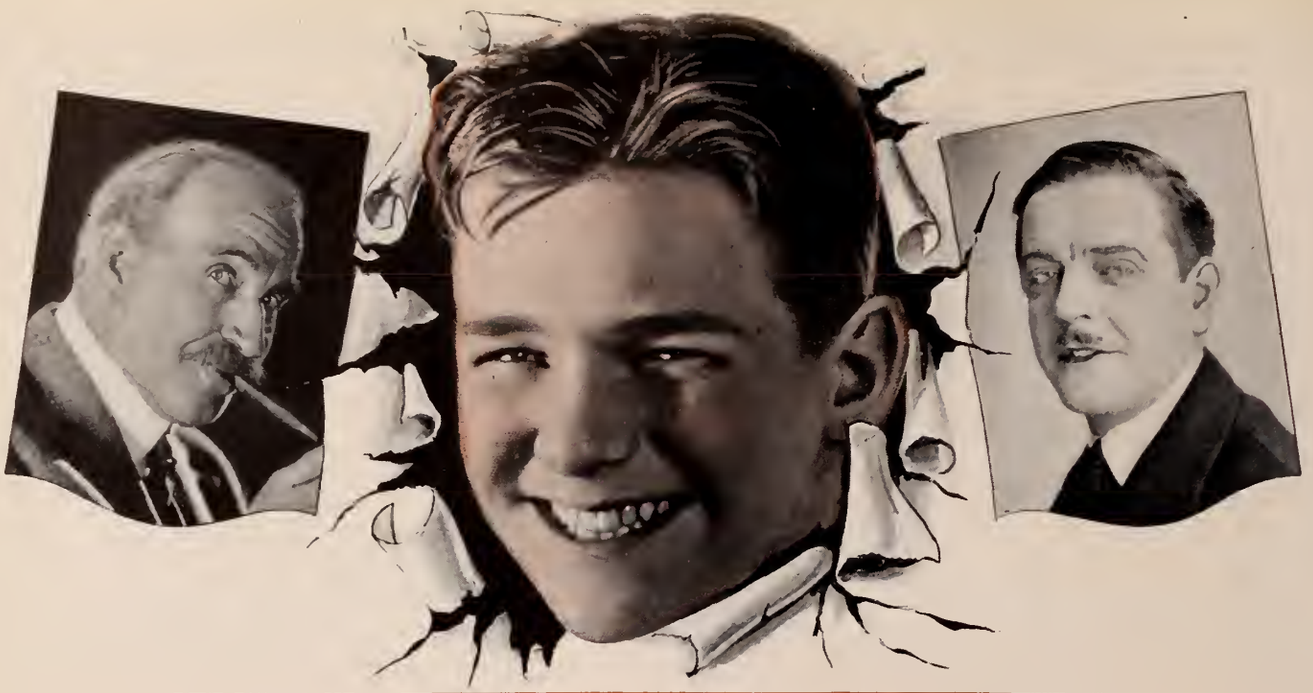
AFTER "Zaza," a box-office knockout, they'll cry for more of Gloria Swanson in French vixen roles. Play "The Humming Bird" and reap the harvest.

A love-melodrama of Paris underworld and New York smart society. Presenting the new Gloria Swanson gorgeously gowned and showing real genius as a fiery, emotional actress. Filmed by the producer of "Zaza" on the same lavish scale.

From the play by Maude Fulton
Screen play by Julian Johnson

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION



DOUGLAS FAIRBANKS JR.

in

"Stephen Steps Out"



PRESENTED BY JESSE L. LASKY & WILLIAM ELLIOTT

With THEODORE ROBERTS

Supported by NOAH BEERY, HARRY MYERS, FORREST ROBINSON, JAMES BARLOW

IF there is one picture for which there is an audience ready-made, it is this one.

You can't look at young Douglas Fairbanks, Jr. five minutes in person or on the screen without falling for him. He is the clean, healthy, breezy all-boy, AMERICAN BOY! The screen catches and radiates this lad's wonderful personality. He is a good actor. His smile is natural and winning—and in "Stephen Steps Out," he smiles a lot even as he grits his teeth to "go get 'em."

The picture has everything—thrills, comedy, the joyous exhuberance of American youth, and at the bottom, a sound theme and moral.

And with such a cast, it is set for a big success!

From the story by Richard Harding Davis

Directed by Joseph Henabery *Scenario by Edfrid Bingham*

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION





JESSE L. LASKY *writes:*

I JUST finished looking at a dozen reels of 'The Spanish Dancer,' which looks as big in production as 'The Four Horsemen' and 'Robin Hood.' We have produced a super-special that will make motion picture history.

"Pola Negri is a revelation; Antonio Moreno is the most gallant, romantic, lovable figure as 'Don Cesar' that I have ever seen upon the screen. You can imagine Wallace Beery as the king. The story is tremendously dramatic, with wonderful comedy relief and brilliancy, romance and beauty in every scene. "Here is one of the masterpieces of the screen."

Written for the screen by June Mathis and Beulah Marie Dix from the play "Don Cesar de Bazan" by Adolphe D'Ennery and P. S. P. Dumanoir.

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION



JESSE L. LASKY PRESENTS

Pola Negri

IN A

HERBERT BRENON PRODUCTION

"The Spanish Dancer"

with

ANTONIO MORENO

Supported by

WALLACE BEERY
KATHLYN WILLIAMS
GARETH HUGHES
ADOLPH MENJOU
ROBERT AGNEW





JESSE L. LASKY PRESENTS

THOMAS MEIGHAN

IN

"Pied Piper Malone"

A Paramount Picture





By Booth Tarkington

THE most popular of all American authors has at last written an *original story for the screen*—"Pied Piper Malone." Thomas Meighan, Alfred E. Green, and Tom Geraghty (star, director and adaptor of "Back Home and Broke") are now filming it with the personal assistance of Mr. Tarkington. It's a splendid American comedy-romance centering around Meighan, some kiddies, a girl, and a brand-new screen idea. Mr. Meighan will be supported by George Fawcett and a typical Meighan cast.

Adapted by Tom Geraghty

Directed by ALFRED E. GREEN

FAMOUS PLAYERS-LASKY CORPORATION

"BIG BROTHER"

by REX BEACH

A Sam Wood Production

Adapted for the Screen by Monte Katterjohn

Presented by Adolph Zukor

ONE of the biggest stories ever written by any author is running right now in Hearst's Magazine—"Big Brother" by Rex Beach. Read one paragraph of this story and you can't stop. You're simply held spellbound by its breathless action, its great theme. For this story has something you find only in one in a thousand stories—a soul.

Rex Beach's novel, upon which he has spent more than two years of preparation in this, the prime of his career, tells a powerful, graphic and at the same time very realistic story of a gangster's inheritance—said inheritance being a little boy bequeathed him by his closest pal. The pal, shot in a feud, had time to say little before he died, but that little concerned the small boy. "He's all alone, now," gasped the dying Ben Murray. "Promise to bring him up decent, Jimmy, —promise." And in Jimmy Donovan's herculean endeavor to bring little Midge Murray "up decent" lies the heart of the whole "Big Brother" scheme. It's a story of the real underworld as it has never been told, with more adventures than Nick Carter, more heart-appeal than "Humoresque." It's ideal for the screen.

The greatest successes have been scored in stories of regeneration,—"The Miracle Man," "Back Home and Broke,"—you could name a dozen. But no one ever had as big material as "Big Brother" to work with!

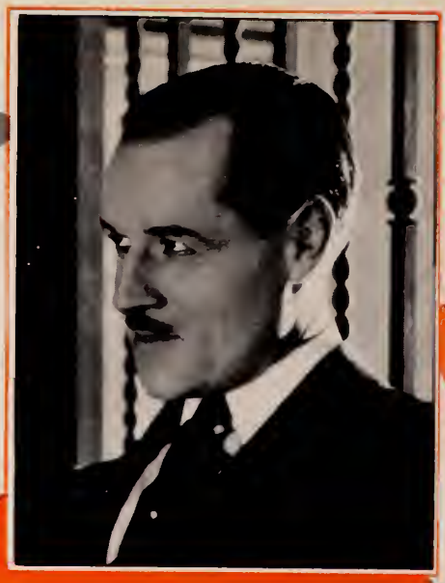
You've heard of the Big Brother Movement—the great organization of thousands of business men from clerks to millionaires, in every country in the world, of every sect, pledged to help protect and rear boys and youths in the slum sections of our great cities, especially those subjected to vicious influences, the children of the streets who don't otherwise get a chance.

A convention of the Big Brother movement was held in Washington. Rex Beach went. He had no intention of writing anything. But before he had been there long the great, unselfish purpose of this Movement gripped him. He received the inspiration for his greatest story; Greatest because he wrote it with his heart—"Big Brother."

Tom Moore will be cast in the role of Jimmy and a distinctive supporting cast of artists will be engaged to portray these splendid characterizations.

A Paramount Picture





ADOLPH ZUKOR PRESENTS A

William deMille

PRODUCTION

"EVERYDAY LOVE"

WITH

JACK HOLT AND NITA NALDI

Screen play by
CLARA BERANGER
From the novel "Rita Coventry"
JULIAN STREET

POPULAR when it ran in the Saturday Evening Post as a serial, a smashing success as a novel by Julian Street and stage play by Hubert Osborne, this love-drama is more vivid and throbbing than ever produced by the artistic talent of William de Mille.

It is the story of an honorable man torn between the allure of a fascinating opera singer and the love of a charming, refined girl. Who wins out and how, portrayed behind the doors of New York's best society, makes a picture with all the punch of "Nice People" and the comedy values of "Grumpy" and "Clarence."

In this picture, William de Mille appeals to the highbrows and masses alike.

Supporting cast headed by Theodore Kosloff and Robert Edeson

A Paramount Picture

FAMOUS PLAYERS LASKY CORPORATION

ADOLPH ZUKOR PRESENTS A
SAM WOOD
PRODUCTION

"HIS CHILDREN'S CHILDREN"

WITH
BEBE DANIELS
DOROTHY MACKAILL
JAMES RENNIE
GEORGE FAWCETT
MAHLON HAMILTON
HALE HAMILTON
MARY EATON
WARNER OLAND
JOHN DAVIDSON
LAWRENCE D'ORSAY

Adapted by MONTE KATTERJOHN
From the famous novel by ARTHUR TRAIN


MISS DANIELS


MISS MACKAILL


MR. FAWCETT


MR. RENNIE





PRODUCED from the novel which is sweeping the country today. Played by a cast second to none. Look at the list!

A true picture of New York society. A story of a family from the first generation to the third—of human happiness—of human weakness—of human strength. Its theme is as big to modern life as "The Covered Wagon" to the days of '49.

Sensational, melodramatic, lavishly mounted—but, above all, intensely interesting. One of the most important productions of the entire season.

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION


MISS EATON







Jesse L. Lasky *presents a*

Cecil B. DeMille

PRODUCTION

"Triumph"

HERE is the second "Manslaughter." A strictly modern love story adapted from the popular Saturday Evening Post serial. Produced with typical De Mille lavishness of gowns and settings but laying the chief emphasis upon the heart-struggles of a man and a girl of today.

The story is of a strong man ruined by too much money and a weak man regenerated through the loss of his fortune and the coming of love.

Leatrice Joy, who enjoys a tremendous following among the fans, is here given the greatest opportunity of her career. She was the heroine of "Manslaughter." Rod La Rocque is the hero, and the rest of the cast will be exclusively big names.

"Triumph" will be De Mille's greatest triumph!



with

Leatrice Joy

and

Rod LaRoque

adapted by Jeanie Macpherson, from the Saturday Evening Post story by May Edginton.



A Paramount Picture



WILLIAM S. HART

IN

"Wild Bill Hickok"

Supporting Cast headed by
ETHEL GREY TERRY
. . . Screen play by . . .
ALBERT SHELBY LEVINO
Directed by CLIFF SMITH
Presented by ADOLPH ZUKOR

A Paramount Picture
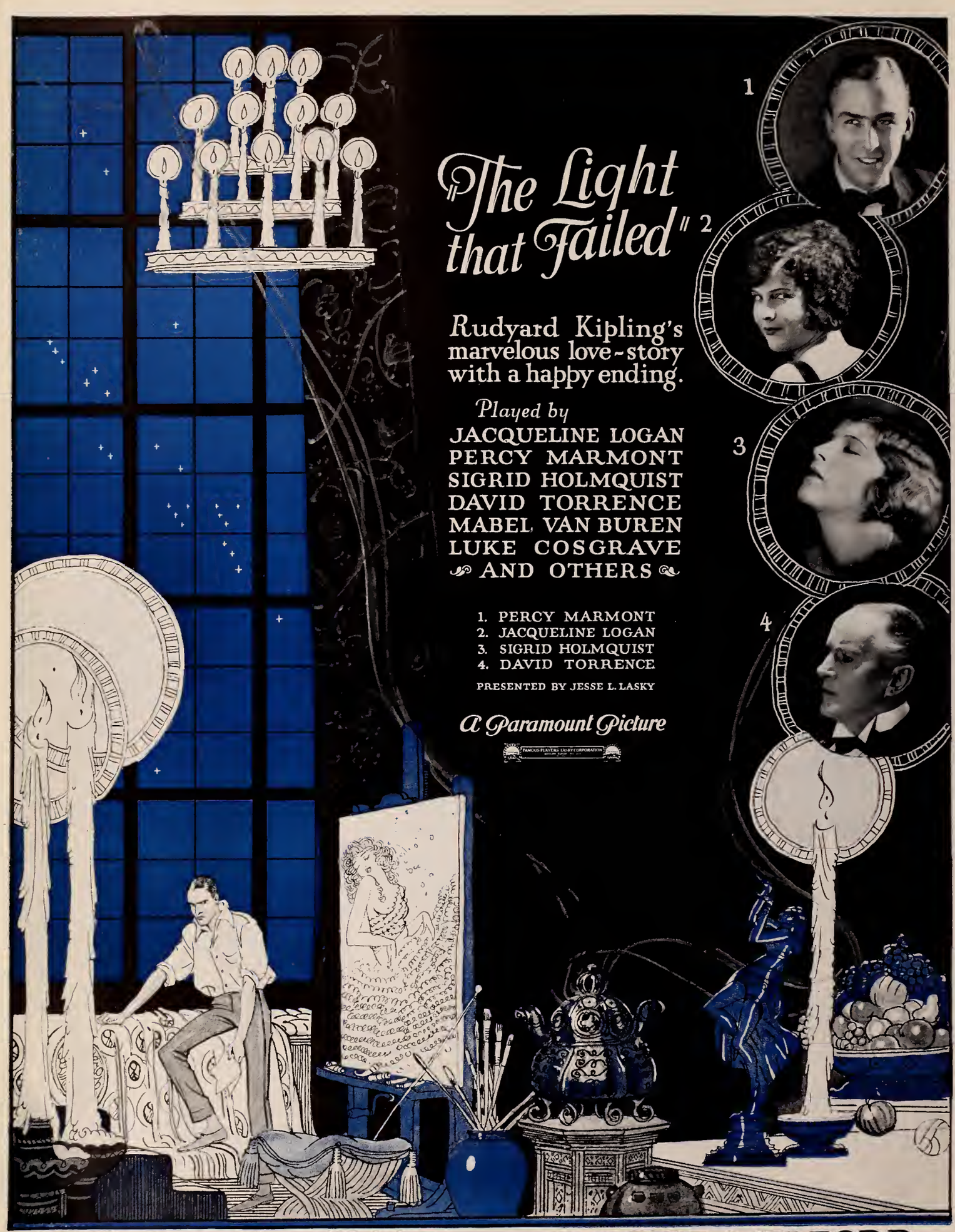
His Return to the Screen

in an original story by himself

and featuring the famous Pinto Pony.

It'll fill theatres everywhere.
His first picture in over two years.
The same virile two-gun Bill Hart in an elaborate new special story dealing with a fighting, riotous period of American history, more interesting than any novel ever written.
Real character, real action, a real star and a real knockout box-office attraction.

FAMOUS PLAYERS LASKY CORPORATION
ADOLPH ZUKOR President



Fiction's most beautiful love-story wonderfully portrayed.

A GEORGE MELFORD PRODUCTION



Around the World in the Speejacks

FACT is often many times stranger and more fascinating than fiction. Paramount proves it again with this amazing film record of the complete voyage around the world made by A. Y. Gowen, in a 98-foot motor boat.

Everybody has heard of the "Speejacks," and its epic-making feat. Front pages of newspapers all over the country carried the news of the start and successful finish of the voyage and the four times the "Speejacks" was reported lost at sea.

Here's the "Speejacks" alongside the "Leviathan." In this eggshell of a craft, Mr. Gowen, his pretty wife, and six picked college athletes braved hurricanes, tidal waves, starvation, cannibals, and dangers untold in every quarter of the globe. The ninth member of the party was Ira J. Ingraham, former head cameraman for Burton Holmes, who filmed this adventure picture extraordinary on the spot.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR President

It's a Paramount Picture


JESSE L. LASKY PRESENTS
GEORGE MELFORD'S
PRODUCTION OF
"FLAMING BARRIERS"
A Paramount Picture
What a cast!
What a story!
What a thrill!
What a picture!
AN embarrassment of riches. So much to advertise—so much to exploit—such genuine entertainment satisfaction, it will be yours to guarantee when you book "Flaming Barriers."
By Byron Morgan
Adapted by Jack Cunningham
WITH
JACQUELINE LOGAN
ANTONIO MORENO
THEODORE ROBERTS
WALTER HIERS
SIGRID HOLMQUIST
ANTONIO MORENO
JACQUELINE LOGAN
THEODORE ROBERTS
WALTER HIERS
SIGRID HOLMQUIST



JESSE L. LASKY PRESENTS

A JOSEPH HENABERY PRODUCTION

"The STRANGER"

WITH

RICHARD DIX, LEATRICE JOY, LEWIS STONE

Adapted by BERTRAM MILLHAUSER
from the story by JOHN GALSWORTHY

A Paramount Picture

JOHN GALSWORTHY is the most famous living English novelist. Every book he writes is a best seller. "The Stranger" is the first production he has ever allowed to go directly to the screen.

This story of love and regeneration is so sincere, so gripping that you'll wonder why nobody ever thought of this particular slant on life before. It is the supreme human document of the screen.

Leatrice Joy is the pathetic, beautiful, heroic girl. Dix is the man. Lewis Stone the brother, and Tully Marshall the down-and-outer.

FAMOUS PLAYERS-LASKY CORPORATION



AGNES AYRES



JAMES CRUZE



BEBE DANIELS

JESSE L. LASKY PRESENTS A

JAMES CRUZE

PRODUCTION

"There's a Fortune in It"

WITH

AGNES AYRES
EDWARD EVERETT HORTON
BEBE DANIELS

SUPPORTED BY

WALLACE BEERY, LOUISE DRESSER

AND A DISTINCTIVE JAMES CRUZE CAST

ADAPTED BY WALTER WOODS
FROM THE PLAY "AFTER FIVE"
BY WILLIAM deMILLE

THINK what the name James Cruze means in the field of screen comedy. Think of "The Lottery Man," the rich comedy in "The Covered Wagon," "Hollywood," "Ruggles of Red Gap"—

There's a fortune in it!

Here's Cruze's comedy genius at its box-office best. With a whale of a cast and the best exploitation title of the season.

A Paramount Picture

FAMOUS PLAYERS LASKY CORPORATION







FRANCIS WILSON'S
Famous Comedy
By CHARLES MARLOW

Edited *and* Titled *by*
RALPH SPENCE

ADOLPH ZUKOR *presents*

Glenn Hunter

in

"When Knights Were Bold"



ANYBODY who has seen "Merton of the Movies" knows that Glenn Hunter is a comedian of a peculiar type—one who can work up a marvelous amount of sympathy so that audiences take him right to their hearts, even while they're laughing at him all the time.

To pick the type of story that will fit a personality like that is not the easiest thing in the world. So it was with a feeling of good luck that Paramount got hold of just the story for Glenn Hunter—"When Knights Were Bold"—to follow what is destined to be his huge success, "West of the Water Tower."

Ralph Spence, title writer of "A Connecticut Yankee," and author of much of this year's "Follies," will be right in a field where his satire and wit are of the sharpest.

"When Knights Were Bold" is adapted from the comedy wherein Francis Wilson attained huge success.

Full details of the cast and director will be announced later.

A Paramount Picture

FAMOUS PLAYERS LASKY CORPORATION


Adolph Zukor presents
Pola Negri
in a HERBERT BRENON Production
"MY MAN"
Supported by CHARLES deROCHE
LEWIS STONE and others
POLA NEGRI playing a vivid, sympathetic role in a big love-melodrama with a happy ending. Written by the author of "Kiki." With contrasting backgrounds of Parisian smart society and the dens of the apache underworld. An all-American production and cast.
Adapted by Fred Jackson from the play "Mon Homme" by Andre Picard
A Paramount Picture
FAMOUS PLAYERS-LASKY CORPORATION
WILL GRAVEN

Seeing the World's Best Stories





JESSE L. LASKY PRESENTS

Zane Grey's

"The HERITAGE OF THE DESERT"

WITH

LOIS WILSON
ROD LA ROQUE
NOAH BEERY

DIRECTED BY

Irvin Willat

ADAPTED BY

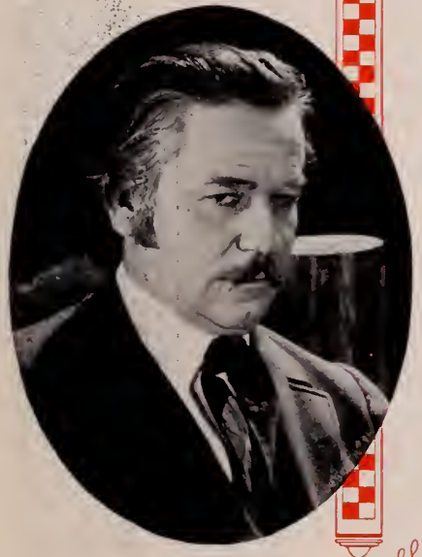
DORIS SCHROEDER



THIS novel, by America's most popular writer of Western stories, has sold over a million copies. Paramount is giving it the production on the screen it deserves. No trace of the studio or conventional movie stuff in it—but made right out on the raw, picturesque Utah Desert, the scene of "The Covered Wagon."

The story of a man's uphill fight against tremendous odds, aided by a girl and a wild, outlaw stallion (played by the best animal actor on the screen). Rides, fights, romantic love scenes, and action, action every minute.

One of the world's best stories makes one of the season's best pictures.





A Paramount Picture



A Paramount Picture

Jesse L. Lasky
Presents

Zane Grey's "THE CALL OF THE CANYON"

Directed by VICTOR FLEMING

"PRODIGAL DAUGHTERS" and "To the Last Man" rolled into one. A contrast of the fast-living young generation and the mighty realities of Nature. Zane Grey will supervise, and the scenes will be absolutely authentic

A human story, humanly and superbly told. Directed by the man who made "To the Last Man" featuring Richard Dix and Lois Wilson and a truly remarkable cast.

Adapted by Doris Schroeder



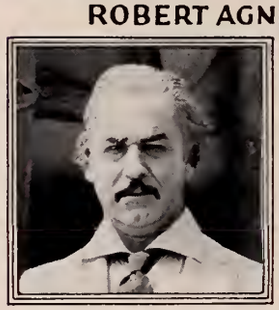
RICHARD DIX



LOIS WILSON



ROBERT AGNEW



NOAH BEERY



ALMA BENNETT



RICARDO CORTEZ

Adolph Zukor presents

GLORIA SWANSON

In

"ARGENTINE LOVE"

An **ALLAN DWAN** *production*

***Screen play by* Julian Johnson *from the story by* VICENTE BLASCO IBANEZ**



"ARGENTINE LOVE" will not only duplicate anything Ibanez ever wrote but will far surpass his past successes.

Gloria Swanson, as the beautiful Argentine dancer, will have a role that will, without question, surprise her most ardent admirers, and place her securely in the hall of fame as one of the greatest screen artists of all time.

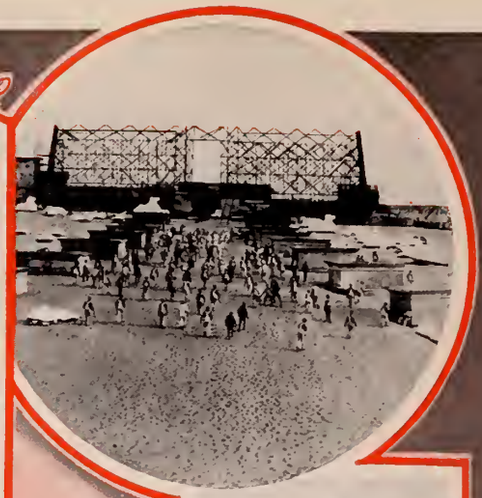
Allan Dwan is going to make this picture one that will eclipse anything he has ever done before.

A marvelous picture story, written by a great artist, which, in splendor and in a consummate characterization, is destined to mark the highest point in Miss Swanson's brilliant career.

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION







Jesse L. Lasky *presents*

CECIL B. DeMILLE'S

PRODUCTION

"The Ten Commandments"

A Paramount Picture

With

THEODORE ROBERTS
LEATRICE JOY
RICHARD DIX
NITA NALDI
ROD LA ROQUE
ESTELLE TAYLOR
CHARLES de ROCHE
EDYTHE CHAPMAN
ROBERT EDESON
JULIA FAYE
JAMES NEILL
LAWSON BUTT
ALMA BENNETT
CLARENCE BURTON
GINO CORRADO
NOBLE JOHNSON
CHARLES OGLE

Story by Jeanie Macpherson

Jesse L. Lasky presents

"NORTH OF 36"

By the author of "THE COVERED WAGON"



Featured in "The Covered Wagon" and "North of 36"



Director of "The Covered Wagon" and "North of 36"

JESSE L. LASKY, whose foresight and faith were largely responsible for "The Covered Wagon," says about "North of 36":

"Probably we shall never get another opportunity to film a masterpiece like 'North of 36.' It is the last novel by Emerson Hough, author of 'The Covered Wagon.' The editor of the Saturday Evening Post says, 'It is the most popular serial story we have run in many, many months.'

"In producing 'North of 36,' we have set for ourselves the gigantic task of surpassing 'The Covered Wagon.'

"James Cruze, who made history with 'The Covered Wagon,' is directing. Jack Holt plays the lead; Ernest Torrence is the ranch foreman, a similar role to the one he scores with in 'The Covered Wagon'; Lila Lee is the girl; Wallace Beery is the heavy; and others of equal importance will appear."

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

A Paramount Picture

"THE COVERED WAGON"

ON the following pages are given some additional facts concerning Paramount's first twelve productions released between August 1st and October 31st, 1923.

A word or two about "The Covered Wagon" should be included at this time.

The potentialities in "The Covered Wagon" are pretty well understood by exhibitors at this time. It has played 23 weeks in New York, 18 weeks in Los Angeles, 19 weeks in Chicago and 15 weeks in Boston at advanced prices.

The New York run plays to capacity day after day and week after week. The Chicago and Boston runs have been the most successful picture bookings in this history of those cities. In Los Angeles, at Grauman's Egyptian Theater in Hollywood the most astounding records are being made. For 18 solid weeks from the day it opened, right up to now, this picture has done $20,000 a week or better without a struggle. Nothing like such a run was ever known or even contemplated in the history of entertainment.

These runs and the showing of "The Covered Wagon" in legitimate theaters during the present season are immeasurably enhancing the value of the picture for the motion picture theaters. "The Covered Wagon" will come to them the most widely known picture in the world, and its value at the box-office will prove itself in the most remarkable record-breaking business in every picture theater in which it is booked.

* * * *

In recalling to the attention of exhibitors Paramount's first twelve pictures —August, September and October releases—for the new season, we take pleasure in announcing the time at which these 12 productions may be viewed in their entirety by exhibitors at the 44 Paramount Exchanges in the United States and Canada.

Paramount earnestly invites and respectfully urges exhibitors to see these productions for themselves

The following pictures may be seen at Paramount Exchanges NOW.

THE PURPLE HIGHWAY
SALOMY JANE
LAWFUL LARCENY
THE CHEAT
THE SILENT PARTNER
BLUEBEARD'S 8TH WIFE
TO THE LAST MAN
HOLLYWOOD

The following pictures may be seen at Paramount Excnanges, about the middle of September.

RUGGLES OF RED GAP ZAZA THE MARRIAGE MAKER

WOMAN PROOF may be seen about the middle of October.

Paramount Pictures

KENMA CORPORATION *presents*

"The Purple Highway"

WITH

MADGE KENNEDY

Supported by MONTE BLUE, PEDRO DE CORDOBA, VINCENT COLEMAN *and* DORE DAVIDSON

Adapted by Rufus Steele
From the play "Dear Me" by Luther Reed and Hale Hamilton
Directed by Henry Kolker



"THE performance of Miss Kennedy is one of the bright bits of acting of the current season"—*N. Y. World.*

"One of the loviest actresses on the silver screen. You should see Madge Kennedy in her comeback"—*N. Y. News.*

"A great deal better than the usual run"—*N. Y. Post.*

"Refreshing to find something removed from the beaten track"—*Telegraph.*

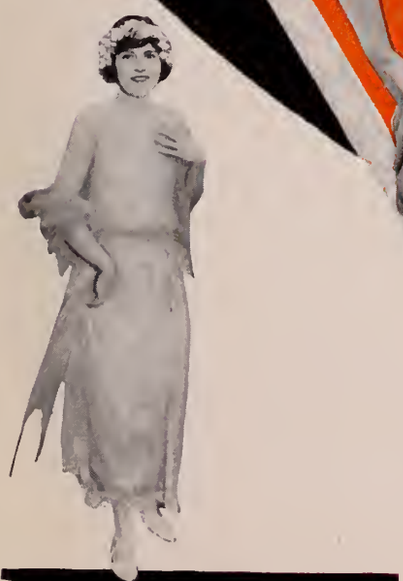
"Clever, entertaining, enjoyable. Idea is different, is very well acted and has sympathetic interest throughout"—*N. Y. American.*

The return to the screen of a charming star in a romance of a poorhouse waif who became a Broadway star.

You can see it now at your Paramount Exchange.









THE CAST

April Blair, a slavey and later a theatrical Star	Madge Kennedy
Edgar Prentice	Monte Blue
Dudley Quail	Vincent Coleman
Joe Renard, a composer	Pedro de Cordoba
Manny Bean, a producer	Dore Davidson
Mrs. Carney	Emily Fitzroy
Mr. Quail	William H. Tooker

A Paramount Picture

"HOLLYWOOD"

The 3-Ring Circus of Motion Pictures

"IT is not a sermon, nor is it a mere gallery of notables, but a genuine story."—*N. Y. Journal of Commerce.*

"The director has accomplished that which was attempted in a lumbering way in '——— — ———'. This is a film which can be seen more than once and still enjoyed."—*N. Y. Times.*

"Really, here is a picture that we enjoyed from start to finish."—*N. Y. World.*

"Stars to right of us, stars to left of us, stars in front of us, stars behind us, smiling and bowing—the greatest assemblage of notables in the movie world ever gathered in one string of celluloid."—*Chicago Tribune.*

"The best piece of story-telling which has as yet come forth from the world's motion picture capital."—*Chicago News.*

"Nothing in the least like it ever has been done before."—*N. Y. Tribune.*

"'Hollywood' is the best example of showmanship I have yet to witness in the motion picture."—*Chicago Examiner.*

"One of the best made and most cleverly conceived and directed pictures that has reached the screen."—*M. P. World.*

"Good morning! Oh boy! Guess who stars. See you tomorrow."—*Mae Tinee.*

"Thousands flocking to see it. Going to be a big hit everywhere."—*Exhibitors Herald.*

"Sheer joy."—*Morning Telegraph.*

"The other pictures cannot even be compared with this one."—*Harrison's Reports.*

"More than just views of studios and actors at work and at play, for threaded through the production is romance, comedy and drama."—*Chicago Post.*

"Stick a needle in any corner of the screen and you will shed the silver blood of a celebrity."—*Chicago Herald.*

"Downright, honest-to-goodness funny comedy."—*N. Y. News.*

"Sure-fire box-office material."—*Film Daily.*

"Far superior to '——— — ———' "
—*N. Y. Sun.*

"Well worth the wait."—*N. Y. Evening World.*

"Bedims the reputation of its predecessors."—*N. Y. Telegram.*

"A picture of amazing originality, daring subtlety, revolutionary satire and 100% entertainment value, it represents the turning point in the life of the silent drama. Lacking the ponderous propaganda of '——— — ———' it actually carries a far more forceful argument. A momentous production. '——— — ———' left us cold and bitter. 'Hollywood' has restored us to a state of genial warmth."
—*N. Y. Herald.*

"One of the greatest (if not the greatest) box-office successes in the history of the screen."—WILLIAM JOHNSTON in *M. P. News.*

By Frank Condon A JAMES CRUZE PRODUCTION *Adapted by Tom Geraghty*

A Paramount Picture



JESSE L. LASKY PRESENTS A

GEORGE MELFORD

PRODUCTION

"Salomy Jane"

WITH

JACQUELINE LOGAN

GEORGE FAWCETT *and* MAURICE FLYNN

BIG, wholesome love-dramas of the West are splendid box-office bets at the present moment. "Salomy Jane" is an exciting romance of the days of '49, actually filmed among the giant Redwoods of the Santa Cruz mountains in a big, sweeping way.

"Salomy Jane" was Bret Harte's most popular novel. It was Paul Armstrong's most successful stage play. Now George Melford, Jacqueline Logan, and a supporting cast of real talent make the famous story live before your eyes.

You can see "Salomy Jane" at your Paramount exchange now.

Adapted by Waldemar Young from the novel by Bret Harte and the play by Paul Armstrong



A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION





















ADOLPH ZUKOR · · · · · PRESENTS

AN ALLAN DWAN PRODUCTION

"Lawful Larceny"

WITH

HOPE HAMPTON, NITA NALDI
CONRAD NAGEL AND LEW CODY

Variety's famous showman critic says:

> "Here is a whale of a picture for entertainment purposes. The story is a high-class society-melodrama. In the screen version much has been added to the original which lends a delightful comedy relief. As a picture 'Lawful Larceny' is sure-fire for any type of audience in any type of house from the highest to the lowest. The featuring of four names gives the picture more value at the box office for the exhibitor. The wise theatre men will also take advantage of the fact that Gilda Gray is in the production with her famous South Sea Island dance that she does in the current 'Follies' and make advertising capital out of it."

A play that had a record run on Broadway, produced by the director of "Robin Hood," with a cast packed with big names. "It should give 100% satisfaction" . . . . *Harrison's Reports.*

You can see it *now* at your Paramount Exchange.

Adapted by John Lynch, from the play by Samuel Shipman.

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

JESSE L. LASKY PRESENTS

Gloria Swanson

IN A SAM WOOD PRODUCTION

"Bluebeard's 8th Wife"







THIS frisky French love-comedy ran over a year on the Broadway stage before Paramount spent six months in transferring it to the screen. The role of the fascinating French girl who marries an American millionaire to save her family from ruin presents Miss Swanson's gorgeous personality in its ideal setting.

Sam Wood, producer of "Prodigal Daughters" and "His Children's Children," has spared no effort to make this a big de luxe special in every sense of the word. Huntly Gordon and Robert Agnew are in the supporting cast.

We invite you to see it for yourself. Prints ready now!

Screen version by Sada Cowan from Charlton Andrews' adaptation of Alfred Savoir's play.

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION







Adolph Zukor presents

"The Silent Partner"

with

LEATRICE JOY

OWEN MOORE *and* ROBERT EDESON

A CHARLES MAIGNE PRODUCTION

Adapted by Sada Cowan from Maximilian Foster's famous Saturday Evening Post serial

"YOU'RE a fool, George—but go ahead. Risk our hard-won earnings in Wall Street. Gamble with our love and our future and our happiness. But remember this—hereafter, our marriage is a business proposition. I'm your partner. You say you'll make a million. All right. I get half, dollar for dollar. And I'll spend it as I like—gowns, jewels, motors, I'll travel as dizzy a pace as I like, and no questions asked. Is it a go?"

In his foolish pride he agreed. And that's the unique bargain that forms the basis of the plot of the greatest drama of modern New York marriage ever screened—"The Silent Partner."

The peculiar gripping force of this picture lies in the fact that it might happen to any married couple in the United States.

The women, married or single, will love it. They'll bring the men. And they'll leave supremely satisfied. For this picture is as good for the soul as it is for the box-office. You can see it at your Paramount Exchange now.

A Paramount Picture

JESSE L. LASKY
presents
A Zane Grey
Production



Directed by
Victor Fleming

With
Richard Dix, Lois Wilson
NOAH BEERY, ROBERT EDESON *and* FRANK CAMPEAU
Adapted by DORIS SCHROEDER

THE CAST

Jean	Richard Dix
Ellen Jorth	Lois Wilson
Colter	Noah Beery
Gaston Isbell	Robert Edeson
Blue	Frank Campeau
Lee Jorth	Frank Huntley
Daggs	Edward Brady
Simm Bruce	Jean Palette
Guy	Lenard Clapham
Bill	Guy Oliver
Mrs. Guy	Winifred Greenwood

TELEGRAM

ADOLPH ZUKOR:

"Am proud to advise you our first Zane Grey picture, 'To the Last Man,' ranks beyond shadow of doubt as greatest outdoor western picture ever produced. The backgrounds of Tonto Basin, Arizona, are indescribable. Picture is packed full of thrills. Cast is magnificent. Richard Dix and Lois Wilson both give performances that will rank with classical performances of great screen artists. Audiences of every kind from small boys to grandfathers will simply love this picture."

JESSE L. LASKY.



Adolph Zukor presents

A GEORGE FITZMAURICE *production*

Pola Negri

in "THE CHEAT" *with* JACK HOLT *supported by* Charles de Roche

CAST

Carmelita.....Pola Negri
Dudley Drake.....Jack Holt
Claude Mace.....Charles de Roche
Lucy Hodge.....Dorothy Cumming
Jack Hodge..Robert Schable
Horace Drake.....Charles Stevenson
Duenna.....Helen Dunbar
Attorneys.....Richard Wayne, Guy Oliver
Judge.....Edward Kimball

Story by Hector Turnbull
Adapted by Ouida Bergere

AT last—Pola Negri as you've always wanted to see her, as a lovable heroine of a strictly modern romantic drama with a happy ending.

"The Cheat" is admitted to be the greatest dramatic story ever written for the screen. It has been produced as an American stage play and French opera, published as a novel in both English and French. Miss Negri is seen as a beautiful luxury-loving woman torn between her love for her husband and the attractions of his millionaire rival. The scene is Paris and fashionable Long Island.

Filmed on a typically lavish Paramount style, with a notable cast, including Jack Holt and Charles de Roche, "The Cheat" is a picture to be proud of and worthy of special exploitation. You can see this feature at your Paramount Exchange *now*.

FAMOUS PLAYERS LASKY CORPORATION

It's a Paramount Picture



Jesse L. Lasky Presents

a James Cruze Production

"RUGGLES OF RED GAP"

WITH

EDWARD HORTON
ERNEST TORRENCE
LOIS WILSON
FRITZI RIDGEWAY
LOUISE DRESSER
CHARLES OGLE

"RUGGLES," by the author of "Merton of the Movies," is an established classic of American humor. You'll roar at Ernest Torrence (hit of "The Covered Wagon") as "Cousin Egbert," and Edward Horton as "Ruggles." James Cruze, producer of "The Covered Wagon" and "Hollywood," proves again he is the greatest director of comedy on the screen to-day.

Adapted by Walter Woods and Anthony Coldeway

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION







ADOLPH ZUKOR PRESENTS A

WILLIAM deMILLE

PRODUCTION

"The Marriage Maker"

WITH

AGNES AYRES
JACK HOLT

SUPPORTED BY

CHARLES deROCHE
MARY ASTOR
ROBERT AGNEW

"EVERY one of William deMille's pictures stands out like a starry diamond," say the critics.

And thousands of picture-goers agree. Mr. deMille uses constantly the technique of the stage. His pictures, comprising a series of climaxes, depend, not alone on action, but upon character and plot development.

"The Marriage Maker" has more than a cast of big names—more than a sumptuous production, more than a unique and moving plot (one of the most unusual ever devised), more than a heart-warming, rib-tickling element of real humor—more than all these—it has evidence of the kind of showmanship brains that makes the picture hit the heart of public and critics alike and assures the exhibitor's success.

The theatre that shows William deMille's "The Marriage Maker" is instantly labeled as the most worth-while theatre in any community.

Screen play by CLARA BERANGER
From the William Faversham play
"The Faun" by Edward Knoblock.

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY









Adolph Zukor *presents*

An ALLAN DWAN PRODUCTION

Gloria Swanson

IN

"ZAZA"





GLORIA SWANSON as "Zaza"! And such a Zaza! Never have you seen a Gloria Swanson like this.

With the beauty, the temperment, the fire, the humor, the heart-stirring appeal, the marvelous characterization that makes the real genius.

A subject Miss Swanson has long wished to portray. She has put her heart and soul in this lavish, spectacular and yet intensely human, appealing production that will make new history for her, for Allan Dwan, for Paramount and for you!

The supporting cast includes such artists as H. B. Warner, Ferdinand Gottschalk, Lucille LaVerne, Mary Thurman, Riley Hatch, Roger Lytton and Ivan Linow.

You can see it at your exchange September 20th.

By Pierre Berton and Charles Simon. *Screen play by Albert Shelby LeVino.*

An ALLAN DWAN *Production*

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

THOMAS MEIGHAN

IN

GEORGE ADE'S





"WOMAN-PROOF"

Directed by ALFRED E. GREEN

"BACK Home and Broke," "The Ne'er Do Well," "Manslaughter," "Homeward Bound"—think them over. Is there a bigger drawing star on the screen today than Thomas Meighan in the Paramount Pictures he has been starring in?

You know there isn't.

And here you have a repeater on "Back Home and Broke"—same star, same director, same author, same adaptor, same leading woman, but a new story, even bigger, better, funnier—even more appealing.

Beyond any question of doubt "Woman-Proof" is a clean-up for exhibitors. The cast includes Lila Lee, Mary Astor, Robert Agnew, Louise Dresser, John Sainpolis and others.

You'll be able to see it at your exchange about the middle of October.

See it then for yourself.



LILA LEE

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION



THOMAS MEIGHAN

PREFERRED PICTURES
Produced by B.P. SCHULBERG

Confidential—To J. B. C.

J. B. CLARK,
Pittsburgh, Pa.

Dear J. B.:

I have known you ever since I have been in the picture business, and you and I have made a lot of money together because we have always dealt on the only basis that is successful—the basis of give and take, with a fair profit for both.

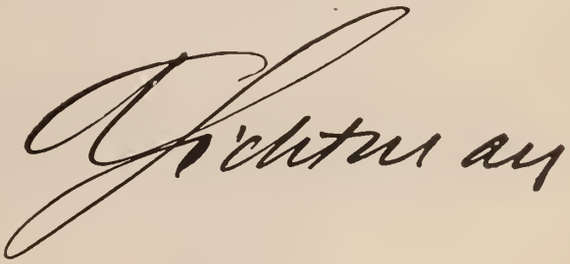
I know that our Pittsburgh manager has not solicited you, because your signed contract has not yet come in. When he does call on you, I know that you are going to remember all the years of uninterrupted profits we have made together and that you are going to make room in your theatres for the Preferred Fifteen.

Confidentially, J. B., this is the work of my life. We've put into this year's output all we had and all we could borrow, but "The Broken Wing," "Mothers-in-Law," "April Showers," "The Virginian" and "Maytime"—the pictures produced thus far—justify all the risks we have taken and all the sleep we have lost.

And, say, you should visit our Los Angeles studios and see the organization headed by my partner, B. P. Schulberg, working like Trojans to turn out even better pictures! And they're succeeding!

Did you see our advertising campaign to the public—or are you one of the four or five people in Pittsburgh who don't read The Saturday Evening Post and the motion picture fan magazines?

Your patrons are counting on you to book these pictures in all your theatres and I'm waiting expectantly too, banking on your good judgment and your confidence in my ability to make good my promises. So please hurry with your autograph on a contract.



Distributed by

PREFERRED PICTURES CORP'N.

AL LICHTMAN ~ President
1650 BROADWAY NEW YORK CITY

The one thing all Ex are agreed upon:

UNIV.

Now drawing the Crowds at the Capitol, N.Y.

Priscilla DEAN

IN

DRIFTING

WITH

WALLACE BEERY and MATT MOORE

from

Wm. Brady's Production of John Colton's Play

UNIVERSAL JEWEL

The Supreme Sensation of the Year!

MERRY GO ROUND

Ask any Exhibitor who has played it.

UNIVERSAL SUPER JEWEL

The Year's Greatest Line-up!

Presented by

Carl Laemmle

DATE THE BIG


hibitors and Producers
ERSAL HAS
THE PICTURES
Forecasting the Greatest of all Melodramatic Thrillers !
THUNDERING DAWN
with
J. WARREN KERRIGAN
ANNA Q. NILSSON
and TOM SANTSCHI
A Harry Garson Production
UNIVERSAL SUPER JEWEL
Just a powerful beautiful story
A CHAPTER IN HER LIFE
A LOIS WEBER PRODUCTION
based on the famous story "JEWEL" by Clara Louise Burnham
UNIVERSAL JEWEL
TEN NOW !

Read in 18 MILLION American Families

18

Selling the Picture to YOUR Public

Newspapers

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Cleveland Plain Dealer
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Denver Post
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Pittsburgh Gazette-Times
Portland Oregonian
Portland Oregon Journal
Rochester American
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Seattle Post Intelligencer
St. Louis Globe Democrat
St. Louis Post Dispatch
Syracuse American
Washington Times

Magazines

Saturday Evening Post
Cosmopolitan
Literary Digest

Fan Magazines

Motion Picture Magazine
Classic
Picture Play
Screenland
Film Fun
Photoplay
Movie Weekly

The largest paid photoplay advertisement ever issued—first of a number of Warner Bros. gigantic $26,000.00 two-page, four-color *spreads* in The American Weekly, the widest circulated publication in the world. This advertisement will appear in the Sunday Magazine section of the August 26th issues of The New York American, Boston Advertiser, Chicago Herald Examiner, Los Angeles Examiner, San Francisco Examiner, Washington Times, Atlanta Georgian-American, Seattle Post Intelligencer, Milwaukee Telegram, Rochester American, Syracuse American, Detroit Times, Fort Worth Record, Pittsburgh Press. *Watch for it!*

On the left is a list of a few of the metropolitan newspapers and magazines which will carry Warner advertising at frequent intervals. Their combined circulation is over EIGHTEEN MILLION. More than 1,000 newspapers in other cities and towns will be pressed into service.

The Warner Campaign is a revolutionary method of advertising motion pictures which covers the ENTIRE COUNTRY like a blanket—advertising which will *sell the picture direct to the public*—YOUR public—in YOUR city or town.

This tremendous advertising campaign, backed up by the Warner quality of photoplay entertainment, makes the Warner product the biggest box-office bet of the year.

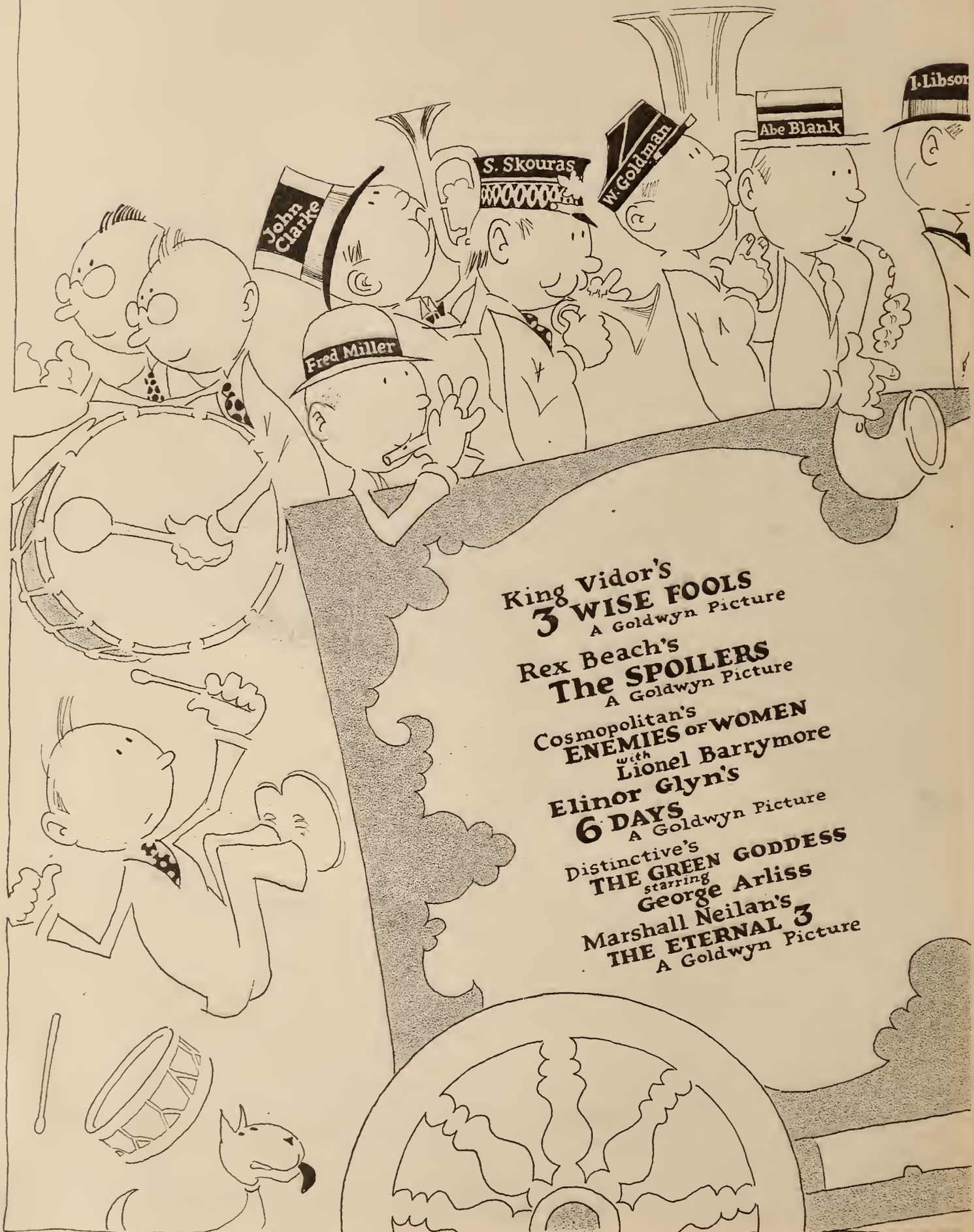
Have you booked Warner Bros. 18 *"Classics of the Screen"*?

THE BIGGEST MOTION PICTURE ADVERTISING CAMPAIGN EVER ATTEMPTED

"Warner Bros. Classics of the Screen"



Get Aboard The Bandwagon!



King Vidor's
3 WISE FOOLS
A Goldwyn Picture

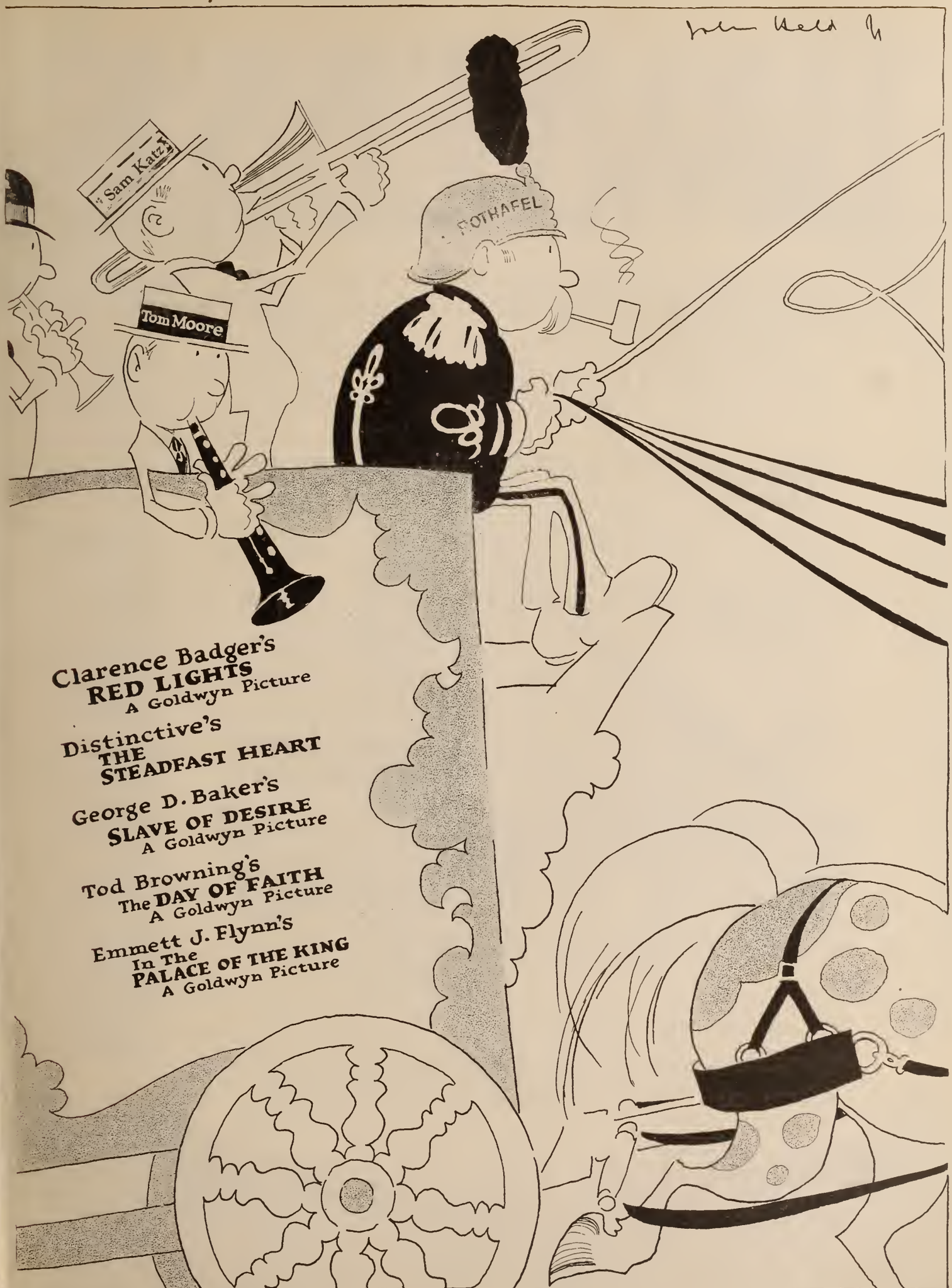
Rex Beach's
The SPOILERS
A Goldwyn Picture

Cosmopolitan's
ENEMIES OF WOMEN
with
Lionel Barrymore

Elinor Glyn's
6 DAYS
A Goldwyn Picture

Distinctive's
THE GREEN GODDESS
starring
George Arliss

Marshall Neilan's
THE ETERNAL 3
A Goldwyn Picture



Clarence Badger's
RED LIGHTS
A Goldwyn Picture

Distinctive's
THE STEADFAST HEART

George D. Baker's
SLAVE OF DESIRE
A Goldwyn Picture

Tod Browning's
The **DAY OF FAITH**
A Goldwyn Picture

Emmett J. Flynn's
In The
PALACE OF THE KING
A Goldwyn Picture

Play Goldwyn Cosmopolitan

SHOWSENSE

"C·C·Burr's unfailing sense of box office value, plus square dealing, assures him of one hundred per cent distribution through our organization".

S. A. Anderson
Pres. Moscow Films Inc.
Boston, Mass.

"RESTLESS WIVES"

Written by Izola Forrester
A vigorous, virile society melodrama
Scenario by Mann Page

"YOUTH TO SELL"

As published in Ainslee's
under the title "The Gray Path"
by Izola Forrester
a new angle on the divorce problem
Scenario by Gerald C·Duffy

"The AVERAGE WOMAN"

From the Saturday Evening Post story
by Dorothy De Jagers
Even as you and I
Scenario by Mann Page

"LEND ME YOUR HUSBAND"

A sensational, original and enthralling
Drama — by Marguerite Gove
A great show for the wives who wouldn't
Scenario by Marguerite Gove

The four outstanding attractions of the season.
Wire or write to-day for a franchise.

C·C·BURR PICTURES

MASTODON
FILMS INC·
C. C. BURR, Pres.
133-135-137 West 44th St.
New York City, N. Y.

Announcement Extraordinary!

METRO has the honor to announce the signing of contracts with Miss Laurette Taylor whereby she will star in screen versions of two of J. Hartley Manners' international stage successes.

Exhibitors the country over will welcome Miss Taylor. They know what an overwhelming triumph she scored in her cinema presentation of "Peg O' My Heart," and the unprecedented success this charming photoplay enjoyed from the box-office standpoint. Miss Taylor's name, theatre owners know, is unquestionably the greatest box-office asset any motion picture production could have. Her's is a name that stands for the very best in the way of wholesome entertainment, a real box-office name if there ever was one.

J. Hartley Manners' plays, in which Miss Taylor has gained world wide fame, are of the sort that the motion picture industry needs. With absolutely nothing that could offend even the most fastidious, they are extraordinarily entertaining, appealing to a marked degree to all classes, the 100 per cent perfect stories long sought by the exhibitor of pictures.

It was because of this that Metro outbid every other large producing organization in the business for the rights to Mr. Manners' plays and the services of Miss Taylor, knowing full well they could offer nothing finer to the vast army of exhibitors the organization serves all over the world.

METRO

Pictures Corporation

Metro presents

Laurette Ta

in J. Hartley Mann

Screen Versions of his 2
International Stage Successes

"HAPPINE

and

"ONE NIGHT in R



A Metro Picture

REG U.S. PAT. OFF.

ylor

ers'

SS"

OME

THE internationally famous stage plays of J. Hartley Manners brought to the screen by Metro.

Laurette Taylor, cited by the Divine Sarah Bernhardt as "America's greatest actress," the star of "Peg O' My Heart," the one great, outstanding success that will forever linger in the memory of the present generation of theatre goers; a star and her plays that have written some of the most astounding pages in theatrical history.

"Happiness" and "One Night in Rome," two of the most genuinely satisfactory productions the exhibitor could book.

Superb productions, distinguished supporting casts.

Need we say more?







Jury Imperial Pictures, Ltd.
Exclusive Distributors thruout Great Britain. Sir Wm Jury, Managing Director

Metro

REG. U.S. PAT. OFF.

Picture

How they put it over in Frisco

BUSTER KEATON in Three Ages



THE LAUGHING MAN

His First Feature Length Comedy

Whirlwind Campaign For the Premiere

Loew's Warfield, San Francisco, started the ball rolling with a result bringing campaign based on suggestions outlined in Metro's press sheet for *Buster Keaton's* first feature length comedy. All the stunts were not only practical, but decidedly effective. Starting with a teaser 24-sheet, followed up by other 24-sheets, all carrying out the K. K. K. idea; this campaign was credited with bringing the biggest Saturday business to the *Warfield* in the history of the house. The use of the laughing man, the traffic signs, and the various other incidents of this campaign prove conclusively the desire and ability of Metro to co-operate with the exhibitor and make money for him.

The combination of *Buster Keaton* in his initial feature length comedy is a real opportunity for the exhibitor. At your exchange will be found the finest line of accessories ever made available on any picture. Every conceivable thing that will help in bringing extra money to the box office is at your service. Someone in your town will benefit and,—it might as well be you.



TEASER 24 SHEET



THE PROLOGUE



THE RESULT

Metro Picture

REG U.S. PAT. OFF.

Jury Imperial Pictures, Ltd., Exclusive Distributors thru-Great Britain. Sir William Jury, Managing Director

A GREAT INTERNATIONAL EVENT

Al and Ray Rockett announce to the exhibitors of the World that

"The DRAMATIC LIFE OF ABRAHAM LINCOLN"

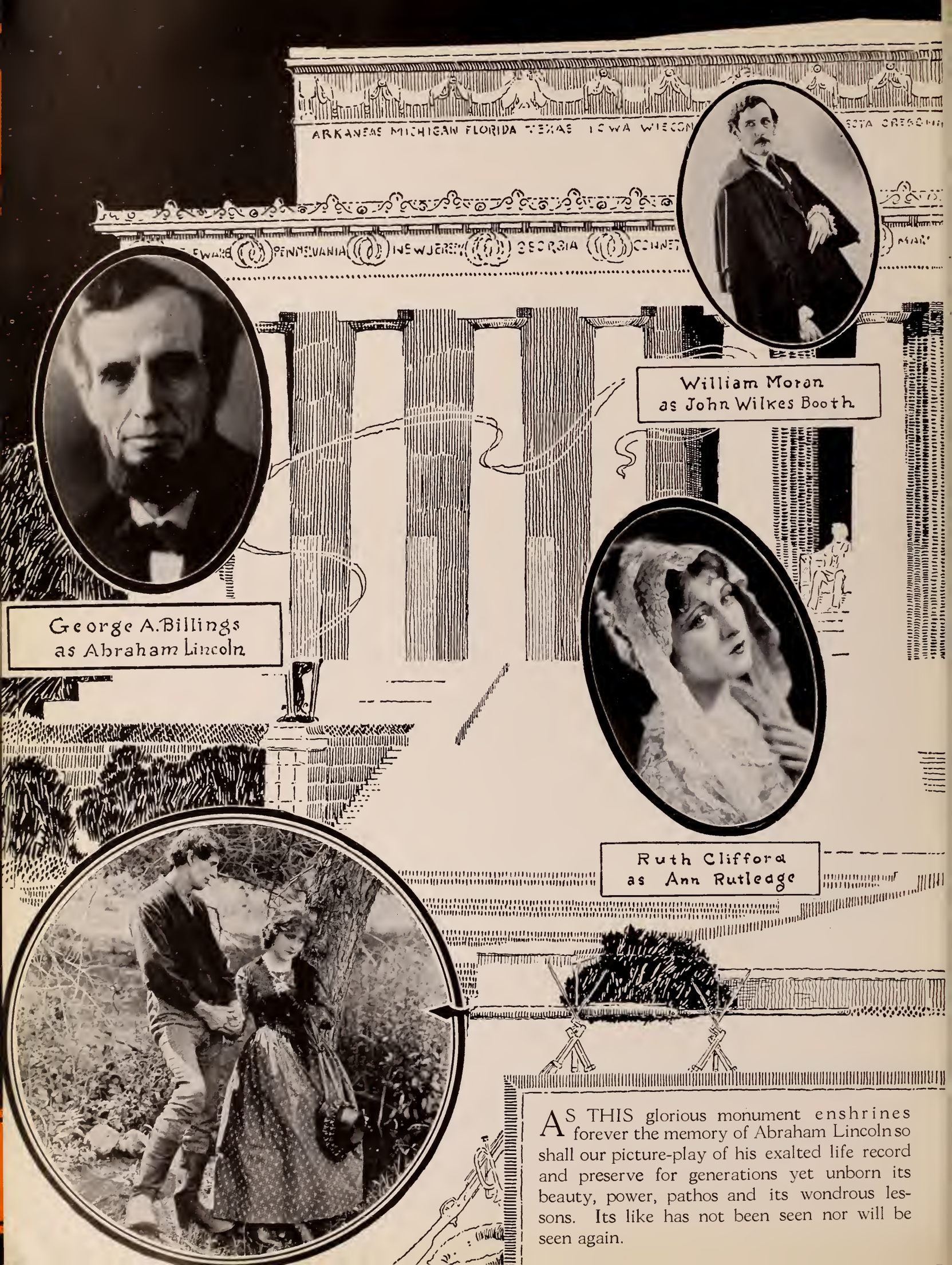


HAS been successfully done into a motion picture after two years of research, twenty weeks of actual production work, and they offer it to the public with every assurance that it will have a wider and more sympathetic appeal and will endure longer in the hearts of picture goers than any other product of the motion camera of this decade.

George A Billings as Abraham Lincoln President of the United States

"The Dramatic Life of
ABRAHAM LINCOLN"

Is a pictorial record of the life and events of Abraham Lincoln from log cabin to White House---as child, boy, youth, man; as rail splitter, flat-boatman, clerk, soldier, postmaster, surveyor, lawyer, politician, orator, congressman, President of the United States, lover, husband, father; as philosopher, statesman, emancipator and champion of the common people of all the world. A burning drama of the most amazing career in history.



AS THIS glorious monument enshrines forever the memory of Abraham Lincoln so shall our picture-play of his exalted life record and preserve for generations yet unborn its beauty, power, pathos and its wondrous lessons. Its like has not been seen nor will be seen again.



William Humphrey
as Stephen A. Douglas



Nell Craig
as Mrs Abraham Lincoln



Irene Hunt and Danny Hoy
as Nancy Hanks Lincoln
and Young Abraham.



NEITHER screen nor stage has ever seen a story so absorbing as the life and events of Abraham Lincoln. The world has never known the half of it. No medium but the motion picture can adequately interpret this great life, and that picture is "The Dramatic Life of Abraham Lincoln."

John Hi
of Hollywo

THE LINCOLN PLAYERS

George A. Billings, as Abraham Lincoln

Supported by

Ruth Clifford	Nell Craig	Pat Hartigan	Chas. French	William Moran	Louise Fazenda
Westcott B. Clark	Irene Hunt	Jas. Gordon	Otis Harlan	Lillian Leighton	Willis Marks
Eddie Burns	Homer Willits	William Humphrey	Robert Boulder	Fred Manly	Frances Raymond
Eddie Sutherland	Fay McKenzie	Geo. Dromgold	Alfred Allen	Drexel Biddle	Robt. Milasch
Mabel Trunnelle	Walter Rodgers	Mark Fenton	Frances Hatton	Templar Saxe	Newton Hall
Harry Dunkinson	Jack Radke	Mickey Moore	Fay Holderness	Richard Johnson	Wm. McIllwain
Danny Hoy	Dolly McLean	Wm. Duvall	"Peaches" Jackson	W. L. McPheeters	Jas. Blackwell
Geo. Reehms	Albert Hart	Fred Kelsey	Margaret McWade	Earl Schenk	John Steppling
Edward Cecil	Theo. Von Eltz	Genevieve Blinn	Frank Newberg	Laurence Grant	Edward Ayers
Francis Powers	Cordelia Callahan	Jas. Welch	Wm. Bertram	Roy Caulson	Miles McCarthy



At the official reception and ball in the famous East Room of the White House a young American woman just returned from abroad shows President Lincoln and guests the steps of the famous Hop Jim Crow Dance.

100,000,000 Americans

Will see this picture—500,000,000 people of other nations will see it. Its filming is a service to the world. The honor of its making goes to

AL AND RAY ROCKETT

THE ROCKETT LINCOLN FILM CO.

PHIL ROSEN, Director

FRANCES MARION, Scenarist

ROBERT KURRLE and LYMAN BROENING, Cinematographers

SILAS E. SNYDER, Director of Publicity

Executive Offices: Suite 305 Security Building, Hollywood

"The White Rose" Breaks All Records at the Strand Theatre, San Francisco



CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

RECEIVED AT

FB47 109 NL 2 EXTRA 1923 AUG 20 AM 4 33

SAN FRANCISCO CALIF 19

UNITED ARTISTS CORP
729 7 AVE NEW YORK NY

D W GRIFFITHS THE WHITE ROSE BLOSSOMED INTO FULL BLOOM IN SAN FRANCISCO YESTERDAY OPENING TO THE GREATEST BUSINESS THE STRAND THEATRE HAS ENJOYED FOR MORE THAN A YEAR BREAKING ALL PREVIOUS ATTENDANCE AND RECEIPT RECORDS STOP TODAYS SUNDAY BUSINESS BEAT EVEN YESTERDAYS TREMENDOUS RESULTS STOP THE AUDIENCES LOVED IT APPLAUDING SCENE AFTER SCENE ACCOMPAINED BY HAND CLAPPING AT END OF EACH SHOWING STOP MR GRIFFITH HAS AGAIN PROVED HIMSELF A MIRACLE WORKER AS MR GEORGE WARREN DRAMATIC CRITIC OF THE SAN FRANCISCO CHRONICLE SO RIGHTLY SAID IN HIS REVIEW STOP MR GRIFFITH IS TO BE CONGRATULATED FOR HIS NEWEST CONTRIBUTION TO THE MOTION PICTURE WORLD STOP BEST WISHES

M L MARKOWITZ STRAND THEATRE

NOW BOOKING — United Artists Corporation

Count on Christie

TWENTY NEW
FEATURING FOUR WITH THE PICK OF





DOROTHY DEVORE



VERA STEADMAN



CHARLOTTE MERRIAM



NATALIE JOYCE



EARL RODNEY



TEDDY SAMPSON



WARD CAULFIELD

Educational Pictures

"THE SPICE OF THE PROGRAM"

Comedies this year

RELEASES
WELL KNOWN STARS
SUPPORTING PLAYERS



NEAL BURNS



JIMMIE HARRISON



BABE LONDON



PATRICIA PALMER



LINCOLN PLUMER



GEORGE FRENCH



WILLIAM IRVING



Christie Comedies

Christie Comedies

The Christie series led the entire field of short subjects last year with the most innovations in types of comedy

WATCH FOR NEW SERIES STARTING WITH

DOROTHY DEVORE









BOOK THE SERIES OF TWENTY

The Pick of the Program

The makers of this popular brand of entertainment are determined to remain in the lead with new ideas, new faces, new thrills, new gags

IN "NAVY BLUES"

An all-weather joy fest of hilarious situations, filmed on the battleships of the Pacific Fleet

The kind of comedy that will furnish the maximum of amusement to all classes of patrons

The supporting cast of this first picture includes Jimmie Harrison, Ogden Crane, Bill Irving, Ward Caulfield and hundreds of sailors and marines
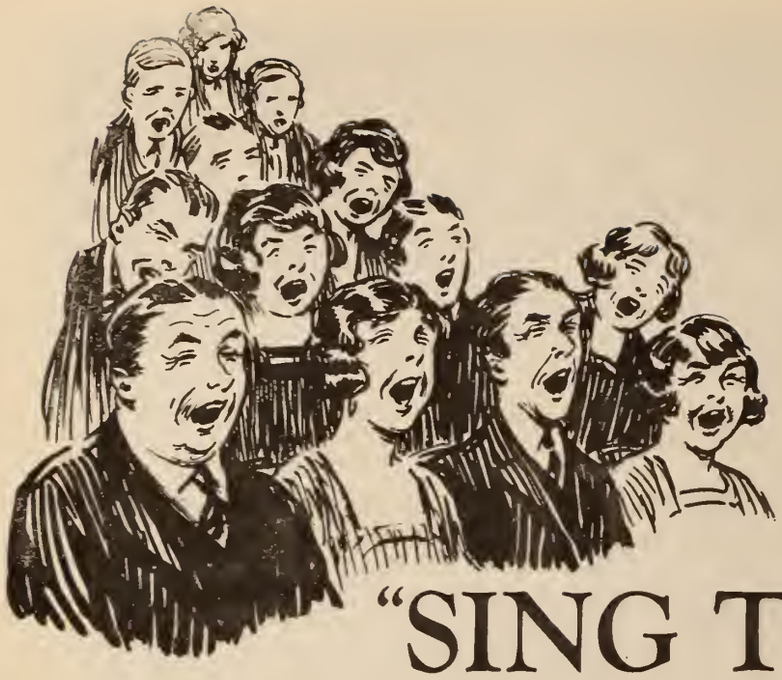
Directed by Harold Beaudine







RELEASED BY EDUCATIONAL



INVITE YOUR PATRONS
TO COME IN AND . . .

"SING THEM AGAIN"

E. W. HAMMONS PRESENTS

"CLOSE HARMONY"

(Introducing "Sweet Rosie O'Grady," "In the Shade of The Old Apple Tree," "Sweet Adeline")

BEGINNING THE

"SING THEM AGAIN" SERIES

By Norman Jefferies

A Modernized Revival of The Songs You Used to Sing

A Great New Novelty in One Reel That Will Bring Community Singing to Your Theatre

EDUCATIONAL
FILM EXCHANGES, Inc.
E. W. HAMMONS, President

Educational Pictures
"THE SPICE OF THE PROGRAM"

REEL COMEDIES Presents

"EASTER BONNETS"

with HARRY TIGHE and NED SPARKS

Introducing a new series of

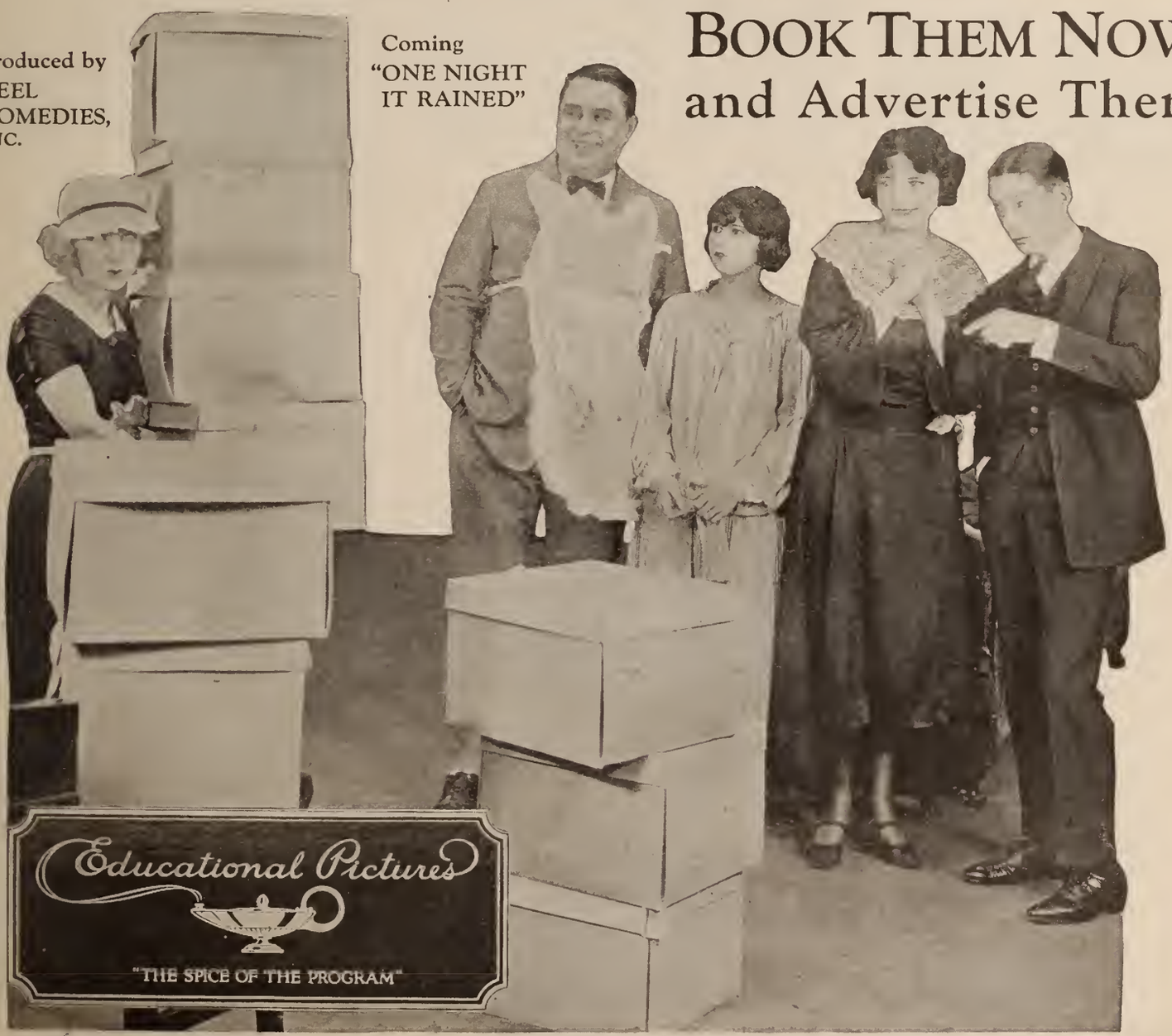
Tuxedo Comedies

Six Situation Comedies of the Highest Merit
Every One a Feature Production in Two Reels
Real Comedy Stories and Popular Stars

Produced by REEL COMEDIES, INC.

Coming "ONE NIGHT IT RAINED"

BOOK THEM NOW and Advertise Them



EDUCATIONAL FILM EXCHANGES, Inc., *E. W. HAMMONS, President*

State Right Distributors:
Wire NOW for Territory

We have a PICTURE

"THE FOUR DARE DEVILS"



NOVEL, BIG :——

A Great Story of the CIRCUS
Thousands watch as the story unfolds while players perform pulsating, prodigious phenomena. A thrilling, tense-told tale, tearing through three-ring traditions with the mighty march of marvelous Love, Envy and Sacrifice.. Something new for jaded appetites. A chance for every Exhibitor to go the limit in his showmanship

A Circus – pull
A Circus-profit
with a Circus picture

To be released by

PRODUCERS SECURITY CORPORATION
THE SEAL OF SECURITY
EST. 1919


VICTOR HUGO HALPERIN'S
TEA-with a KICK
27 STAR CAST
MISHELSON



Polly: "I don't want Tea!
I want 'TEA—with a KICK!'
Sid Grauman says it's a corking
good picture."

So Says Everybody Who Has Seen—and Played

VICTOR HUGO HALPERIN'S

TEA-with a KICK!

"TEA—with a KICK!" sets a new style for pictures. In an unbiased, delightfully humorous manner, it satirizes American life today. It tickles the toes of Prohibition—and cashes in on four years of daily advertising and advance work by every newspaper in the country. It is an exploitation triumph with a brilliant

27 Star Cast

12 Famous Comedians

LOUISE FAZENDA
DOT FARLEY
SNITZ EDWARDS
HARRY TODD
BILLY FRANEY
GALE HENRY
CHESTER CONKLIN
HANK MANN
SPIKE RANKIN
EARL MONTGOMERY
TINY WARD
VICTOR POTEL

5 Leading Ladies

DORIS MAY
IRENE D'ANNELLE
ZASU PITTS
ROSEMARY THEBY
DALE FULLER

10 Dramatic Celebrities

RALPH LEWIS
STUART HOLMES
HARRY LORRAINE
EDWARD JOBSON
WILLIAM DYER
CREIGHTON HALE
JULANNE JOHNSTON
HAZEL KEENER
WILLIAM DE VAULL
SIDNEY D'ALBROOK

10 Prize Winning Beauties—A Ballet of 100 Hollywood Heartbreakers—A Supporting Cast of 2000

The Golden Gown Revue, displaying $100,000 worth of Paris modes a year in advance of the styles

Presented by

ASSOCIATED EXHIBITORS

ARTHUR S. KANE, President

Foreign Representative
Sidney Garrett

Physical Distributors
Pathe Exchange, Inc.

EXHIBITORS

As a forward step toward centralized distribution, we have selected the F. B. O. offices, and by special arrangement our product and representatives will be in their 33 Branches in September.

This is an economic cooperation by which overhead now loaded on picture prices will go to the exhibitor and independent producer as rightful revenue. Our belief in F. B. O. service, together with the harmony existing between our plans and theirs, is responsible for this arrangement, by which they will distribute and also sell in accordance with our policies.

"The independent producer and the independent exhibitor are the salvation of the motion picture industry"

CARL ANDERSON, President.

ANDERSON PICTURES CORPORATION

An Absolute Service

723 Seventh Avenue - NEW YORK

PRODUCERS

Without driving up the prices, we can secure a larger gross for our producers than is secured by any other independent agency because our exploitation is effective and widespread, our selling is rapid and intensive and our sales force is larger than any other independent sales organization.

A certified accounting and the opening of the door to the inner workings of distribution that heretofore has been closed to the independent producer, are added elements of important interest. And—your identity remains as intact as ours.

"The independent producer and the independent exhibitor are the salvation of the motion picture industry"

CARL ANDERSON, President.

Anderson Pictures Corporation

An Absolute Service

723 Seventh Avenue - NEW YORK



5 PRINCIPAL PICTURES 5

"BRIGHT LIGHTS OF BROADWAY"
"THE SPIDER AND THE ROSE"
"EAST SIDE, WEST SIDE"
"TEMPORARY MARRIAGE"
"GOLD MADNESS"

DIRECTED BY
WEBSTER CAMPBELL
STORY BY
GERALD DUFFY
SCENARIO SUPERVISED BY
EDMUND GOULDING
A
B. F. ZEIDMAN
PRODUCTION

Through Leading Exchanges Everywhere

PRINCIPAL PICTURES CORP

Loew State Bldg., New York

For Foreign Rights, Apply Direct to us



A Million Dollars Worth of Thrills

presented by William Fox in this



LINCOLN J. CARTER
King of Melodrama



LINCOLN J. CARTER
MELODRAMA

The ELEVENTH HOUR

The Entire 25 New Fox Specials

IF WINTER COMES
SOFT BOILED
THE ELEVENTH HOUR
ST. ELMO
MONNA VANNA
THE SILENT COMMAND
HELL'S HOLE
CAMEO KIRBY
NO MOTHER TO GUIDE HER
THE GOVERNOR'S LADY
DOES IT PAY?
SIX CYLINDER LOVE
THE TEMPLE OF VENUS
AROUND THE TOWN WITH MR. GALLAGHER AND MR. SHEAN
THE BLIZZARD
NORTH OF HUDSON BAY
THE SHEPHERD KING
THE NET
YOU CAN'T GET AWAY WITH IT
THIS FREEDOM
HOODMAN BLIND
THE SHADOW OF THE EAST
THE ARIZONA EXPRESS
THE PLUNDERER
GENTLE JULIA

AN AMERICAN PIRATE STORY

with

CHARLES JONES SHIRLEY MASON
JUNE ELVIDGE ALAN HALE

A
BERNARD J. DURNING
Production

20 YEARS OF PROGRESS — FOX — FOX FILM CORPORATION
INDEPENDENCE & STRENGTH

HAIL THE STUNT KING IN A COMEDY RIOT!

A new type of Mix entertainment. More surprises — more thrills — more laughs — more dollars for the box office.

See this special at your nearest Fox exchange.



He was "Soft Boiled" until they made him mad

WILLIAM FOX
presents

Tom Mix IN SOFT BOILED

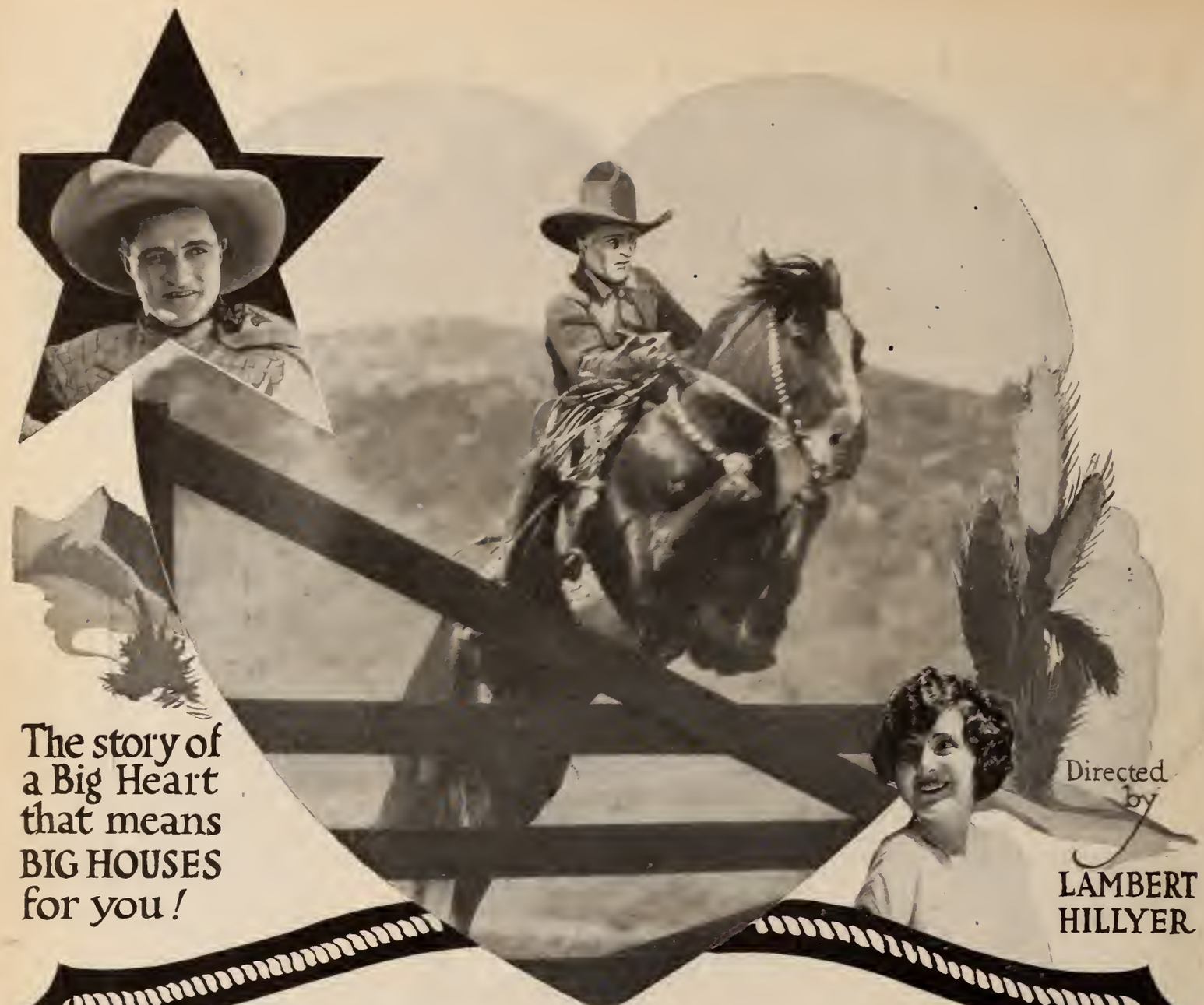
A J.G. BLYSTONE SPECIAL ATTRACTION

with TONY the wonder horse

Released Aug. 26th

20 YEARS OF PROGRESS — FOX — FOX FILM CORPORATION

INDEPENDENCE & STRENGTH



The story of a Big Heart that means BIG HOUSES for you!

Directed by LAMBERT HILLYER

WILLIAM FOX
presents

Tom Mix
in
ZANE GREY'S BEST STORY
The LONE STAR RANGER

20 YEARS OF PROGRESS — FOX — FOX FILM CORPORATION

INDEPENDENCE & STRENGTH

Pershing and Roosevelt have said O.K.



Gen. John J. Pershing
Commander-in-Chief United States Army
Says:

"An intensely interesting, inspiring picture that should stir the patriotism of every true American."

Theodore Roosevelt, Jr.
Assistant Secretary of the United States Navy
Says:

"My opinion is that it will thrill the whole country when it appears in the theatres."

The endorsement of these men is assurance of 100% co-operation from every naval and military organization in the United States.

WILLIAM FOX
presents

The SILENT COMMAND

With

Edmund Lowe
Martha Mansfield
Florence Martin
Alma Tell
Betty Jewel
Bela Lugosi

Love, Intrigue and the High Seas

A J. GORDON EDWARDS Production

20 YEARS OF PROGRESS — FOX — FOX FILM CORPORATION

INDEPENDENCE & STRENGTH

Something to Think About

When Frank Munsey bought the New York Globe that paper had about 200,000 circulation.

When he added it to the Evening Sun the latter's circulation was increased only 45,000.

What became of the other 155,000?

Why, it was duplicate circulation, of course; and it immediately evaporated.

* * *

If MOTION PICTURE NEWS were to add to itself any other trade paper in this field *or all of them* its circulation might be increased by a few hundred theatres, a very few hundred; that's all.

All the rest of the acquired circulation would disappear into thin air.

Duplication, of course.

* * *

We have a man right now travelling the country —he has already covered ten States—and checking up every *single* theatre.

Here's a sample of his regular report, week in and out.

North Carolina (for instance): Towns visited 24. Theatres 26. Take MOTION PICTURE NEWS 22. Other papers: 2, 7, 5—14 all put together.

And again: Towns visited 24. Theatres 31. Take MOTION PICTURE NEWS: 27. Other papers 4, 7, 4—fifteen all together.

And so *all* of his reports read. Just about that percentage, right along the line.

The NEWS reaches practically every exhibitor—other circulations, half as large, are duplicative.

That's why we preach concentration—two papers at the most are enough.

And all you—the advertiser—save on duplication you can add to the selling force back of your picture when it's really in circulation.

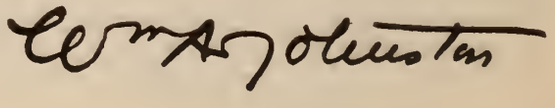
* * *

Says the New York American: "Men that run every other branch of their business on a thorough basis of knowledge—testing and proving—often run their advertising as a sort of gift enterprise allowing prejudice or fancy, or a low advertising rate to influence them.

* * *

We have nothing to sell—no reviews, or socalled "publicity"—nothing but bonafide circulation, so large, established and influential that *it covers the field.*

And, if you use it as you conduct other branches of your business—it will profitably sell your goods.





AH, CONCHITA,
THE MASKED DANCER!

Feet that flash,
Toes atwinkle,
Ankles slim,
Knees that dimple;
Lips inviting,
Smile alluring,
Eyes revealing,
Yet eluding—
Velvet mask
Her secret hiding,
Challenging all
The world to guess—
Her Reputation.

Watch for the revelation of

"HER REPUTATION"

a Thomas H. Ince production with

MAY McAVOY

Directed by John Griffith Wray
under the personal supervision
of Thomas H. Ince
Distributed by Associated
First National Pictures Inc.

FIRST NATIONAL PICTURES

Jackie climbs to the pinnacle of his success!



Just read what the Moving Picture World says

"Circus Days"

Jackie Coogan's Latest First National Is His Best and a Sure-Fire Box-Office Winner

Reviewed by W. E. Keefe

Jackie Coogan's "Circus Days" isn't merely a motion picture, it is an institution. Many felt that Jackie had reached the high-water mark of screencraft, but in "Circus Days" he not only exceeds anything he has ever done but has a picture that stands out as one of the really great pictures of the past few years. As a money-maker it surely hits on all six.

Based on "Toby Tyler," James Ot... interest story ... boy ...

FIRST NATIONAL PICTURES

Sol Lesser presents

Jackie Coogan

in

"Circus Days"

adapted from

"TOBY TYLER"

James Otis' Celebrated story of "Ten Weeks with a Circus"

Directed by — Eddie Cline

A First National Picture

Foreign rights controlled by Associated First National Pictures, Inc., 383 Madison Ave., New York.

The World's at Trilby's Feet

The mad-cap waif of the Montmartre captured all hearts with Du Maurier's immortal novel.

Again she reigned supreme on the speaking stage.

And now she is captivating countless thousands in every first run house in the land.



CRITICS OF COUNTRY MAKE IT UNANIMOUS

"A picture of exceptional merit and away from the beaten path—with perfect acting."—*New York Journal.*

* * *

"Filled with charm, romance and thrill."—*Detroit Free Press.*

* * *

"An artistic production, well worth while."—*Indianapolis Star.*

* * *

"You will adore Trilby."
—*Omaha World Herald.*

* * *

"A magnificent impersonation."
—*Chicago Daily News.*

* * *

"Unusual—effective pictures, admirably directed and acted."—*Cleveland Press.*

* * *

"A screen piece de resistance. Strong and fascinating."—*Duluth Herald.*

* * *

"A big hit. Trilby has conquered the city, captivating every one."
—*Cincinnati Post.*

* * *

"An outstanding picture with the perfect actress."—*New York Telegram.*

* * *

"Trilby lives on the screen. You'll enjoy it enough to see it twice."
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Sequel to " Penrod "

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JACKIE COOGAN
in
" Circus Days "

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Published Weekly
Motion Picture News, Inc.
William A. Johnston, President
E. Kendall Gillett, Treasurer
729 7th Avenue, New York City
752 South Wabash Ave., Chicago
Room 616 Security Bldg., Hollywood, Calif.
Western Union Cable Address is "Picknews," New York
Entered as Second-Class Matter, October 13, at the Post Office at New York, N. Y., under the Act of March 3, 1879

Motion Picture News
Founded in September 1913

Copyright 1923 by Motion Picture News, Inc. in the United States and Great Britain. Title registered in the U. S. Patent Office and Foreign Countries

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Subscription price $3 per year, postpaid in United States, Mexico, Hawaii, Porto Rico, and Philippine Islands. Canada, $5. Foreign, $10.

VOL. XXVIII NEW YORK, SEPTEMBER 1, 1923 No. 9

The Public Interest

FAMOUS Players-Lasky steps forth with a statement this week, the boldness of which is indicated by the heading: "Where We Leave The Old Road."

Briefly, the declaration is made, that this concern's forthcoming pictures will be first tried out in an "adequate" number of theatres and zones, each backed with "*adequate but not unnatural*" advertising, before any exhibition value is set upon them.

* * *

We take the statement, of course, at its full face value, and as such it strikes us as a forward step of very large and excellent consequence to the picture and the public and to this business.

These paragraphs stand out:

"The time has gone by in this industry when there can be any compromise between the good picture and the bad. The time has gone by when the exhibitor should be asked to buy on a plan that no longer fits the needs of the day."

". . . . Whether the pictures are truly better can only be proven through the box-office."

* * *

The time has at last arrived when the public interest must be considered by this business. It is to the best interest of this business that the public interest be considered.

And in the past this business has been desperately blind to the public interest.

* * *

The General Film Company did not consider the public interest when it bought film from its producers on a basis of mere footage—on quantity not quality values.

And later and also important distributors did not consider the public interest when they bent their energies toward the quantity and not quality output of feature pictures—and when they sold this quantity output wrapped up in a bag and *by* the bag instead of selectively, picture by picture—and when they set their rental prices flatly, arbitrarily and blindly.

* * *

The exhibitor has been just as much to blame as the distributor.

Because, in most instances, he has preferred to buy pictures by the block; it is the easiest way. And, while protesting against arbitrary exhibition values he has resolutely refused to consider a way out of the difficulty so logical as percentage playing.

The new policy of Famous Players is right along the inevitable and logical path of true progress. It lets the public say what a picture is worth; and that's the only way a true value will ever be established—that, plus the "adequate but *not unnatural* advertising" which *must* be used in fairness to picture, public, exhibitor and producer.

* * *

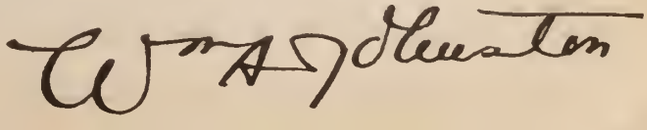
Block booking and rental prices—these two great factors in motion picture progress—are more than trade matters. *They are matters of public interest.* It is not a question of whether or not the exhibitor prefers the lazy way of block booking; or whether or not the distributor finds it cheaper and profitable. And rental policies are not to be settled by the whims and greed of the short lived day.

It is a question of getting good pictures to the public at a fair price to all concerned.

That—and that alone, will make a buying public and a progressive industry.

The signs are bright. Fox announces all pictures screened in advance. Famous says prices fixed by the public.

And now let the exhibitor join in the forward movement and also observe this supreme matter of the public interest in pictures.



PICTURES AND PEOPLE

"THE BIRTH OF A NATION" is creating some excitement among the powers behind the French Republic. Premier Poincare has personally banned the film on the strength of a law passed in the second year of the French Revolution, on August 6, 1790, which gives the Government power to veto all spectacles calculated to disturb public order.

The English manager of the production, H. Fenston, stands to lose $40,000 by the banning of "The Birth of a Nation," and he has called at the Foreign Office to ask if the political objections on which the police acted could not be met by radical cuts in the picture. The principal scenes objected to are believed to be the court scene where Negroes place their bare feet on the tables and the scenes showing the pursuit of a white girl by a black man. The promoters are ready to delete all offending incidents, in order to set out on their 3,000,000-franc tour.

Readers of the press despatches from France have learned of considerable conflict between American tourists and French nationals from Africa. Inasmuch as these nationals helped France win the war, the Republic has given them equal rights with its white citizens and guests. The Premier is pressed on his present course by Negro deputies and by fear of losing their support in the Algerian elections. Neither can France afford militarily to affront her North African citizens.

Many Paris newspapers are asking what is the good of film censorship if the Government interferes. "The Birth of a Nation" was passed by the censor with a few minor reservations. The police actually declare in one quarter that the scene showing the assassination of Lincoln might spur some French Booth to kill M. Poincare.

* * *

VIEWED as an artistic effort, "The Green Goddess" takes very high rank among screen achievements. Second thoughts on the production strengthen this conviction. It is the sort of picture which pushes the industry ahead, marking a real advance and further confounding the dwindling few who still can't see any art in or about the silversheet.

This is the result of a happy combination of star, director and story. George Arliss, of course, was established long ago as a master of pantomime. On the stage, facial expression and vocal gifts were blended by him in such a manner as to become one in their effect on the spectator. But it takes the screen to bring out his remarkable pantomime, and nothing of lasting value is lost by the absence of the voice, either. In "The Green Goddess" Mr. Arliss's ability to "speak" from the screen becomes startling at times. His genius at summing up a situation by the raising of an eyebrow, or the lifting of a hand, is given full play and is a delight to watch.

Yet all these gifts would not avail if they were not guided by just the right kind of director. Sid Olcott, who had shown only a short time before in "Little Old New York" that he could do that sort of picture supremely well, supplies in "The Green Goddess" additional proof that he knows what he is about.

As for the story, it is glove-fitting for Arliss, as on the stage. And the management of it, by Forrest Halsey, who made the adaptation; Director Olcott, the star and the players, is wholly effective. The screen speaks its own language though it is silent. "The Green Goddess" is eloquent as a work of art.

* * *

HY MAYER, the well known cartoonist whose "Travelaughs" have furnished a bright spot on the program for several seasons, is branching out. He will make a series of two-reel comedies for Universal. Not animated strips, but legitimate two-reelers.

CHARLIE, the biggest elephant in America, and who is said to answer to 183 summers, is about to be executed. The big pachyderm has been acting before the camera for several years, but he has been registering such heavy villainy that the Humane Society of Los Angeles has decreed that he must depart his earthly life. He is a member of Universal's menagerie.

Charlie never was a male Pollyanna. His temper, always bad, has become more savage, his whims and fancies more treacherous. The huge elephant weighs five tons and because of his great intelligence and wide education is valued (press agent figures) at $30,000. He may be hard to replace, but his owners have decided that unless Charlie is dispatched at once, it is only a question of time when he will murder a few human beings besides wrecking a studio or three.

On the average of once a month he breaks his chains and fares forth upon Los Angeles, just rarin' to go. He shows no partiality in his campaign of playing a "dirty elephant heavy." Movie sets, front porches, lamp posts, motor cars, trolley cars and occasionally a dog, a horse or even a human being have shown the wear and tear of his mighty trunk and the crushing force of his weight. The only man who could ever handle him was his trainer who has just emerged from the hospital after being knocked down and knelt upon by Charlie some weeks ago.

Charlie is a widower. He had a mean wife in Susie. Some years ago when they lived together the big spouse almost wrecked the town of Raleigh, N. C., and Susie was hanged for it, a stone derrick and several loops of chain being used. Charlie is too big for any derrick—and a little too wise to take poison and a bullet might make him hopping mad. So H. A. Snow, the explorer, has been called to superintend Charlie's execution.

Just what method the executor will use to exterminate Charlie has not been determined, but it is possible that he may be towed out to sea and used for target practise by a battleship.

* * *

THE Paramount Art Department have conceived and executed an eye-compelling insert of forty pages of its company's productions for the coming season—which appears in this week's issue of the News. It reflects the dignity and improved standards of motion picture production and advertising and emphasizes the fact that Paramount has an art department second to none. There is color and background on every page—the advertising talk being readable and the cuts exciting attention. In all a distinctive, artistic insert—one carrying on the Paramount prestige.

* * *

COLLEEN MOORE, who has risen rapidly as a picture star within the past year, became the bride of John McCormick, West Coast Representative of Associated First National, on August 18. The wedding took place in Los Angeles. The young couple are receiving congratulations and best wishes from their host of friends in the industry.

* * *

AS an earnest of the respect for the memory of the late lamented President, S. L. Rothafel of the New York Capitol deserves especial commendation for the dignified presentation he gave for the views of the funeral of the beloved Executive. Warren G. Harding was a man of simple tastes—a man never seeking ostentatious display of any sort.

It was fitting and proper that Mr. Rothafel so arranged the presentation of the funeral scenes that they carried out the atmosphere of simple dignity. There was no fanfare of

trumpets—no ostentatious, vulgar bombast. Instead an impressive silence marked the showing of the funeral ceremonies. Somehow sitting there in this appreciative silence—a silence punctuated only by the occasional tolling of a muffled bell and the distant notes of Taps, we caught the true solemnity of the occasion—the deep reverence being paid to the memory of the President.

Rothafel in his dignified tribute has demonstrated again that he bows to no one in the manner of making artistic presentations.

* * *

THE publishing house of George D. Swartz & Company, New York, has engaged in a new department, that of specializing in publishing original screen stories. Most of the novels purchased for motion pictures consist mainly of dialogue with a paucity of action. When people who have read the books see the screen versions of these novels, they continually complain that the pictures contain entirely different incidents than what are in the books, and many times parts of the plots are even changed in the screen versions. Thus, although the pictures may be good, the public readily finds fault.

Dialogue cannot be photographed into action to such a great an advantage as action can be written into dialogue and description. One cannot make a fast moving motion picture out of a novel that consists mainly of dialogue and description; but one can write a fast moving picture into a good novel.

This is real initiative on the part of George D. Swartz & Company in novelizing and publishing original screen stories that are produced by the leading film companies—stories which will have the added prestige of being published, although the pictures are written especially for their needs or stars.

* * *

HELENE CHADWICK and an assistant director were badly burned when the Giant Geyser at Yellowstone Park unexpectedly spouted and drenched them with hot water. Acids and other chemicals in the water added to the seriousness of their injuries, but it is expected that they will be able to return to work shortly on "Law Against Law."

* * *

MARY PICKFORD has gone in for art treasures. The star out-bid the others who had gathered in the auction hall of a Pacific Coast collector and carried away "A Portrait of a Young Boy," by Sir Joshua Reynolds; "A Portrait of Lady Cunningham" by Sir Peter Lely; "A Portrait of Helen Minturn-Post," by Rembrandt Peal; a miniature on ivory of a young woman, by Paul Herve; an old Dutch painting, by T. C. Vaarburg. In the line of antique furniture Miss Pickford took a seventeenth century Florentine Renaissance carved walnut Cadenza; a pair of Italian Renaissance carved mirror frames, a seventeenth century Italian walnut mirror frame, a pair of massive Spanish andirons, two antique Louis IV commodes, and a pair of Louis IV arm chairs. These art objects were from the Minturn-Post estate.

* * *

LOCAL motion pictures of picnics and other public gatherings are being displayed as part of the program of some of the Carr & Schad, Inc., chain theatres in Reading, Pa., and have proved a very popular innovation. They are displayed under the title, "Community Events," and the Carr & Schad interests welcome requests for filming local gatherings. The picnic of the Reading Chamber of Commerce was one of the events recently filmed successfully. The stunt is said to be causing an increase in box office receipts.

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EUGENE MULLIN, eastern scenario editor for Goldwyn, made a speech before the students of Photoplay Composition at Columbia University last Thursday evening. Gene gave them a lot of helpful suggestions and related many of his experiences during the thirteen years connection with the industry—going all the way back to the early days of Vitagraph.

* * *

"GREATER Movie Season" opens at the Rivoli and Rialto Theatres next Sunday with the two first Paramount pictures of the new season—"The Cheat," and "To the Last Man." The festival is to continue for four weeks. Ten cities will participate in the celebration.

* * *

MARION DAVIES, on August 17, paid tribute to the memory of Robert Fulton by placing a wreath on the noted inventor's tombstone in Trinity Churchyard, thus commemorating the 116th anniversary of the first trip of Fulton's Clermont. The historic trip of the first steamer to pilot the Hudson forms one of the interesting episodes of "Little Old New York."

* * *

THIS Saturday evening, the 25th, marks the opening of A. H. Blank's new Des Moines theatre, The Capitol.

* * *

ALONG with President Coolidge who was recently made a life member of the Amherst club of New York, James S. Hamilton, assistant to Lloyd Sheldon, production editor at the Paramount Long Island studio, was given an honorary membership. Mr. Hamilton, who was graduated in 1906 from Amherst is the author of the college song, "Lord Geoffrey Amherst."

* * *

COMING from the quiet hills of Hollywood, ZaSu Pitts is seeing New York for the first time.

* * *

MISS BRADLEY KING, chief of the Thomas H. Ince scenario force, upon the completion of "Anna Christie," and the starting of "Country Lanes and City Pavements," plans to go to New York, where her play "A Man of Action," may be presented at a Broadway playhouse.

The play had a successful run in Los Angeles, and is being revamped by Miss King for a Fall run in the East.

* * *

LILIAN H. CLARK, news editor and reviewer for "The Cinema," a British trade paper, has arrived in New York to conduct an independent investigation into the American production field.

* * *

DOUG FAIRBANKS is a firm believer in giving his public new faces and as little make-up as possible for his players. Because of the number of new types in "The Thief of Bagdad," it was necessary to shoot 20,000 feet of film in camera and costume tests to be sure of the capabilities of the players selected. Doug's leading woman is Julanne Johnston.

* * *

HERBERT BRENON, who has recently completed "The Spanish Dancer," starring Pola Negri, has arrived in New York. While here he will attend the wedding of his niece, Eileen St. John Brenon. The director will give the bride away.

* * *

W. H. GUERINGER of New Orleans is visiting in New York.

Seegert Heads Wisconsin M.P.T.O.

Plan to Cut Insurance Cost is Furthered at Convention in Milwaukee

FRED C. SEEGERT, of the Regent theatre, Milwaukee, and one of the most prominent men in exhibitor organization councils, was elected president of the Motion Picture Theatre Owners of Wisconsin at the final session of the convention held last week.

F. J. McWilliams, of the New Madison theatre, Madison, Wis., who declined to run for re-election as president, was made vice-president, and other officers were chosen as follows: treasurer, Ernest Langemarck, of the Colonial theatre, Milwaukee, and secretary, W. Van Norman, of the Parkway, Milwaukee.

One of the important steps taken at the convention was the appointment of an arbitration committee to meet with exchangemen in settling disputes. The exhibitor membership of the committee is: Max Krofta, Idle Hour theatre; Steve Bauer, Venus theatre; Jack Stillman, Downer theatre; Eugene Phelan, West Allis theatre, and William Jacobs. They are all residents of Milwaukee.

A movement was started for better and cleaner pictures and more refined methods of exploitation. Insurance was given a great deal of attention at the convention. These discussions were led by Joseph G. Rhode, of Kenosha, former president of the organization. At Mr. Rhode's invitation and suggestion representatives of several insurance companies addressed the convention and declared that by establishing special branches to handle theatrical insurance, the companies could save exhibitors from 25 to 50% on their insurance premiums. The plan contemplates that the sale of the insurance will be eventually transferred to the M. P. T. O. of Wisconsin.

The Board of Directors was authorized to examine the plan further and report to the association.

When the music tax question came up, members were advised to pay their assessments and try to get as good individual adjustments as they could, it being pointed out that no solution of the problem had yet been obtained. In view of recent court decisions empowering the collection of taxes for copyright music which is broadcasted by radio, it was pointed out that it was useless for exhibitors to attempt to evade payment of the tax for the playing of copyright music in their theatres.

Additional Building Plans Announced by United

Plans for the construction of a new properties storage building, to contain a restaurant and five stores on the ground floor, on the Melrose Avenue frontage of the United studios, are announced by M. C. Levee, president of the studio company. Furniture, draperies, "hand props" and electrical fixtures are all to be housed under one roof.

The original property room in charge of Tom Little has long been outgrown and various other rooms around the lot have been utilized for storage. Now all properties are to be gathered under one roof.

Hartford Doubles Business During July

According to announcement last week by Chief Deputy Federal Revenue Collector Appleton at Hartford, Conn., theatre attendance during July was nearly double that of July, 1922. The receipts from admissions and dues in July, 1922, aggregated $62,000.

Atlantic City to Have New Stanley House

The Stanley Company of America will build a 2,000-seat house at Atlantic City, according to word received from there. The plan is to open it for next season. This will be the largest house at the seaside resort.

York Paper Prints First Picture Editorial

AFTER a period of ten years in which it is reported to have declined to print a line of free advertising for motion picture theatres, the York (Pa.) Dispatch, a daily York newspaper, recently printed an editorial which is interpreted by the trade to mean it has adopted a more liberal attitude toward the film business.

The editorial is headed "Movies Improving," and says among other things: "Fairness urges that the movies be given time to climb the heights to the atmosphere that critics love—if they can do so without losing grip on the public. They are not yet old. Even the young can see marvelous progress in moving pictures by comparison with what was only a few years back. * * * The movies show many defects and are subject to improvement, but they have their good points and should be given credit for them."

Cleveland Houses Without Music Seven Weeks

This is the seventh consecutive week that there has been no music in motion picture neighborhood theatres of Cleveland. The only theatres playing music with pictures are those which do not belong to the Cleveland Motion Picture Exhibitor's Association, and which negotiate individually with the musicians. They are the Loew houses, Reade's Hippodrome, and Keith's East 105th Street theatre.

The members of the Cleveland Exhibitor's Association are standing together like one man on the proposition, and no music will be heard in any of the neighborhood houses until a satisfactory wage agreement is reached between the Musicians' Union and the Association. This is the first time that the Exhibitor's Association has been sufficiently united to carry out their point.

Negotiations are also under way between the Exhibitor's Association and the operators relative to the 17 per cent wage increase presented. Nothing definite has been done in the matter up to the present time, although negotiations are peaceful, and a settlement is expected to be announced within the week.

Ohio Educational Chief Advocates Motion Picture Study as Part of School Curriculum

VERNON M. RIEGEL, head of the Ohio State Department of Education and the Ohio Board of Censorship, has publicly declared that the teaching of motion picture appreciation in the public schools in much the same manner as English literature and other studies are taught is recommended by the state department.

In his plan for school students of the state of Ohio to study motion pictures, from an artistic and dramatic standpoint, to analyze impressions received from a cinema production, Mr. Reigel urges in his statement that schools throughout the state make a serious attempt to follow out some program of motion picture study. Director Riegel suggests that there be appointed in each class a committee of students who will make a weekly review of the movies in the particular city or town and report back to their class their findings. This plan would make motion picture study a part of the curriculum.

The state director of education and censorship suggests still further that once each month or oftener the English classes devote a special period to motion picture study, discussing the films screened in their city from an artistic and dramatic standpoint.

"The time is at hand," he said, "when the school must cease to be a passive observer of the new trend of the school-child mind toward the silent drama. The motion picture is in the schoolroom," he continued, "whether the teacher knows it or not. This is so because the boys and girls carry there the impressions and concepts which they have gained from attendance at the theatres."

That the child learns to read and like good literature instead of objectionable matter largely because of a developed sense of appreciation are the grounds given by the director for his advocating a developed sense of appreciation of motion pictures.

Report Shows Film Export Continues Heavy

Film exports continue to maintain a high level, according to the Department of Commerce in Washington. Shipments for the month of May totalled over 15,500,000 feet. Of this total 9,211,252 feet were positives, with a value of $360,840. Canada was the leading market.

There were 5,031,366 feet of unexposed film exported during May, with a value of $133,678. Japan and England were the largest purchasers. Shipments of negatives totaled 1,274,401 feet, with a value of $100,657. Approximately half of this was shipped to Mexico.

Buffalo Stage Workers Ask 30 Per Cent Increase

Buffalo union stage workers have presented their annual wage demands to local exhibitors, about 30 per cent more, or about the largest boost ever asked. The union wants the managers to increase the pay of stage carpenters from $52.50 to $72, and the other workers from $45.55 to $67 a man for seven days.

Government Hearing Ends in Boston

Other Sessions Possible Later

NEW ENGLAND aspects of the hearing of the charges brought against the Famous Players-Lasky Corporation and several other respondents by the Federal Trade Commission, which recently adjourned for the time in Dallas, Texas, were renewed in Boston, August 20, in the Federal Building before Examiner E. C. Alvord and were completed the next day.

Most of the agitation here in New England centered around the theatre holdings by Alfred C. Black, of Black's New England Theatres; his selling out gradually to the Famous Players-Lasky group, and his methods of acquiring other theatres throughout the territory. These practices of his, however, the testimony showed, were indulged in for the most part before Famous Players acquired any interest in his theatre holdings. The Trade Commission's counsel for the hearing was headed by William H. Fuller, assisted by Gaylord R. Hawkins and Joseph I. Klein. Although Black filed no answer to the amended bill of complaint, he was represented by his counsel, Herman Mintz, of Boston, who sat in on the hearing.

Robert T. Swaine, of the firm of Cravath, Henderson & De Gersdorff, handled the case for Famous Players in Boston, while assistant counsel were Bruce Bromley and C. Frank Reavis, Jr.

Exhibitors Testify

As was the case in Dallas at the sessions of the trial held there, practically all of the testimony given during the short session in Boston was from the exhibitor standpoint, although film exchange managers were also called to the stand. The bulk of the testimony fell in favor of the Famous Players-Lasky Corporation, so much so that Robert T. Swaine, chief counsel, waived cross-examination in all but a few cases.

The first witness called was William P. Gray, who has offices in Boston and who testified that, in addition to managing his own chain of 31 houses spread through 20 New England towns, he was also manager for the Famous Players-Lasky circuit here of 25 houses.

He said that he took charge of the latter's Maine and New Hampshire houses in August, 1922, and took over the rest in February of this year; that he booked pictures by theatres and not for the circuit, in his own houses and those run by Famous Players as well, and that, besides their own product, these houses used many First National, Metro, United Artists, Warner Brothers and pictures from the studios of other prominent producers. The bulk of his testimony was taken up with a description of the producer-owned houses.

M. A. Hill, Metro New England manager, testified that in 1920, after Famous Players-Lasky had bought into the Black New England Theatres, the prices paid him for Metro pictures was slightly lower than usual, but that in the fiscal year of 1922-23, since they got full control of the Black interests, the prices received had been entirely satisfactory, and that their relations were of the friendliest.



Charlie Chaplin is evidently as good a fisherman as comedian. He is shown here with one of his victims at Catalina Island.

His testimony also brought out the fact that there are now seven circuits of motion picture houses in New England. And that from the standpoint of revenue from other centers, it is important to give all pictures their New England first run in Boston, a practice, however, that is not as general as it might be.

The circuits referred to are Goldstein Brothers, with 30 houses; the 30 Gordon houses, Poli with 16, Graphic with 15, Boaz with 8, Lowry with 5, and Elm with 9.

J. H. Brennan, manager for Loew's State Theatre, Boston, testified that in the year 1922-23, he showed 40 Paramount pictures at his house, 23 Metros, 12 First National releases and several others from prominent producers.

Seven Circuits in New England

V. J. Morris, manager of the Orpheum, Loew's other big Boston house, furthered this testimony by saying that out of 70 features shown by him in the same period, 30 were Paramount features and 11 were Metros.

J. W. Conn, owner of two small houses in that city, the Sterling and the Star, testified that after Black sold out to Famous Players he had a hard time in getting films, but on cross-examination admitted that he only needed the product of one well-recognized brand to run successfully, and that he had been offered 52 features by Universal. He claimed that he had finally been forced to sell out to the Famous Players-Lasky Corporation at a figure of $105,000.

J. B. Ames, of Littleton, N. H., who formerly operated the Park theatre, at Barre, Vt., admitted under examination that he had sold out to Black in 1918, had stayed on as his manager, and had also been employed by him in securing other theatres, but had later been discharged.

He offered the testimony that Black on their trips showed theatre owners plans of houses he threatened to build if they did not sell, and in this way acquired houses in Northfield and Morrisville, Vt., at a low figure. This all happened in 1918 and 1919.

Mrs. Minnie C. Humphrey, Manchester, N. H., who operated a theatre in Barre, 1915-1922; David J. Adams, Concord, N. H., theatre owner, and George A. Cross, Northfield, Vt., all suffered under Black's methods of purchasing, they testified. He threatened to build opposition theatres if they failed to sell, they said.

Senator Hartford Testifies

State Senator Walter G. Hartford, of Longmeadow, R. I., manager of the Imperial theatre, Pawtucket, testified to keen rivalry in that city between Famous Players-Lasky and Keith. The new Strand theatre there, in which Black is or was interested, was using the Famous Players product exclusively, he said, in its fight against the Keith interests. He said that his relations with Paramount and Famous Players always were satisfactory.

The hearing was adjourned without date for possible additional hearings. None will be held before late in September, however.

Picture Censorship Due in Ireland

Official censorship of motion picture films will become effective in Ireland in November of this year under provisions of a bill recently passed by the Dail Eireann, according to advices from Vice Consul H. M. Collins, Dublin.

The bill provides for the appointment of an official censor and of an appeal board, consisting of nine commissioners to whom appeal may be made from the censor's decision.

Kent Making Arrangements for Convention

Tentative arrangements for the international convention of the Famous Players-Lasky Corporation to be held in Kansas City next May were made this week by S. R. Kent, general manager of distribution, who was in Kansas City. Mr. Kent predicted that the convention next May would surpass by far any previous gathering held by Famous Players.

Film to Show Development of Los Angeles Harbor

Los Angeles joined the ever-growing group of municipalities resorting to the motion-picture screen as a medium of presenting their advantages to the world. The picture under way, which is two reels in length, is titled "The Port of Golden Opportunity," and shows in realistic fashion the development of the Los Angeles Harbor. The picture is being made by the Standard Film Laboratories of Hollywood for the World Traders of Los Angeles.

I HAVE found in the past that the Technical Section of MOTION PICTURE NEWS carries the best information available in connection with such problems. We feel that we would like to have such information at hand in order to be sure that our recommendations in the motion picture field are the latest and up-to-date.

J. M. Shute,
Central Light Co.,
Peoria, Ill.

Fall Golf Tournament September 18

Over Two Hundred Entries Expected for Event at Bayside, Long Island

GOLF—September 18—Tuesday—Belleclaire Golf Club—Bayside, Long Island.

This is the fifth tournament to be held under the auspices of the Motion Picture Industry. The entry list of the last tournament was well over 100. This time we anticipate a turn-out which will run over 200.

The out-of-towners should be here in greater numbers than ever before, especially the theatre men. It is the right time of year. Come to New York and get a line on some of the big pictures you will show this winter. Talk it over with the executives of the distributing companies. Detroit, Chicago, and other of the larger picture centers have held their tournaments—send on your good men—whether they play well or not we'll handicap them—and let's have a look at them.

Almost a prize a man—can you do any better than that? If you want to donate a prize for some special event you can do it and the committee will be much pleased, and if you want to win it yourself perhaps we can fix that.

Yes, we have had some out-of-town theatre golf stars present at our tournaments and they have gone home with the bacon. There's C. W. Deibel from Youngstown, Ohio—a very young man considering the length of time he has been playing golf—yes in the 70's—not age, but score. Then there is Tom Moore, the father of Tom, Jr., active in motion pictures, real estate and everything in Washington, D. C.—also in the 70's. They have both promised to be on hand early in the morning and play all day—they both like a gallery, so if you don't play yourself follow them, get some pointers and be a golfer.

Entries are coming in already. Ten dollars per person covers everything—lunch, dinner, greens fees and everything but caddy. If you are lucky enough to get one you pay him direct. If you are not a golfer $5.00 covers lunch and dinner and a chance to join the gallery and watch the boys drive into the lake on the 18th hole.

Send your entry fee direct to Motion Picture News and we will see that you are entered.

Following is the committee in charge of the tournament: Felix Feist, Schenck Productions; G. B. Gallup, Hodkinson; Abe Warner, Warner Brothers; Joe Dannenberg, *Film Daily;* E. Kendall Gillett, Motion Picture News.

Kansas Exhibitors Plan for Convention

AT a meeting of the board of directors of the M. P. T. O. Kansas at the Hotel Baltimore, Kansas City, Wednesday of last week, the date of the next semi-annual Kansas convention was set for Wichita, Kas., August 24 and 25, at the Hotel Broadview.

Pleasure will be combined with business at the convention, as $250 is to be awarded at the movie ball in conjunction with the convention on the first night for the best impersonations of movie stars. Then there will be a more serious phase to the meeting. State legislators and widely known men of the Middle West will be invited to attend.

Incorporation papers, changing the name of the Kansas body from the Kansas State Exhibitors' Association to the Motion Picture Theatre Owners of Kansas, were received Thursday.

Members of the Kansas board attending the meeting were: R. G. Liggett, Gauntier theatre, Kansas City, Kas., president; Harry McClure, Emporia, Kas.; G. L. Hooper, Topeka, Kas.; R. R. Biechele, Kansas City, Kas.; Fred Meyn, Kansas City, Kas.; C. M. Smith, Kansas City, Kas., and Samuel Handy, Kansas City, Mo., attorney for the Kansas body.

President Poses, Makes Hit With Cameramen

Twenty-seven Washington news reel and news photographers admit that President Calvin Coolidge has endeared himself to them. At the noon hour the other day following his first reception to the press and cameramen at the executive offices in the White House annex, the camera guild asked permission to "shoot" the President, in the office. He was wearing a light suit. They asked him to change into a dark suit so "the picture would be good at any season."

After luncheon the President returned from the Willard to the presidential office at the White House, garbed in a cutaway. The movie men of the famous White House Cameramen's Club, had in the interim transformed the White House into a veritable movie studio with powerful Kliegl lights surrounding the presidential desk. After several minutes of posing smilingly for the cameramen and doing their bidding, the President waved his hand in deprecatory fashion at the few men who stayed behind to get exclusive "close-ups," saying, "Please, boys, that's enough, now."

K. C. Exhibitors Used as "Goats," is Claim

Kansas City real estate companies have used exhibitors as the "goat" in increasing the valuation of property, is the claim of Kansas City exhibitors. Several weeks ago there came within a period of three weeks announcements of five new suburban theatres that were to be constructed, all at logical locations for theatres. Rents immediately were boosted and in some cases genuine hardships were worked on exhibitors adjacent to the anticipated location of the new houses, it is said. A combination motion picture theatre and 10-story Hotel at 40th and Main Streets was among the proposed projects. With their goal —increased valuation of property—reached, the real estate companies then calmly announced that "plans for the theatres had fallen through," according to the exhibitors.

Fox Abandons Plan for Long Island Studio

Plan for the building of a big studio on Long Island was abandoned this week by William Fox, who has sold the large plot of ground near Corona originally bought for this purpose.

Fox production activities in the East will be centered in the plant on Tenth avenue. A big new studio will be built in Los Angeles.

Several other concerns, which planned the building of studios on Long Island, have given up the idea. Famous Players alone has a plant on the Island.

Oklahoma Will Decide on Child Labor Law

Whether or not Oklahoma's child labor law applies to theatre performances is to be decided by the Oklahoma Criminal Court of Appeals soon. Arrests of theatre managers over the state for violations of this law are being made almost every day, and the decision of the court will either prohibit or permit child actors to or not to perform on Oklahoma theatre stages.

Kansas Settles Difficulty With United Artists

The controversy between the M. P. T. O. Kansas and United Artists has been settled.

"We are pleased to announce that the differences existing between our organization and the United Artists Corporation have been satisfactorily adjusted," said C. E. Cook, business manager of the M. P. T. O. K. "This office refrained from advising that a difference existed until the matter could be thoroughly gone over with home office representatives. We have been advised that United Artists will not serve unfair competition, churches, schools, lodges, etc., without first having made every conceivable effort to sell the exhibitor, and not even then until the exhibitor has been advised of the company's intentions, as well as the M. P. T. O. K. headquarters. Fraternal organizations are becoming more active in this particular. We have an investigation committee now at work, which will make a report on the fairest manner in handling the proposition."

Sues for the Possession of Two Films

John M. Riehle, receiver for the Morosco Holding Corporation, has filed an injunction suit against the Greenwich Bank, Oliver Morosco, George R. Bentel and First National to get possession of the films "The Half Breed" and "Slippy McGee."

The complaint charges that Morosco and Bentel, as officers of Oliver Morosco Productions, assigned the films to the bank as security for loans, and that the stock of Oliver Morosco Productions, which owned the film rights to the two plays and produced them, is owned by the holding company.

The papers ask that the assignment of the films to the bank be declared illegal and that First National be restrained from paying any more money to the bank.

Japanese Control Pictures in Manchuria

Japanese own and operate most of the motion picture theatres in Manchuria, says Consul J. W. Ballantine in a report to the Department of Commerce. In Dairen, the chief city, there are three movie houses with seating capacities ranging from 600 to 1,000 under the direct management of Japanese companies.

American pictures are popular among all classes, but the better classes rarely go to the movies on account of many disagreeable features in the local houses, and the Consul states that a good theatre showing American pictures exclusively would be welcomed and heavily patronized, as the city offers few diversions.

Crandall's Public Service Work

By L. W. Boynton—Article No. 2

THE origin and growth of the Public Service and Educational Department of the Crandall theatres in Washington, D. C., have already been sketched in the first article in this series. The general plan has ben stated. It remains to take up in detail the points already enumerated, the first three of which group themselves naturally: Identifying the department in the public mind; second, the development of Organized Activity; and third, Community Service.

Telling the public what it was all about was the first big job. The people of Washington had to be made to understand that the department was absolutely distinct from the commercial aspect of exhibition.

Mr. Crandall points out that unless the public would believe that the department was organized solely as an aid to civic betterment, the whole plan would fail. Exhibitors who look at the proposition as a get-rich-quick scheme had better stay away from it, is the Crandall view.

Sincere determination to make the department of real service to the public had to be present before any success could be obtained. That was the Crandall idea; and experience justified it.

How Plan Started

The work was started in June, 1922, with Mrs. Harriet Hawley Locher in charge of the department. The first thing Mrs. Locher did was to attend the Biennial Convention of the General Federation of Women's Clubs at Chautauqua, N. Y., where she was introduced on the floor of the meeting by Mrs. Louis N. Geldert, President of the League of American Pen-Women, as "National Chairman of motion pictures for the League, representing the Crandall Theatres of Washington, D. C., and officially endorsing the Will H. Hays Movement."

This gave the new work at Washington national recognition and made it the subject of inquiry and discussion at this convention of women from all parts of the country.

When Mrs. Locher returned to Washington, she went systematically to work to publicize the new plan. The Crandall Publicity Department, under the direction of Nelson B. Bell, bombarded the newspaper and other publications with stories on the new project, and many of them "landed," for here was a pioneer work in a new field of theatrical activity.

It was deemed best to approach grown-ups through the agency of children's organizations. Special juvenile matinees for Saturday afternoons were given in the Crandall neighborhood houses. The old idea of children's matinees was most emphatically not followed. Instead of giving the kiddies fairy tales and uninteresting "drama," Mrs. Locher, from careful investigation already made, gave them real entertainment to the same degree as their elders.

Thus was avoided the rock upon which so many children's matinees have been wrecked—attempting to make the children look at pictures that their intelligence had long since left behind.

But if children were to see the same sort of pictures as their parents then there must be supervision, and here the point of contact with adults was established.



Advisory Board of the Crandall Public Service and Educational Department, composed of representatives of Child Welfare Organizations.

Committees were formed to see that the bills for the special matinees were carefully prepared and free from objectionable features of any kind. Later, a juvenile committee was appointed to sit with the adult Advisory Board and contribute suggestions, and this plan was found to be very valuable.

These Advisory Committees were permanent organizations recruited from the people of the neighborhoods in which the Crandall residential houses are located. Effort was made to have the members drawn from organizations devoted to child welfare.

The membership represents such organizations as the Municipal Playgrounds Association, Children of the American Revolution, Girl Reserves of the Y. W. C. A., Girl Scouts, Boy Scouts, Camp Fire Girls, Trinity Community House and the Boys' Club of Washington.

Exhibitors in any town of reasonable size can find similar organizations and form such an alliance, is the Crandall view.

Direct Box-Office Reaction

When these special matinees had become a regular part of the Crandall neighborhood program, Mrs. Locher went a step further in using children's organizations. The first undertaking was the filming of the kids' activities on all the playgrounds of the District of Columbia. This was done with the full cooperation of Mrs. Susie Root Rhodes, supervisor of municipal playgrounds, and the Commissioners of the District. Pictures were taken by the Crandall technical department, and the prints were given to the District for permanent record.

Now came the first direct box-office reaction. The pictures were shown as special Saturday attractions in the Crandall neighborhood house houses. Not only did all the children of Washington turn out to see themselves on the screen, but interest by parents was so great that the films had to be repeated as part of the regular night program.

Similar pictures have since been made of the High School Cadets competitive drills, High School Shakespeare Pageants, Athletic Meets, Fire Department Drills, Safety Week Drives and a great number of other civic activities.

While these activities were going on, a series of special evenings at Mrs. Locher's studio in the Metropolitan Theatre Building, immediately adjoining the private projection each of the children's room, were given for organizations named above. For each a special program was prepared, pictures were shown in the projection room and refreshments served.

These "at homes" for the young people soon led to the formation of the Capital Athletic Club, which subsequently won the basketball and swimming championships of Washington.

This athletic club, which was the forerunner of the Crandall public service in sports, started with a membership of eight girls. It now has sixty. The girls pay ten dolllars a year in dues and the organization is self-supporting except for the use of the Crandall projection-room and the films donated by Crandall.

Regular meetings are held. The members study slow-motion pictures of the sports in which they are interested and thus gain greater proficiency.

Out of this branch of organized activity grew the idea of inviting a large number of men and women interested in sports to view films in the projection room. And in this way the Crandall organization is contributing directly to the promotion of clean sport and the upbuilding of physique among the citizens of Washington.

Public Service in Sports

Of course, another natural development was the organizations of baseball teams among the boys in the various neighborhoods. The managers of the Crandall houses did this work, and a league of four teams was formed. Next year there will be six.

The growth of the Community Service Hours was equally important. It started from the pictures made of the playground activities. Soon hours, observed each week in the neighborhood theatres and devoted to topics of interest to each respective neighborhood, were in full swing.

These hours have been given to the Juvenile Protective Association, Municipal Playgrounds, Woman's Bureau of the Police Department, Mothers' Congress, Visiting Nurses' Association, Infant Welfare Association, Social Hygiene and others.

Wide publicity is given to these hours through a regular system of post-cards sent out by Mrs. Locher. Here is an example:

"If you believe civic information can be a valuable asset in any community life tell every one you know of the neighborhood gathering hour in the Crandall Neighborhood theatres.

"February 20th and 21st the Instructive Visiting Nurse Society will demonstrate the work of their organization with a motion picture 'Dividends of Happiness.' It is a story alive with human interest that will find an echo in every woman's heart."

Then follows a list of the showings at the various neighborhood theatres.

Mrs. Locher also sends out regularly cards calling attention to pictures as they are booked from week to week by the Crandall houses. This information service has played a great part in developing a new clientele from those who might not otherwise attend the regular shows. It also serves to drive home the public service work of the Crandall theatres, and is

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George Spoor to Re-Enter Industry

Will Form Company to Make Pictures With His New Third Dimension Process

FINAL completion of his new third dimension process, by which motion pictures will be given depth, has been announced by George K. Spoor at the Essanay Studio in Chicago.

This is the process upon which Mr. Spoor has been at work for a long time, and which is said to have cost him $1,000,000. He will organize a new company to make pictures, utilizing the process.

On August 20 Mr. Spoor and his assistant inventor and technician, P. J. Berggran, gave a demonstration of the process at Chicago. The screen, which will fill the proscenium arch of the biggest theatre, measures twenty-one and a half by forty feet. The film is much larger than film ordinarily used, each "frame" being 50% higher and twice as wide as the "frame" now employed.

In front of the screen is strung a breaking surface consisting of several miles of black thread, thus making the picture float solidly in front of the eyes, creating depth and doing away with the flat effect.

This stereoscopic process, it is said, gives the background depth, while the actors appear exactly as they would in real life. It is also claimed that distortion has been completely overcome and that the picture can be seen from any point in the theatre with equal advantage.

Some innovations in picture-making are promised. For instance, it is planned by Mr. Spoor to do away with close-ups and cut-backs and make the picture unfold just as if the eye were viewing an occurrence, or a series of incidents in real life.

A new projection apparatus is necessary for showing these third dimension pictures, and an entirely new set of printing appliances had to be devised.

Since he returned from the making of features some years ago, Mr. Spoor, who is one of the pioneers in the industry, having organized the old Essanay Company with G. M. Anderson, has been devoting himself to the perfection of the invention.

It has attracted wide attention, particularly as it is believed to be the first process which claims to give the stereoscopic effect in the picture itself, without the use of some appliance by the spectator.

Within five weeks according to Mr. Spoor he will start work at the Essanay Studios on a big feature picture utilizing the new camera and on its completion will show it in legitimate theatres in the country's leading cities. Natural vision pictures came as the result of seven years' work by Mr. Spoor and his technical assistants, the principal of whom is Mr. Berggran.

Mr. Spoor has devoted his energies ever since the Essanay shut down on production first, to inventing and completing a wide camera capable of taking three dimension pictures, second, printing machinery where the prints are made by projection instead of contact, third, a specially designed and built projector, and fourth, a specially constructed screen.

Several times Mr. Spoor had been on the verge of success but each time some obstacle caused him to scrap the equipment already built and start practically all over. He regards the possibility of using a screen of hitherto unheard of size as of perhaps equal importance with the natural vision effect of the pictures making possible as it does the impressive presentation of huge sets and outdoor scenery as well as small interior sets where only part of the screen will be utilized and getting away from the use of close-ups as now practiced.

The natural vision pictures, Mr. Spoor believes, offer a great opportunity for the development of motion pictures and already many leaders in the motion picture industry, theatrical business and press have gotten into communication with Mr. Spoor requesting a view of the pictures. The very few who have seen them are reported to be enthusiastic over the possibilities.

Bill Hart to Build Studio and Reside at Westport, Conn.

ACCORDING to statements made by his sister, who resides at Westport, Conn., William S. Hart is to dispose of all his picture interests at Hollywood, including the studio property and remove to Westport, early this fall.

Hart plans to make the little Connecticut village his permanent home as soon as the Hart homestead which is now in the process of renovation is completed.

The Hart estate is one of the largest in the town, comprising more than 300 acres of woodland, swamps, hills, brooks and miniature prairie land. The estate was bought from Willard S. Adams of the Connecticut town, who, in turn, acquired possession of it from John Quincy Adams, a distant relative of the second President of the United States. Adams acquired it from Cornelius Brinckerhoff, an old Dutch settler in southwestern Connecticut.

The old homestead is more than 100 years old and is being thoroughly renovated under the personal instructions from Hart. An addition is being built on the south side, with another wing of the dwelling. Surrounding the chimney, a small observatory is being constructed. According to contour maps, the house is located on the highest point in the town of Westport. From the roof, a view across Long Island to the Atlantic ocean can be had, and a magnificant view is available of the surrounding country.

Miss Mary Hart, sister of the film star, is now occupying the house. She states she received a letter from her brother last week to effect he is disposing of all of his western property and will make his permanent home in Westport. He has been away from the estate about 12 years, having made only an occasional visit there during that period.

Unofficially, it is stated that the estate will be used by Hart as headquarters of a new motion picture corporation, with studio and headquarters located there.

Michigan M. P. T. O. Fixes Convention Dates

THE dates have been set for the annual convention of the Michigan M. P. T. O. which will be held at Jackson, Michigan. These dates are September 24 and 25. It is expected that this will be one of the most important meetings in the history of the organization.

Crandall's Public Service Work

(*Continued from page* 1027)

particularly valuable in building attendance because the cards are signed by Mrs. Locher and go to persons of wide influence in the city.

After nine months of this activity, Mrs. Locher sent out a return post-card asking for opinions on the service. The responses were overwhelming. "More than once I have enjoyed a good picture that I would have passed over if it had not been for your notice calling my attention to it," one patron wrote. Another said: "When we are planning to go to the movies, as we do every Friday night, my husband always says: 'What's in town? Where's Mrs. Locher's card? What does it say?' And nine cases out of ten we are guided by your description of the production."

And still another: "Your service establishes a personal interest not only in the picture shown, but in the theatre and the entire industry."

One more: "I am always eager to see the picture after getting your card, and you are drawing people to the right kind of pictures."

What exhibitor would not like to have a public service department that would draw this kind of comment: "More power to your elbow in your fight against Federal Censorship. It would be a calamity."

Incidentally, Mrs. Locher has a regular plan for meeting individual criticisms of pictures by women who may complain of the need for censorship. She has a printed form, headed "Review form for constructive criticism," which these critics are asked to fill out. It contains the name of the theatre at which the picture was seen; the date; the title; the name of the star; the names of the producer and distributor; and space for remarks. The critic is asked to fill out the form, and give it to Mrs. Locher, who will in turn send it to the producer. More often than not, criticism is thus effectually silenced.

All these activities have impressed the Crandall name upon the community as something above and beyond the merely commercial. It gradually fostered a new clientele, because the theatres as a matter of fact were being made to assume their rightful places as the real neighborhood community centers.

The most vital result was to establish the Crandall name as a synonym of co-operation, "service" and "progress" in the minds of the people of Washington. It "identified" the Department as a new branch of picture exhibition that meant what it said and had nothing to do directly with the box-office.

Washington, to be sure, is a city peculiarly fitted for the successful pursuit of this kind of work. But there are schools, churches and the active agencies of government in every city, town and hamlet in the country. Any of them or all of them, make a fine starting point for public service and educational work through the medium of the picture theatre and the community center idea.

M.P.T.O.A. Wars on Insurance Cost

Questionnaires Go to Exhibitors

A CONCENTRATED drive to effect nationwide reductions in insurance is announced by the Motion Picture Theatre Owners of America.

The first step in the campaign—the sending of insurance blanks and letters to the exhibitors of the country—was taken this week.

The movement for insurance premium reductions received special impetus at the recent Atlantic City meeting of the officers and board of directors of the M. P. T. O. A. Representatives of prominent insurance concerns presented detailed information, with particular reference to the safety risks of theatre insurance. It was pointed out that picture houses, as a rule, are infinitely better risks than many other buildings in the community, and yet the theatre rates are much higher.

Cohen Sends Out Letter

Following is the letter sent out to exhibitors by the M. P. T. O. A. and signed by President Sydney S. Cohen:

"Dear Exhibitor:

"We are enclosing you blank for the purpose of obtaining data on the theatre insurance situation in your territory. Will you please fill out the same as soon as possible and forward it to this office?

"The Motion Picture Theatre Owners of America have taken the matter of theatre insurance in hand in such a way as to comprehend the needs and interests of the theatre owners in this relation.

"At the meeting of the national officers and board of directors in Atlantic City recently insurance experts gave us detailed information on the subject, convincing all that, through the efforts of your national organization, savings of from 25 to 47 per cent. can be effected in insurance premiums.

"Your national officers have discussed the insurance situation with prominent representatives of vaudeville and other theatrical interests and all are enthusiastic over the proposition of saving this money to theatre owners.

"To put our plans into execution and save you this insurance money we must have complete information so that we can apply the new processes to each theatre.

"Will you kindly let us hear from you as promptly as possible in this matter, so the reduced rate may soon be made effective.

"Fraternally and sincerely yours,
"Motion Picture Theatre Owners of America.
"Sydney S. Cohen, President.

"N. B.—It is intended to keep all information confidential, using it only for the purpose of obtaining a complete analysis, thereby making the saving possible for you."

Text of Questionnaire

Here is the insurance questionnaire sent out to exhibitors by the M. P. T. O. A.:

Is your building classified as fireproof (or ordinary construction)?

Give date of erection.

Owned or leased?

State amount of fire insurance carried on building.

State amount of fire insurance carried on contents.

State expiration date of present policies.

State amount collected on fire losses on building during the past five years. (Give year and amount) 1918-1922.

State amount collected on fire losses on contents during the past five years. (Give year and amount) 1918-1922.

State amount of your liability insurance and rate.

State amount collected on liability insurance during the five years. (Give year and amount) for the period of 1918-1922.

Space is also provided on the questionnaire for signature and remarks, and the name, seating capacity, street location, etc., of theatres.



Colleen Moore, First National leading lady and John McCormick, Western Representative, who were married last week.

Colleen Moore Weds First National Executive

Colleen Moore, popular motion picture star, was married last Saturday at Los Angeles to John Emmett McCormick. Western representative of Associated First National Pictures, Inc. The ceremony took place at St. Thomas' Church. The Rev. M. J. Mullin officiated.

Carmelita Gerraghty, screen actress and a close friend of the bride, was the maid of honor. The groom was attended by Earl J. Hudson of New York, production manager for the organization with which Mr. McCormick is associated.

The ceremony, a quiet one, was attended only by the immediate families of the bride and groom, consisting of Mr. and Mrs. C. R. Morrison, the bride's father and mother; Cleeve Morrison, her brother; Mr. and Mrs. J. S. McCormick of San Francisco, the groom's parents; Mrs. Mary Kelly, Miss Moore's grandmother; her uncle and aunt, Mr. and Mrs. Walter Mitchell and Mrs. E. J. Hudson.

The marriage is the culmination of a romance which had its inception two years ago when the winsome Colleen met Mr. McCormick while playing in her initial First National picture. Three months ago Miss Moore signed a long-term starring contract with First National.

The wedding trip has been postponed until after the completion of "The Swamp Angel," in October, when the couple will go East to New York and other Atlantic coast cities for a protracted stay.

National Premiere Long Run House for Los Angeles

THE Kinema theatre, Los Angeles, one of the first run houses of the West Coast Theatres, Inc., owned by Gore Brothers, Adolph Ramish and Sol Lesser, closed its doors August 17. It will reopen in six weeks as the new Criterion and become a national premiere long run house.

The theatre will be gutted from top to bottom, only the walls and balcony remaining. New decorations and effects are to be introduced. The lower floor will be transformed entirely, over 500 divans having been ordered to occupy one-half the capacity of the entire house.

When the theatre is reopened, only two performances will be given daily. All seats will be reserved, and it is probable the admission scale will range from fifty cents to two dollars. The policy will be long run premieres of big specials only, accompanied by elaborate preludes and prologues. A noted stage director will be engaged for these. A symphony orchestra will be installed.

The new Criterion, it is understood, will be First National's chief opposition house to the Grauman-Paramount interests on the West Coast.

T. O. C. C. Against Increase for Operators

THE Theatre Owners Chamber of Commerce, of New York City, at a meeting held August 21, declared against a wage increase for operators in their theatres. Committees of the operators' union and the T. O. C. C. held an extended conference earlier in the day, which resulted apparently in a deadlock.

It was stated by T. O. C. C. members after the meeting that the union had reduced its demands to 25%.

It was finally decided to hold a special meeting of the T. O. C. C. at the Hotel Astor on Friday, August 24, with the F. I. L. M. Club in attendance, when final decision will be made on the situation.

"Scaramouche" Elaborate Picture

Metro Gives Statistics Showing Size of Rex Ingram's Newest Production

"SCARAMOUCHE," Rafael Sabatini's French historical novel, which is serving as Rex Ingram's newest production for Metro is the latter's most elaborate effort since "The Four Horsemen."

The number of people used in all the scenes, including principals and extras, total in the neighborhood of 10,000, Metro declares, and furnishes other statistics of the picture as follows:

Twenty-two cameramen and their assistants photographed the scenes showing the Rennes mob charging the Palais de Justice and the scenes of the pitched battles between the Paris populace and the Government soldiery.

Four hundred and twelve tons of cobblestones were used to pave the streets of Paris, Gavrillac and Rennes.

The cobblestones were hauled a distance of 26 miles to the Metro studio where the Paris and Rennes streets were constructed and 36 miles to the spot in the San Fernando valley where the village of Gavrillac was built.

An army of carpenters, stone masons, street builders and other workers built the village of Gavrillac on two weeks' notice. It covers an area of 60 acres and is 10 miles from the studio. It is circumscribed by a four foot stone wall. An "automatic" river was installed in the natural gulley at one edge of the village. Its source is in six water tanks, each with a capacity of 1,200 gallons, erected at a point a few hundred yards above the town. The tanks are fed by pipes leading from a well 6,000 feet distant.

Six hundred and ten tons of sand and gravel were used in preparing the plaster and cement used in building the various sets.

Three hundred and forty tons of plaster were used.

Studio passenger automobiles and trucks transporting actors, cameras, properties and other material recorded a mileage total of 127,580 miles.

The workers included 630 carpenter, 75 plasterers, 88 painters and scenic artists, 65 electricians, 48 chauffeurs and teamsters, 23 property men and 34 assistant directors.

A research department with a staff of eight began its activities six months before the first scene was filmed.

There were 11 architects and designers.

Three diligences, or four-wheeled stage coaches of the period, were reproduced as well as three heavy berlines, or four-wheeled cabs. A dainty, glass-encased, two-wheeled cabriolet, a huge chaise and 45 wagons and other cruder vehicles including three large strolling players' wagons.

Ramon Novarro, Alice Terry and Lewis Stone head the cast of more than thirty principals, including Lloyd Ingraham, Julia Swayne Gordon, William Humphrey, Otto Matiesen, George Siegmann, Bowditch Turner, James Marcus, Edith Allen, Lydia Yeamans Titus, John George, Nelson McDowell, De Garcia Fuerburg, Roy Coulson, Edwin Argus, Clotilde Delano, Willard Lee Hall, Napoleon Bonaparte, Lorimer Johnstone, Edward Connelly, Howard Gaye, J. Edwin Brown, Carrie Clark Ward, Edward Coxen, William Dyer, Rose Dione, Arthur Jasmine, Tom Kennedy, and Kala Pasha. John F. Seitz photographed the production.

Dexter and Washburn Star for Grand-Asher

SAMUEL V. GRAND, president of Grand-Asher Productions, who recently went to Los Angeles, announced this week on the Coast that his company would release five pictures starring Elliott Dexter and a like number with Bryant Washburn as the star.

Work on the first Dexter picture, "The Man Who Forgave," an original story by Adam Hull Shirk, will begin August 27, under the direction of R. William Neill. Washburn's first vehicle is tentatively titled, "Try and Get It." It is an adaptation of Eugene P. Lyle's Saturday Evening Post story, "The Ringtailed Gallawampus." Direction will be in the hands of Cullen Tate, formerly with Cecil B. DeMille at the Lasky studio, Hollywood.

Prints of "Cameo Kirby" Reach Box Office

Fox Film Corporation announces the arrival in New York of the completed prints of "Cameo Kirby," the film version of the stage collaboration of Booth Tarkington and Harry Leon Wilson, which was announced in the 72-page trade insert of that organization recently.

To John Gilbert has been assigned the title role in this dramatic romance of the Mississippi of an earlier day.

John Ford, who directed "The Village Blacksmith," handled this special. In the cast with Gilbert are Gertrude Olmstead in the feminine lead, Alan Hale, Richard Tucker, Eric Mayne, William E. Lawrence, Philip Smalley, Jack McDonald and Jean Arthur. The scenario was written by Robert N. Lee.

Carl Anderson Product for F. B. O. Release

A definite step toward the centralizing of distribution was taken when Carl Anderson, president of Anderson Pictures Corporation announced that early in September the product of his company would be in 33 branch offices of the F. B. O.

"Our belief in F. B. O. service," said Mr Anderson, "together with the harmony existing between our plans and theirs, is responsible for this arrangement, by which they will distribute and their salesmen will also sell our product, augmented by our salesmen."

Tom Mix Starts Work on New Fox Thriller

Tom Mix, who has finished "The Lone Star Ranger," the Zane Grey story selected for him by William Fox, is now at work on a new thriller, "The Flyin' Fool," taken from Max Brand's "The Gun Gentleman." The picture is being directed by Lambert Hillyer. Betty Jewel plays opposite the star.

F. B. O. Will Distribute Bennett Productions

CHESTER BENNETT, prominent producer and owner of the Chester Bennett Laboratories, has signed a contract with J. I. Schnitzer, vice-president of the Film Booking Offices of America, providing for the distribution by that organization of productions to be made by Bennett at the Pat Powers Studios.

The Bennett production program will include five big features in which Jane Novak will be starred and six outdoor photoplays featuring Eddie Hearn. Miss Novak will start work September 15 on her first production under the terms of the new contract.

Goldwyn Changes Titles on Two Features

Goldwyn Pictures Corporation announces that it has changed the title of Victor Seastrom's first picture, the screen version of Sir Hall Caine's latest novel from "The Master of Man" to "The Judge and the Woman."

In the the cast are Conrad Nagel, Patsy Ruth Miller, Mae Busch, De Witt C. Jennings, Aileen Pringle, Hobart Bosworth, Evelyn Selbie, Winter Hall, Anna Hernandez, Mark Fenton and Jack Murphy.

The title of the Gilbert E. Gable production based on Honoré de Balzac's novel, "La Peau de Chagrin" (or "The Magic Skin"), which is one of the first of a group of eleven pictures to be released by Goldwyn-Cosmopolitan this fall, has also been changed to "Slave of Desire."

Director George D. Baker has finished photography on "Slave of Desire," and it is now being cut and titled. The cast includes George Walsh, Bessie Love, Carmel Myers, Wally Van, Edward Connelly, Eulalie Jensen, Herbert Prior, William Orlamond, Nicholas De Ruiz, William von Hardenburg, Harmon McGregor, George Periolat, Harry Lorraine and Calvert Carter.

Laemmle Promotes Manager of New Haven Branch

Maurice Joseph, known to every exhibitor in New England as the exchange manager of the New Haven branch of the Big U Exchange in New Haven, Conn., has been advanced by Carl Laemmle from branch managership to the general managership of one of the most important of Universal exchanges, that of Cleveland, Ohio. His successor in the New Haven post is S. S. Liggett. Like Joseph, he was advanced from the post of salesman in the Big U Exchange to the management of this solidly established and soundly operated New England exchange.

Lubitsch to Produce "The Marriage Circle"

Ernst Lubitsch, is about to commence production on his second American-produced photoplay, "The Marriage Circle," a Warner feature. The story is taken from a contemporary Viennese play.

Florence Vidor, Marie Prevost, Creighton Hale, Warner Baxter, Adolphe Menjou and Harry Hyers are the six whose involved relationship brings each one of them into an intricate web of passion, deceit and mystery giving an intimate and true representation of contemporary European life with fascinating Vienna as a background.

F. B. O. Will Release Four in September

THE Film Booking Offices announce that their feature length pictures for the month of September will be four.

"Daytime Wives" is listed for release September 2nd with a pre-release showing at the Central theatre, New York, to open the week of August 26th.

"The Fair Cheat," a Burton King production, featuring Dorothy Mackaill and Edmund Breese, will be released September 16th.

The Houdini picture entitled "Haldane of the Secret Service," will be released September 23rd.

On September 30th Bull Montana's feature length production entitled "Breaking Into Society," will be released.

Selznick Will Release "Modern Matrimony"

Announcement comes from David R. Blyth, Director of Sales and Distribution for Selznick Distributing Corporation, that "Modern Matrimony," a five-reel comedy, starring Owen Moore with Alice Lake and a supporting cast which includes Mayme Kelso, Frank Campeau, Kate Lester, Victor Potel, Snitz Edwards and Douglas Carter, has been scheduled for release on September 8th.

"Modern Matrimony" was made in the Selznick studios under the working title of "A Dollar Down." It was written and directed by Victor Heerman.

Weber-North Sales Chief Leaves for South

Sam Sax, national sales manager for L. Lawrence Weber and Bobby North, left Tuesday for the South in the interests of "Marriage Morals" and "Don't Marry for Money." Mr. Sax departed in response to urgent inquiries anent these two productions.



William Russell will be seen in "Alias the Night Wind," a William Fox presentation from which these scenes were taken.



The scenes above are taken from "The Huntress," a First National Production, featuring Colleen Moore

First National Releases Are Ready

Prints of Four Productions for September Distribution Sent Exchanges

THE last of the First National September releases arrived from the cutting and editing room last week and prints of four new productions have been sent to First National exchanges. They are Thomas H. Ince's "Her Reputation," which stars May McAvoy; "The Fighting Blade," Richard Barthelmess' story of seventeenth century England; "The Wanters," John M. Stahl's drama of society life, which is presented by Louis B. Mayer; and Samuel Goldwyn's "Potash and Perlmutter," screen adaptation of the famous Montague Glass stories, with the two famous characters who have made their appearance in five distinct plays on Broadway.

"Her Reputation" is a story of the power of the press and the evil of unscrupulous journalism which comes near to ruining the life of an innocent girl by misinterpreting circumstantial evidence. It brings Miss McAvoy to the screen in the delightful role of a New Orleans girl of French extraction who is made the victim of yellow journalism. The story is by Talbot Munday and Bradley King. John Griffith Wray directed under the personal supervision of Thomas H. Ince. Lloyd Hughes enacts the leading male role.

In "The Fighting Blade," Barthelmess has the role of a Dutch soldier who joins the ranks of Cromwell. The story permits considerable sword play and the climax features a battle scene in which several hundred horsemen attack a castle. John S. Robertson directed the picture and Dorothy Mackaill, star of "Mighty Lak a Rose," enacts the principal feminine role.

"The Wanters," directed by the maker of "The Dangerous Age," features Marie Prevost, Robert Ellis, Lincoln Stedman, Lydia Yoemans Titus, Richard Headrick, Vernon Steel, Huntley Gordon, Norma Shearer, Louise Fazanda, and Hank Mann. It is adapted from Leila Burton Wells' comedy-drama of society life, and the continuity is by J. G. Hawks and Paul Bern.

Samuel Goldwyn's "Potash and Perlmutter" is the result of a long-cherished ambition to bring the Montague Glass characters to the silversheet. It is his first independent production released through First National and features Barney Bernard, Alex Carr and Vera Gordon. Bernard and Carr were the original principals in the stage play. Clarence Badger directed.

Carl Carleton Moves Into New Quarters

Carl Carleton Pictures Corporation moved last week from their New York offices at 729 Seventh Avenue to more spacious offices at 565 Fifth Avenue. Carleton will continue to produce on the Coast, but will retain his New York offices. His most recent picture production is "The Flying Dutchman," which the Film Booking Offices are distributing.

Dolores Rousse Signs Long Term Fox Contract

Because of her excellent work in "No Mother to Guide Her," the Fox Film Corporation special for the coming year, Dolores Rousse has been signd to a long-term contract to appear in leading faminine roles in pictures to be made at the West Coast studios, it was announced this week. Miss Rousse will depart shortly for Los Angeles.

Exploitation for "Mothers-in-Law"

Al Lichtman Offers Prizes to Exhibitors Conducting Most Effective Campaigns

TO the exhibitor who puts over the most successful exploitation campaign for "Mothers-in-Law" Day, Al Lichtman, president of Preferred Pictures, will give a prize of $100. A second prize of $50 will also be given.

The judges will be the exploitation experts from the leading trade papers: Eddy Eckels, of the Exhibitors Trade Review, L. C. Moen, Motion Picture News, Epes Winthrop Sargent, Movie Picture World, and John S. Spargo, Exhibitors Herald.

The prize will not be awarded until some months after "Mothers-in-Law" is released on September 9th, in order to give everybody a chance to win.

Exhibitors who wish to compete should send to the Advertising Department of Preferred, New York City, a complete report of their campaign, together with clippings, photographs, and a statement of what the campaign did for their business on the picture.

As described in the press book on "Mothers-in-Law," the campaign on this picture is one of the simplest and most effective ever devised. Properly handled, it will produce a great amount of publicity, with practically no cost.

The theme of the picture, which should be the basis of the campaign, is that mothers-in-law have never been given their just dues. The first step is to write to the newspapers, suggesting that since we have Fathers' Day and Mothers' Day, we should have a "Mothers-in-Law" Day as well.

In order to test out the practicability of this idea, Preferred wrote a sample letter which was printed in the New York Sun and Globe. This letter is given in the press book.

The next step in the campaign is to arrange with the merchants for tie-ups. On "Mothers-in-Law" Day everybody will be urged to do something for his mother-in-law—buy her candy, flowers, a book, etc.

Every wide awake exhibitor can think of local applications of the idea. Women's Clubs, ministers, teachers, and prominent citizens will help, if properly approached.

Universal Names Cast for Denny Feature

The supporting cast has been chosen for Reginald Denny's new Jewel picture, "The Spice of Life" and camera work is under way.

Harry Pollard, the director, has taken the company to Monterey where the scenic beauty of the country thereabouts is being used to full advantage.

Beatrice Burnham plays the chief supporting role opposite Denny. She won high favor with Denny and Pollard when she recently appeared in one of "The Leather Pushers" series. Others in the cast are Hallam Cooley, C. L. Sherwood, Leo White, Arthur Millette, Wm. Carroll, Laura La Vernie, Gordon Clifford, Lucille Ward and Eugene Cameron.

Hill Finishes Crook Drama for Universal

Robert F. Hill has just completed his current Universal picture, "A Daughter of Crooked Alley," one of the "Boston Blackie" stories by Jack Boyle, the famous writer of crook narratives. It is now being cut and titled. Thomas Carrigan, "Boston Blackie," the crook. Laura La Plante, is Noreen Tyrell, "The Daughter of Crooked Alley." Others in the cast are Joseph Dowling, Owen Gorine, Tom Guise, Albert Hart, Sidney Bracy, Kate Lester, Lillian Worth, and Fred Stanton.



"Fast Freight" is the first of a series of Richard Talmadge productions to be distributed by Truart, produced by Carlo Productions.



Scenes from "Bluebeard's Eighth Wife." A Paramount picture.

Fox Starts Production on "Hoodman Blind"

"Hoodman Blind," one of the few Fox Film Corporation specials which were not completed when the record-making 72-page insert in trade papers of the nation was printed, is now well under way at the Fox West Coast studios in Hollywood, according to a statement from the New York headquarters of the organization.

"Hoodman Blind" is being produced under the direction of John Ford from the adaptation written by Henry Arthur Jones.

David Butler essays the leading role. In the cast are Marc McDermott, Frank Campeau, Gladys Rulette, Trilby Clark, Regina Connelly and Jack Walters.

Morrison Returns East For "Banks of Wabash"

James Morrison has been brought on from the coast to play the juvenile lead in J. Stuart Blackton's special, "On the Banks of the Wabash," which Mr. Blackton is producing in the Brooklyn studios of Vitagraph. He started work last week. It is Morrison's first visit East in several years, and he returned to the studio where he began his career in pictures.

German Company to Make "Lady Macbeth"

The Herald Film Company of Berlin is preparing for the production of "Lady Macbeth" in seven reels. The scenario is from Dr. Conrad Doebbeke's adaptation of the Shakespearean drama.

The company has also obtained film rights to Herman Sudermann's "Strand Kinder" which will soon be produced for the screen with elaborate settings.

Burr Buys Rights to "Lend Me Your Husband"

C. C. Burr announces the purchase of "Lend Me Your Husband" as one of the four stories he will produce for the Independent market during the 1923-24 season. It is an original story written by Marguerite Gove especially for the screen.

De Mille Finishes Work on "Ten Commandments"

FILMING of "The Ten Commandnents.' upon which Cecil B. DeMille has been engaged for some weeks, was completed at the Lasky studio on August 18. No announcement has been made of the date of the premier showings.

Mr. DeMille's next production for Paramount will be "Triumph," from the Saturday Evening Post story by May Edginton.

C. B. C Will Distribute "Barefoot Boy"

Announcement comes this week that the C. B. C. Film Sales Corporation has been selected by the Mission Film Company to handle distribution of its feature special, "The Barefoot Boy." C. B. C. will also handle distribution of three more specials on which work is to be begun at once by the Mission organization.

"The Barefoot Boy" is suggested by John Greenleaf Whittier's poem of that name.

Featured in the cast are John Powers, Marjorie Daw, Sylvia Breamer, Tully Marshall, Otis Harlan, Virginia True Boardman, Raymond Hatton, George Periolat, Brinsley Shaw, George McDaniel, Harry Todd, Frankie Lee and Gertie Messinger. Wallace Clifton wrote the story and David Kirkland directed.



A trio of scenes from "Modern Matrimony," a Selznick picture starring Owen Moore.



Some of the stirring action to be seen in Dustin Farnum's latest William Fox western, "The Man Who Won."

Film History of Lincoln Finished

Twelve Reel Rockett Production Ready for Release Early in September

"THE Dramatic Life of Abraham Lincoln," the film history of the martyr President, upon which Al and Ray Rockett, executive officers of the Rockett Lincoln Film Company, of Hollywood, have been at work for two years, is completed.

The actual filming occupied eighteen weeks, but preceding it were two years of research work, in which every possible authority on Lincoln's life was consulted and all sources explored.

The search for an actor equipped physically and spiritually to portray Lincoln was a big obstacle, but the producers believe they have solved it successfully in the engagement of George A. Billings, said to bear a startling recemblance to the great Executive. He is a stranger to motion pictures and had only small experience on the stage.

Frances Marion wrote the scenario. Direction was in the hands of Phil Rosen, M.P.D.A., and the camera work was done by Robert Kurrle and Lyman Broening, assisted by nearly a score of cinematographers.

Thousands of men, women and children, the announcement says, were used in the action, which covered the period from 1809, the year of Lincoln's birth, to 1865. The picture, which is in twelve reels, takes up in detail the striking incidents of Lincoln's life.

Among the one hundred and fourteen sets in the picture were the birthplace in Kentucky; the log town of New Salem; Lincoln's law office in Springfield; the Lincoln-Douglas debates; the historic Decatur Convention; the Lincoln home in Springfield; the slave market, New Orleans; the historic East Room of the White House; Gettysburg; the Cabinet room; President Lincoln's office; Grant's headquarters; Lee's surrender; Fort Sumter; Fort Stevens; historic Pennsylvania Avenue from White House to Capitol, a mile and a quarter long; Ford's theatre; the great catafalque in the East Room; and the historic room where Lincoln died.

The picture will be ready for release early in September and will probably be screened under its working title, "The Dramatic Life of Abraham Lincoln." A copy of this picture will be inurned in Washington in custody of the government to be screened on the three hundredth anniversary of the birth of Lincoln, February 12, 2109, the idea being to prove that film can be preserved "alive" indefinitely.

The Rockett Company plans to follow this Lincoln picture with other productions of America's historical subjects.

Fourth Week for "Ashes of Vengeance" at Apollo

"Ashes of Vengeance," with Norma Talmadge, begins its fourth and last week at the Appollo theatre, Monday, August 27th. This Joseph M. Schenck feature production will then move to the Roosevelt theatre, Chicago, for an indefinite run, beginning September 5th. "Ashes of Vengeance" is a romance of France in the days of the Huguenot massacres during the reign of Charles IX. The story is by H. B. Somerville. Frank Lloyd directed.

"Scarlet Letter" Likely For Jane Novak

Chester Bennett is considering Hawthorne's story, "The Scarlet Letter," for his next production, starring Jane Novak.

While putting the finishing touches on "The Lullaby," in which Miss Novak appears in the stellar role. Bennett has been going over some of the American literary classics and has announced himself highly pleased with "The Scarlet Letter" as an ideal starring vehicle for Miss Novak.

Buster Collier Cast for "Pleasure Mad"

William (Buster) Collier, Jr., is one of the players in Reginald Barker's production "Pleasure Mad," which is now under way at the Louis B. Mayer studios for release by Metro.

Five Specials on Fox September List

Tom Mix, John Gilbert, William Farnum Pictures Also Included in Schedule

FIVE of the program of 25 special productions announced in the recent 72-page insert of Fox Film Corporation head the list of its releases scheduled for the mouth of September, according to a statement this week from New York headquarters of the organization.

This quintet of special features includes "The Eleventh Hour," "The Silent Command," "Mouna Vanna," "Hell's Hole' and "St. Elmo."

"The Eeleventh Hour," scheduled for distribution on the 2nd, is an adaptation of the famous melodrama by Lincoln J. Carter, master of the stage thriller. It features two Fox stars, Charles Jones and Shirley Mason, and a cast including June Elvidge and Alan Hale. Bernard J. Durning directed.

"The Silent Command," a Rufus King story directed by J. Gordon Edwards, dated the 9th, will have its world premiere at the Central theatre, New York on September 2, where it will remain for an indefinite engagement. The picture features Edmund Lowe, Alma Tell and a cast with names such as Martha Mansfield, Carl Harbaugh, Byron Douglas and Florence Martin.

September 16 has been named as release date for "Monna Vanna," the spectacular, romantic, screen version of Maurice Maeterlinck's noted drama. This special, Fox says, presents many elaborate settings.

"Hell's Hole," with Charles Jones and a fine supporting cast, is due September 23. It is from the story by George Scarborough and was adapted by Bernard McConville. Ruth Clifford and Maurice Flynn are in the cast.

"St. Elmo," which completes the list of specials for the month, will be released on the 30th. It is an adaptation of Augusta Evans' best-seller and has been played on the stage over a period of twenty years.

The Tom Mix vehicle for September 9 is "The Lone Star Ranger," a version of Zane Grey's popular novel of the great west. Lambert Hillyer directed and Billie Dove is the feminine lead.

John Gilbert will be seen in "The Exiles" which Edmund Mortimer adapted from the story by Richard Harding Davis. It is to be released on the 23rd.

"The Gunfighter" is the title of the William Farnum picture which will be in the exchanges ou the 2nd. This production is of the type that has made the popular star famous and was directed by Lynn Reynolds.

The Imperial Comedy release, September 2, is "Why Pay Rent?"

Al St. John will offer another two-reel special comedy in "Full Speed Ahead." The release date is the 30th.

"The Pinhead" is Clyde Cook's September 30 special comic issue.

The Sunshine Comedies for the month are "The Explorers," September 9, and "Unread News Real," September 23.

Undr the Fox Educational Entertainments for the coming period are "Mysteries of Yucatan," 2nd. "Suushine and Ice," 16th and "Ireland Today," 30th.

Fox News will have its bi-weekly editions.

Wolf Appointed Goldwyn Manager in Boston

Maurice Wolf has been appointed resident manager for Goldwyn-Cosmopolitan in Bostou, it was announced by J. R. Grainger. He took charge of his territory on August 20.

Mr. Wolf was formerly in charge of Goldwyn's Los Angeles exchange, where he is credited with an exceptionally fine record.



Leah Baird is shown in scenes from "The Destroying Angel," an Associated Exhibitors release.



A trio of scenes from the forthcoming Thomas H. Ince special, "Temptation."

Lesser to Give Preview of Microscopic Films

Sol Lesser of Principal Pictures Corporation will give a preview Thursday evening, August 30, of the new series of Microscopic film subjects which have caused considerable comment in the West.

The Town Hall, New York City, has been selected for this novel showing and invitations have been sent members of the press, the trade, educators, Scientists, and all interested in the new invention as perfected by Louis Tolhurst in Los Angeles.

There will be three subjects shown at the Lesser preview. These deal with the Bee, the Spider, and the Ant.

"Cap'n Dan" is Chosen as Kyne Story Title

Associated Authors, Inc., annouuce that Thompson Buchanan's fi'm production of Peter B. Kyne's novel, "The Harbor Bar," is to be released through Allied Producers and Distributors Corporation uuder the title of "Cap'n Dan."

"Cap'n Dan" features Monte Blue, Joan Lowell, and Evelyn Brent with a supporting cast which includes Andrew Waldren, Charles Gerrard, Ralph Faulkner and Tom Kennedy. It was produced under the working title of "Loving Lies."

Mr. Buchanan is now engaged in cutting, editing and titling "Cap'n Dan" expected to be released this fall.

"Pipes of Pan" Premiere Seen in London

A letter was received from the London office of the Hepworth Distributing Corporation, this week, stating that the London premiere of "The Pipes of Pan" was held in fourteen of the best cinema houses, running day and date. "The Pipes of Pan" will be released here by Hepworth, early this fall.

Five Universal Companies Working on Location

PRODUCTION has shown a marked stimulus at Universal City lately. With practically all of the stages crowded with big sets for pictures now in the course of filming, five of the most important companies on the lot have packed up their kits and gone away on location.

Priscilla Dean is busily engaged at Laguna Beach, making a number of exteriors under the direction of George Archainbaud for her current production, "The Storm Daughter."

Santa Cruz Island has been selected by Director William Craft for his latest chapter of "The Beasts of Paradise," a thrilling serial starring William Desmond.

Jack Hoxie and his players left Universal City early in the week for Lone Pine, California, for location work on "The Moon Riders," directed by Robert North Bradbury.

Bill Duncan's "Steel Trail" company is now at South Fork, California.

Edward Sedgwick has his company at Chatsworth Lake, California, making a number of exteriors for Hoot Gibson's latest starring vehicle, "The Extra man."

Macloon Takes New Duties With Cosmopolitan

Louis O. Macloon, director of publicity for the Cosmopolitan Corporation, will hereafter also handle all advertising for Cosmopolitan pictures and for the new Cosmopolitan theatre on Columbus Circle where "Little Old New York," starring Marion Davies, is now playing. As director of publicity and advertising, Macloon will be assisted by John E. McInerney and Sue McNamara.



Scenes from "When a Man's a Man," which Principal Pictures is making.



"The Barefoot Boy" is a new Star Mission Film feature which will be distributed by C. B. C. Film Corporation.

Four Metro Releases in September

Will Mark Opening of Biggest Year In History of the Organization

FOUR productions are to be released by Metro during the month of September. These will be the opening guns in the biggest year of the organization's history. They are "The French Doll," Mae Murray's newest photoplay; "Strangers of the Night," the Fred Niblo production of the famous stage play, "Captain Applejack;" "Rouged Lips," starring Viola Dana, and "Three Ages," Buster Keaton's initial feature length comedy.

Even more elaborate press sheets, posters, accessories and other publicity and exploitation material has been prepared for these pictures than in the past. Metro's idea of the fullest co-operation is evidenced in the material available on these productions, and the additional request that exhibitors call on the company for any additional help that they may require in putting the pictures over.

"The French Doll," the first of Metro's September releases, is a Robert Z. Leonard presentation, with Mae Murray in a role that gives scope to all her abilities, besides showing her in $100,000 worth of clothes and making 50 changes during the course of the picture. The production is said to be more elaborate than any of Miss Murray's previous pictures. "The French Doll" is an adaptation of the stage play of the same name, which enjoyed unusual success on Broadway and on the road, and is sponsored by Tiffany Productions, of which Mr. Leonard is director general and M. H. Hoffman general manager.

"Strangers of the Night," directed by Fred Niblo and presented through Metro by Louis B. Mayer, is a screen version of that outstanding hit of the past theatrical season, "Captain Applejack." Mr. Niblo has given Walter Hackett's play colorful treatment on the screen. Barbara La Marr, Enid Bennett, Matt Moore, Thomas Ricketts, Emily Fitzroy and Robert McKim are among the notable players in the east.

"Rouged Lips," in which Viola Dana, makes her first appearance for the coming season, is taken from Rita Weiman's story, "Upstage," which originally appeared in Cosmopolitan Magazine. The east in support of Miss Dana includes Tom Moore, Nola Lu ford, Arline Pretty, Sidney de Gray, Francis Bowers, Georgia Woodthorpe and George K. Arthur.

Last on the September Metro schedule comes Buster Keaton in his first feature length comedy, "Three Ages." Sponsored by Joseph M. Schenck, "Three Ages" was directed by Buster Keaton and Eddie Cline. Jean Havez, Joe Mitchell and Clyde Bruckman have supplied an exceedingly amusing story and titles. Buster's supporting case includes Margaret Leahy, Wallace Beery, Joe Roberts, Lillian Lawrence and Horace ("Cupid") Morgan.

Collier to Play Opposite Billie Rhodes

Buster Collier has been signed to play the leading male role opposite Billie Rhodes in her first Grand-Asher feature, "Leave It to Gerry." Others in the cast are Claire McDowell, Kathleen Kirkham, Joseph W. Girard and Virginia Warwick. Ben Wilson is directing.

Hughes Shoots Scenes at Yellowstone Park

Director Rupert Hughes has returned with the principal members of his company to the Goldwyn studios at Culver City, after a week or ten days spent in Yellowstone National Park, where a number of important scenes in his new production, tentatively called "Law Against Law," were filmed.

Alan Marr Returns After Severe Illness

Alan D. Marr, assistant general sales manager of Associated Exhibitors, is back at his desk after suffering from a severe attack of pleurisy. Mr. Marr was confined to his bed at his home in Elmhurst, L. I., for ten days, after which he spent a week at Ocean Beach, Fire Island, recuperating.

Production Under Way on "Call of Canyon"

Production of "The Call of the Canyon," Paramount's latest Zane Grey picture, has been started. Exterior scenes are being filmed in the vicinity of Flagstaff, Arizona.

Paramount has just completed its first Zane Grey production, "To the Last Man."

The featured players are Richard Dix, who plays the role of a young war veteran, and Lois Wilson as a New York society girl. Heading the supporting cast are: Noah Beery as a rowdy Westerner, Ricardo Cortez as a dissolute New Yorker, Charles Ogle as an Arizonan and Alma Bennett as his daughter. Others in the cast are Lillian Leighton, Helen Dunbar, Leonard Clapman, "Eddie" Clayton and Arthur Rankin.

Victor Fleming, who made "The Law of the Lawless" and "To the Last Man," is directing "The Call of the Canyon." In adapting the original story for the screen, Doris Schroeder, scenarist, has adhered closely to the spirit and the plot, it is said.

Nagel and Aileen Pringle for "Three Weeks"

Conrad Nagel and Aileen Pringle have definitely been decided upon to play the two leading roles in Goldwyn's picturization of Elinor Glyn's sensational novel, "Three Weeks," which is about ready to go into production at the Goldwyn studios under the direction of Alan Crosland, with the close cooperation of the author herself.

Both of these players are members of Goldwyn's permanent acting organization and have had important roles in other big productions.

Ryskind Resigns Preferred Publicity Post

Morrie Ryskind, director of publicity for Preferred Pictures Corp., has resigned to take effect September 1st. Meanwhile he is vacationing at Log Tavern Camp, Milford, Pa.



Reginald Barker's "Man Thou Gavest Me" company arriving in Alberta, Canada, for exteriors. A Metro picture.

"Call of Wild" Approved by Trail Blazers

Hal Roach's feature production of Jack London's dog classic, "The Call of the Wild," is announced by Pathe for early Fall release.

Warren Doane, general manager of the Hall Roach studios, rounded up all the available "sour-doughs" who had helped to blaze the trail from Skagway to Dawson in the Klondike excitement of 1897. To more than a score of these high authorities on the essentials of London's story, the screen version of "The Call of the Wild" was shown within a few weeks after its completion. The verdict was entirely favorable. These veterans found that the novel as a whole and in all material details had been faithfully transferred to the screen.

Among the principals in the cast are Walter Long, Jack Mulhall, Laura Roessing, Frank Butler and Sidney D'Albrook.

Chaney to Attend Premiere of "Hunchback"

LON CHANEY has left Los Angeles for New York to be present at the premiere of "The Hunchback of Notre Dame," Universal Super-Jewel, which will open at the Astor theatre September 2.

Stage Juvenile Is Signed by First National

Ben Lyon is the latest popular stage juvenile to successfully invade the ranks of the screen players. After a career behind the footlights in Broadway productions he has signed a long-term contract with Associated First National Pictures which will assure him important roles in forthcoming First National productions.

Lyon's first notable appearance before the camera will be in "Potash and Perlmutter," Samuel Goldwyn's initial independent production for First National. His work in this picture, which is scheduled for September release, was so outstanding in the opinion of executives of that company, that he was immediately signed for a leading role in "Flaming Youth" which John Francis Dillon is now directing for First National with Colleen Moore in the featured role. Following "Flaming Youth" he will appear in "The Swamp Angel" to be directed by Clarence Badger.

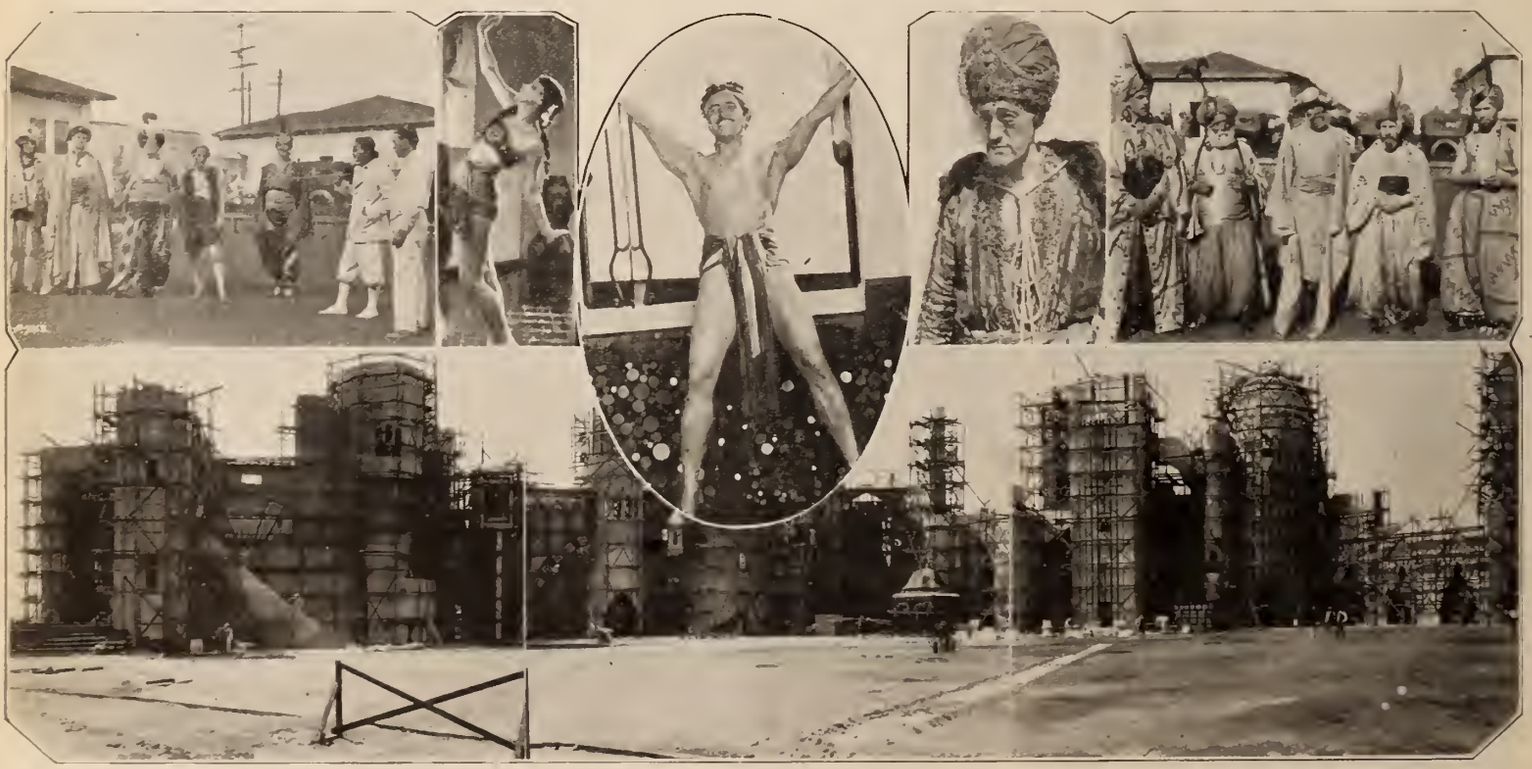
Ohrt, Universal Service Manager, Resigns

John B. Ohrt, for three years an important executive in the home office of the Universal Pictures Corporation, has resigned in order to establish an accounting and efficiency bureau under his own name. For the last year and a half he has been the general service manager for Universal, co-ordinating the service of supply among the widespread branches of the Universal organization.

Ohrt's future plans contemplate the building up of an accounting and efficiency organization which will be available for any film concern needing expect business systematization.

Tod Browning Completes "Day of Faith"

Director Tod Browning last week shot the final scenes for Arthur Somers Roche's "The Day of Faith" for Goldwyn. The picture is now in the cutting room.



A panoramic view of the sets being erected for Douglas Fairbanks' "Thief of Bagdad," together with cuts of Doug as he will appear in the production and scenes taken from the picture, which will not be completed until early in 1924.

Barker's Next for Metro Is "Pleasure Mad"

Reginald Barker is now shooting on his next production under Metro-Louis B. Mayer auspices. It is "Pleasure Mad," adapted from Blanche Upright's novel, "The Valley of Content."

Marjorie Rambeau is at the present time appearing on the stage in Los Angeles in "The Valley of Content" and it is very likely that the piece will be brought to Broadway within the next few months. Also it is more than probable that the title of the stage play will be made to conform with that of the screen version, which Mr. Barker is making, and that both will be called "Pleasure Mad."

Huntly Gordon, Mary Alden, Norma Shearer, William Collier, Jr., Winifred Bryson, Ward Crane, Frederick Truesdell and Joan Standing enact the principal roles in "Pleasure Mad."

Universal Purchases Story For Rawlinson

"Jack o' Clubs," a forthcoming story by Gerald Beaumont, has been bought by Universal for Herbert Rawlinson. It will be put into production at an early date, so that it will be ready for release early in the winter, when the story is to appear in the Red Book.

It is said to be a fast moving human interest story of John F. Foley, a fighting Irish cop, known as the "Jack o' Clubs" because of his efficient wielding of a nightstick to quell infractions of law and order.

Change Announced in Cast of "Virginian"

According to a wire received at the Home Office of Prefered Pictures from B. P. Schulberg, Fred Gambol will play the role of the fat drummer in "The Virginian," instead of John Steppling as previously announced. Steppling has been added to the cast of "Maytime," and will portray the character of Josiah Wayne.

Weil Will Handle Weber, North Exploitation

Jesse Weil has resigned from the publicity department of the Selznick Productions to join the L. Lawrence Weber and Bobby North offices in handling special exploitation for two of their productions, "Marriage Morals" and "Don't Marry for Money," for their New York presentations at the Central theatre.



A scene from Harold Lloyd's latest for Pathe, "Why Worry."



"The Love Trap," from which these scenes were taken is a Ben Wilson production for Grand-Asher.

Twelve Beauty Winners Sign for "Maytime"

The Coast Committee that pledged itself to pick the twelve most beautiful unknown girls in Hollywood and make them famous, finished its selection this week and immediately the lucky twelve were signed by B. P. Schulberg, producer of Preferred Pictures, for important roles in "Maytime."

The twelve include Josephine Haynes, Olive Hasbrouck, Roberta Hewston, Hortense O'Brien, Jeach Vachon, Betty Hynes, Carmen Arselle, Mary Mayo, Bird Shea, Rona Lee, Andre Bayley, and Lillian Chapman. The committee was headed by Waldemar Young, Joseph Jackson, President of the Wampas, and Phil Rosen, Chairman of the Executive Committee of the Directors' Association.

First National Opens New Swiss Exchange

The First National exchange in Zurich, Switzerland, which was organized by Bruce Johnson, foreign manager on his present trip abroad, has now opened its doors for business under the direction of Max Stoehr, one of the veteran film men of the country.

This new medium of distribution for Switzerland is operating directly under the supervision of the Foreign Department in the New York office. It is completely supplied with new prints on First National pictures and a complete line of accessories and advertising aids.

"Rosita" to Open at N. Y. Lyric Sept. 3

Mary Pickford's "Rosita" is scheduled to open at the New York Lyric theatre September 3. It is said this will be the forerunner of a number of picture plays and stage plays this season which will have Spanish settings.

"Rosita" has been ready for presentation for several weeks, but has been withheld for the recognized opening of the regular theatrical season, Labor Day.

"Her Temporary Husband" Cast Selected

Another First National picture went into production this week when Director John McDermott announced the principals of the cast of "Her Temporary Husband," Edward Paulton's successful stage farce, which will be included in the coming season's First National pictures.

As previously announced, Sidney Chaplin will play the leading masculine role. Others in the cast are Sylvia Breamer and Owen Moore, who have just finished their work in "Thundergate," a Joseph DeGrasse picture, for First National; Charles Gerard and Chick Reisner.

F. B. O. Cast Selected For "Born of Cyclone"

The cast for "Born of a Cyclone," starring Derelys Perdue, has been selected and consists of the following: Lloyd Hughes as Francois, Ralph Lewis as Antoine, Joseph Swickard as Gorgio, Joseph Darling as Father Pierre, Mae Davidson as Manon, Emilie Fitzroy as Madame Gurnette and Caroline Rankin as Madame Manon.

The direction is being handled by Emile Chautard. The F. B. O. will release this production, December 23rd.

Mayer Buys Right to "Thy Name Is Woman"

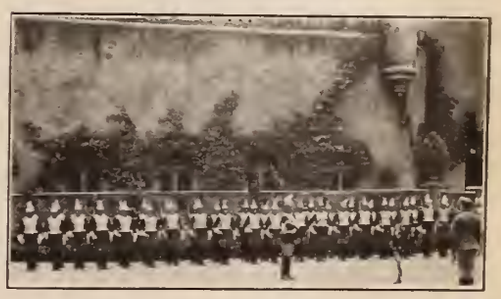
Louis B. Mayer has purchased the motion picture rights of "Thy Name Is Woman" from William A. Brady.

The play, originally produced at the Playhouse, New York, with Mary Nash as the star, was written by Karl Schoenherr and was given under the title of "Der Weibsteufel" in all the principal Central European capitals during the war. It created a sensation in Berlin and Vienna. The American version was made by Benjamin F. Glazer, the adapter of "Lilion."

The screen version will be written and directed by Fred Niblo.

Whitaker Joins Associated Exhibitors Staff

J. S. Woody, general manager of Associated Exhibitors, announced this week the appointment of V. P. Whitaker as an additional special representative of that organization. Mr. Whitaker is a man of wide and successful experience in the sales department of the picture field. He was branch sales manager for Select Pictures when Arthur S. Kane and Mr. Woody were executives of that organization, later joining the staff of Associated Producers. More recently he has been the personal representative of Thomas H. Ince.



Jackie Coogan as Crown Prince Otto reviewing his Palace Guard in "Long Live the King."

Cast Selected for "Dust of Desire"

The cast of "Dust of Desire," Norma Talmadge's next First National starring vehicle, is complete with two exceptions. Only two feminine roles remain to be assigned.

Joseph Schildkraut, famous stage and screen star, heads the supporting cast, which includes Arthur Edmund Carew, Earl Schenck, Hector V. Sarno, Laurence Wheat, James Cooley, Albert Prisco and Mario Carrillo.

Preparations for the commencement of filming of this future First National release are being made by Frances Marion and Chester Franklin, who are to direct, assisted by David D. Fischer, well known eastern director. The story, which adapted from a popular English novel, is a drama of the Arabian desert. Tony Gaudio will be cameraman.

Independent Pictures Corp. Declares Dividend

The board of directors of the Independent Pictures Corporation at its monthly meeting held last week declared a quarterly annual dividend of 5 per cent. on its outstanding capital stock, payable to stockholders of record as of August 1. This company has been in business since January, 1923.

In keeping with its enlarged activities, the Independent Pictures Corporation which is headed by Jesse J. Goldburg, a pioneer state right producer, have purchased an interest in two producing organizations operating on the west coast, whose productions will be released solely through the Independent Pictures Corporation.

Production Will Start On "West of Water Tower"

A carefully selected cast will appear with Glenn Hunter in "West of the Water Tower," his first Paramount picture under his new long-term contract with the Famous Players-Lasky Corporation, according to an announcement by Jesse L. Lasky. Production will start at Paramount's Long Island studio this week. The cast includes such well-known players as Ernest Torrence, May McAvoy, George Fawcett and Zazu Pitts.

Rollin Sturgeon has been selected to direct the picture and Lucien Hubbard will be production editor.

Paramount Service Goes Into Guatemala

The republic of Guatemala has been included in the territory served by the Paramount offices in Mexico City, according to an announcement made by E. E. Shauer, director of the foreign department of the Famous Players-Lasky Corporation, just before sailing for Europe on his annual vacation.

William C. Winship, manager of the Mexico City office, has completed arrangements for this new Paramount service, which will include many of the big Paramount successes of recent months.

Max Brand Story Adapted for Tom Mix

Max Brand is the author of "The Gun Gentleman," which will be produced by William Fox under the title of "The Flyin' Fool," in which Tom Mix is starred. Betty Jewel will play the feminine lead. The director is Lambert Hillyer.



A trio of scenes from the William Fox presentation, "The Eleventh Hour."

Horne to Open Franklin New Haven Branch

William Horne leaves the contract department of the Warner Brothers' Home Office this week to open the offices of the New Haven branch of the Franklin Film Company of Boston, the franchise holders for the entire New England states. This new office was opened with the idea of giving better service to exhibitors throughout New England, particularly in Connecticut.

Mr. Horne has served with the Warner Brothers for three years. He first began his duties in their exchange and was then transferred to the Home Office department.

First National Pictures in Chicago First Runs

First National will occupy the screens of seven first-run theatres in Chicago during an entire week, beginning August 26th.

In the Roosevelt theatre Norma Talmadge in "Ashes of Vengeance" will start its run on August 26th. "Circus Days" will be seen at the Riviera, the Rialto, and the Tivoli. The Central Park theatre will offer "Penrod and Sam." and at the State Lake theatre "The Scarlet Lily" has been booked. "Her Reputation," a Thomas H. Ince production, occupies the screen of the Chicago.

Release Date for "David Copperfield" Set

September 23 will witness the official release of "David Copperfield," the picturization of the Dickens masterpiece, a statement by Associated Exhibitors this week announces.

Marvelous exteriors are said to reveal the little inns, the rambling streets and the villages of "Dickens Land" exactly as the master novelist described them. An all-star cast appears in "David Copperfield." The presentation is in eight reels.

Canter and Brown Named On Mammoth Staff

A. Canter, who until recently was sales manager of the Associated Photoplays, has been appointed assistant to General Manager Victor B. Fisher, of the Mammoth Pictures Corporation. Mr. Canter is looked upon in the trade as one of the best versed authorities on sales and distribution in the industry.

Another appointment made by Mr. Fisher was that of Southard Brown to head the advertising and publicity department of the newly formed organization. Mr. Brown has been connected in the past with some of the largest independent concerns, and until his appointment to the Mammoth headquarters was on the staff of the Tiffany Productions, representing Miss Mae Murray.

Shooting "Fast Freight" Nears Completion

"Fast Freight" is by far the most ambitious effort of Richard Talmadge to date for Carlos Productions and he has been surrounded by a cast in keeping with the calibre of the series of pictures he has now embarked upon. Among others in the cast are Eileen Percy, Tully Marshall, George Nichols, Bruce Gordon, Al Freeman and Mathew Betts.

It is being directed by W. K. Howard who expects to complete the picture within the next ten days after eight weeks of actual shooting. The production will be edited and titled immediately and brought to New York by A. Carlos, president of Carlos Productions when he makes the trip early in September.

Arthur Kane, Jr., on Staff of Associated

"Following in father's footsteps," Arthur S. Kane, Jr., launched this week upon a career in the motion picture industry, joining the advertising and publicity staff of Associated Exhibitors. Mr. Kane was graduated last June from Yale University where he specialized in English. He also displayed much histrionic as well as literary ability, and as a member of the Play Craftsmen, the leading student dramatic organization, played prominent roles in three plays, was the author of one and the producer of a fifth.

Lichtman Makes Changes in Personnel

In a statement made this week, Al Lichtman, President of Preferred Pictures, announced the following changes in the sales personnel of his organization:

Norman Sper has been appointed Manager of the Albany exchange, replacing Robert Harris, resigned.

Paul Bush has been appointed Manager of the Preferred Chicago exchange.

Haskell M. Masters has been appointed Special Representative.

Harold Shaw to Direct W. J. Locke Story

Harold Shaw, recently signed by Metro, will direct for that company an adaptation of William J. Locke's "The Tale of Triona," which will be screened under the title of "The Living Past." The continuity has been prepared by Thomas J. Hopkins.

PROGRAMS FOR THE WEEK OF AUGUST 19TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Capitol Theatre—
Film Numbers—Drifting (Universal, My Country (Educational), Capitol Magazine (Selected).
Musical Program—"Concerto (First Movement)" (Orchestra with Piano Solo), "Zigeunerweisen" (Orchestra), "A Celestial Fantasy" (Divertissements), Recessional (Organ).

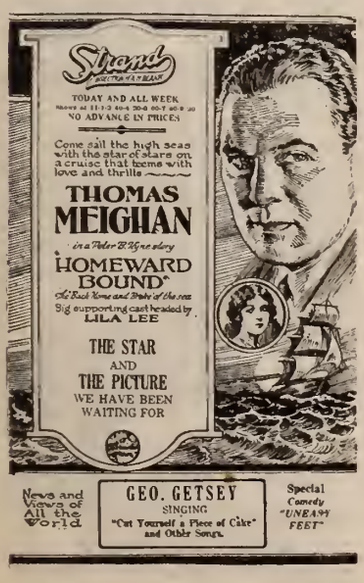
Mark Strand Theatre—
Film Numbers—The White Rose (United Artists), Mark Strand Topical Review (Selected).
Musical Program—Prelude (Orchestra), Recessional (Organ).

Cosmopolitan Theatre—
Film Numbers—Little Old New York (Cosmopolitan), continued.

Rialto Theatre—
Film Numbers—The Midnight Alarm (Vitagraph), Rialto Magazine (Selected), The Man About Town (Pathe).
Musical Program—"Il Guarany" (Overture), "Yes, We Have No Bananas" (Classical Jazz), Jewel Song from "Faust" (Soprano Solo), "The Street Urchin" (Dance).

Rivoli Theatre—
Film Numbers—The Silent Partner (Paramount), Rivoli Pictorial (Selected), Number, Please (Pathe).
Musical Program—Selection from "La Tosca" (Overture), "In the Gloaming" (Symphonized Home Tune), "Dance Fantasy" (Divertissement), Aria from "Barber of Seville" (Baritone Solo).

Criterion Theatre—
Film Numbers—The Covered Wagon (Paramount), continued.



Des Moines newspapers carried this art ad for "Homeward Bound" at the Strand

Cameo Theatre—
Film Numbers—Merry-Go-Round (Universal), continued.

Central Theatre—
Film Numbers—Don't Marry for Money (State Rights).

Sam H. Harris Theatre—
Film Numbers—The Green Goddess (Distinctive), continued.

Apollo Theatre—
Film Numbers—Ashes of Vengeance (First National), continued.

BROOKLYN

Brooklyn Mark Strand Theatre—
Film Numbers—Circus Days (First National), Topical Review (Selected), Balloons (State Rights), When Winter Comes in the Yosemite (Scenic).
Musical Numbers—Finale from "The Fourth Symphony" (Overture), "A Son of the Desert Am I" (Bass Solo), special setting; Symphonized Jazz including "Stella," "When You Walked Out," "A Kiss in the Dark" and "O Gee, O Gosh"; "Dance of the Toys" (Ballet), Bell Song from "Lakme" (Soprano Solo), "March in F" (Organ Recessional).

LOS ANGELES

California Theatre—
Film Numbers — The Spoilers (Goldwyn), International, Fox and Local News, Topics of the Day (Pathe).
Musical Program—"Sweethearts," "Valse Triste," "Parade of the Wooden Soldiers" (Orchestral Concert).

Miller's Theatre—
Film Numbers — Safety Last (Pathe), continued.

Loew's State Theatre—
Film Numbers—Trilby (First National), Giants vs. Yanks (Pathe) International News.
Musical Program—"Lead Me to It" (March), "Marcheta" and "Just an Old Love Song" (Tenor Soli), Selections from favorite operas and love tales (Orchestral Concert), Edith Lindsay Dancers in "Idilio" (Divertissments).

Grauman's Third Street Theatre—
Film Numbers—Drifting (Universal), The End of a Perfect Fray (F. B. O.), Pathe News, Pathe Review.
Musical Program—Selections from "The Mikado" (Overture), "Morning Will Come" (Organ with Slides), Ruth Glanville (Saxophonist), Song and Dance Act (Prologue).



Large space ad for "Out of Luck" at the Columbia theatre, Seattle

Grauman's Hollywood Egyptian Theatre—
Film Numbers — The Covered Wagon (Paramount), continued.

Metropolitan Theatre—
Film Numbers—To the Last Man (Paramount), Pathe News.
Musical Program—"The Bat" and "Ave Maria" (Overture), "Hollywood" (Organ with Slides), "Falling in Love" and "My Love Will Outlast It All" (Tenor Soli), Colorado Cowboy Twelve (Jazz Orchestra).

Rialto Theatre—
Film Numbers—Hollywood (Paramount), Pathe News, opening Tuesday.
Musical Program—"A Medley of Themes" (Overture), "The East, a Nest and You" (Organ Solo), Lilly von Kovacs (Piano Solo).

Mission Theatre—
Film Numbers—Merry-Go-Round (Universal), continued.

Pantages Theatre—
Film Numbers—Has the World Gone Mad? (State Rights).
Musical Program—Seven acts of vaudeville.

Hillstreet Theatre—
Film Numbers—The Woman's Side (Feature), International News, The Eagle's Talons (Universal), Aesop's Fables (Pathe).
Musical Program—Six acts of vaudeville.

SAN FRANCISCO

Loew's Warfield Theatre—
Film Numbers—Dulcy (First National), Minute News and Current Views (Selected).
Musical Program—"On Wings of Song" (Violin Solo with Harp Accompaniment), Vocal Solo from Operas, Special Dance Fantasy in Miracle Screens Called "Daphne."

Granada Theatre—
Film Numbers — The Spoilers (Goldwyn), Felix Gets Broadcasted (State Rights), News Events (Fox and Kinograms), Review of Events (Pathe).
Musical Program — Melody Hits from "Wildflower" (Overture), "Liebestraum," in Original and Jazz Versions (Orchestra), Dance Interpolations.

California Theatre—
Film Numbers — Legally Dead (Universal), Screen Magazine (International), News Review (International), Columbia the Gem and The Ocean (Universal).
Musical Program—"Mlle. Modiste" (Overture), Ten Special Russian Dancers Assisted by Orchestra Playing Music from "Sibelius."

Imperial Theatre—
Film Numbers—Merry-Go-Round (Universal), continued.

SEATTLE

Coliseum Theatre—
Film Numbers—Children of Dust (First National), Fun from the Press (Hodkinson), The Busher (Educational), Kinograms and Pathe News.
Musical Program—"Morning in Noah's Ark" (Overture), Allyn Park in dance interpretation of "In the Hall of the Mountain King" (Divertissement).



World premiere ad for "Where the North Begins" at Loew's State theatre, Los Angeles

Blue Mouse Theatre—
Film Numbers—Alice Adams (Associated Exhibitors), My Hero, Fox News.
Musical Program—"I Cried Over You" (Overture), "Cat's Whiskers" (Specialty), "Dreamy Melody" (Organ and Vocal).

Strand Theatre—
Film Numbers—Trilby (First National), Romance of a Lemon, West is West (Educational), Kinograms.
Musical Program—"La Boheme" (Overture), "Yes, We Have No Bananas" (Specialty).

Columbia Theatre—
Film Numbers—Merry-Go-Round (Universal), Hunting Big Game in Africa (Universal), International News.
Musical Program—"Blue Danube" (Overture), "Merry-Go-Round Waltz" (Specialty).

Liberty Theatre—
Film Numbers—Rupert of Hentzau (Selznick), Pathe Review, The Pearl Divers (Pathe), International and Liberty News.
Musical Program—"Chinese Patrol" (Overture), "Will You Always Love Me?" (Organ Solo).

Winter Garden Theatre—
Film Numbers—The Woman Game (Feature), Roving Thomas on a Fishing Trip (Pathe), Where There's a Will (Fox), Pathe News.
Musical Program—Overture (Orchestra).

CHICAGO

Chicago Theatre—
Film Numbers—Fun from the Press (Hodkinson), Scenic, News Weekly (Universal), Children of Dust (First National), The Love Nest (First National).
Musical Program—"La Gioconda" (Overture), "I'll Weave a Little Song for You" (Specialty), "Andy Gump" (Organ Solo), Four Piano Girls (Specialty).

Tivoli Theatre—
Film Numbers—Enemies of Women (Cosmopolitan).



Attractive light face ad on "Slander the Woman" at the Circle theatre, Indianapolis

Musical Program—Miss Helen York (Soloist), "A Kiss in the Dark" (Organ Solo), The Argentine Dancers (Specialty).

Riviera Theatre—
Film Numbers—News Weekly (Universal), Enemies of Women (Cosmopolitan).
Musical Program Riviera Theatre Quartette, Kharum, Russian pianist (Specialty).

Roosevelt Theatre—
Film Numbers—Down to the Sea in Ships (Hodkinson).

Randolph Theatre—
Film Numbers—Broadway Gold (State Rights), Nobody's Darling (Universal), International News.

Woodlawn Theatre—
Film Numbers—News Weekly (Pathe), Topics of the Day (Pathe), Review (Pathe), The Midnight Cabaret (Vitagraph), Bluebeard's Eighth Wife (Paramount).
Musical Program—"Cavalleria Rusticana" (Overture), "Hungarian Rhapsody" (Specialty).

Stratford Theatre—
Film Numbers—Stratford World Events, Prizma, Bluebeard's Eighth Wife (Paramount), The Midnight Cabaret (Vitagraph).
Musical Program—"Hungarian Lustspiel" (Overture), "Back in the Old Neighborhood" (Organ Solo), Silhouette Dancing (Specialty), Bluebeard's First Seven (Prologue to Feature).

BOSTON

Loew's State Theatre—
Film Numbers—Salomy Jane (Paramount), Rouged Lips (Metro), Pathe News Weekly, Topics of the Day (Pathe).
Musical Program—Organ Overture, Orchestral overture between features, "A Dream."

Loew's Orpheum Theatre—
Film Numbers — Legally Dead (Universal), Pathe News, Topics of the Day (Pathe), Comedy.
Musical Program—Orchestral overture and accompaniment.

Boston Theatre—
Film Numbers—Red Hot Romance (First National), Pathe News, Topics of the Day (Pathe), Aesop's Fables (Pathe).
Musical Program—Orchestral overture and accompaniment.

Modern and Beacon Theatres—
Film Numbers—The Rapids (Hodkinson), The Lion's Mouse (Hodkinson), International News, Topics of the Day (Pathe), Fighting Blood (F. B. O.).
Musical Program—Orgân overture and accompaniment.

WASHINGTON

Metropolitan Theatre—
Film Numbers—The Lonely Road (First National), The Midnight Cabaret (Vitagraph), Current Events (Pathe), Beside a Babbling Brook (Song-film).
Musical Program—"Rigoletto" (Overture); "Hejri Kate," "Liebeslied" (Violin Soli).

Rialto Theatre—
Film Numbers—The Merry Go Round (Universal), Current Events (Fox).

Palace Theatre—
Film Numbers—Rouged Lips (Metro), Friend Husband (Paramount), Current Events (Pathe), Topics of the Day (Pathe), Fur Coat Babies (Pathe).
Musical Program—"A Bouquet of Roses" (Novelty Selection, including "My Wild Irish Rose," "The Rose of Washington Square," "Love Sends a Little Gift of Roses," "Rose," "Broadway Rose").

Columbia Theatre—
Film Numbers—Salomy Jane (Paramount), The Mystery Man (Pathe), Current Events (International).

Strand Theatre—
Film Numbers — Legally Dead (Universal).

BALTIMORE

Rivoli Theatre—
Film Numbers—Penrod and Sam (First National), Where Is My Wandering Boy This Evening? (Pathe), Aesop's Fables (Pathe), Current Events (Pathe).

Metropolitan Theatre—
Film Numbers—The Girl Who Came Back (Preferred), Neighbors (Metro), Current Events (Pathe), Aesop's Fables (Pathe).

Century Theatre—
Film Numbers—Hollywood (Paramount), Winter Has Came (Educational), Century Topical Review (Fox and Kinograms).
Musical Program—"Gypsy Queen" (Overture).

Loew's Hippodrome—
Film Numbers — Slippy McGee (First National), So This Is Hamlet (Hodkinson), Current Events (International).

New Theatre—
Film Numbers—Enemies of Women (Cosmopolitan), continued.

ST. LOUIS

Missouri Theatre—
Film Numbers — Salomy Jane (Paramount) Comedy, International News, Fun from the Press (Hodkinson).
Musical Program — "Pagliacci" (Overture), "Morning, Noon and Night" (Organ), John Rohan (Tenor Solo).

Grand Central Theatre—
Film Numbers — Broadway Gold (State Rights), Pathe News, Topics of the Day (Pathe), Aesop's Fables (Pathe).
Musical Program — Stars of St. Louis Municipal Opera in "At the Roof," Overture and Selections (Orchestra).

Lyric Skydome and Capitol Theatres—
Film Numbers—The Broken Wing (Preferred), Haunted Spooks (Associated Exhibitors), Pathe News, Topics of the Day (Pathe).
Musical Program—Special Orchestral and Organ Numbers.

Kings Theatre—
Film Numbers—The Common Law (Selznick), Comedy, International News.
Musical Program — Orchestral Overture and Accompaniments.

Rivoli Theatre—
Film Numbers — The Untamable (Universal) Baby Peggy Comedy, International News, Fun from the Press (Hodkinson). High Kickers (Universal).
Musical Program — Orchestral Numbers, Rivoli Quintette (Vocal).

NEWARK

Branford Theatre—
Film Numbers — Branford Review of Events, Topics of the Day (Pathe), The Sunshine Trail (First National), The Lonely Road (First National).
Musical Program — "The Three Twins" (Overture), Selections (Soprano Solo).

DETROIT

Adams Theatre—
Film Numbers — Main Street (Warner Brothers), continued.

Broadway-Strand Theatre—
Film Numbers — The Broken Wing (Preferred), Current Events (International), Easter Bonnets (Fox).

Capitol Theatre—
Film Numbers—Lawful Larceny (Paramount), Current Events (Pathe), Salmon Fishing (Scenic), The Gown Shop (Vitagraph).
Musical Program— "Merry Wives of Windsor" (Overture), Susan Clough (Soloist).

Fox-Washington Theatre—
Film Numbers—The Lone Star Ranger (Fox), Current Events



The Des Moines theatre, Des Moines, use this three-column ad on "Three Wise Fools"

(Fox), The Mountain Girl (State Rights), The Rainstorm (Fox).

Madison Theatre—

Film Numbers—Bluebeard's Eighth Wife (Paramount), Current Events (Pathe), The Gray Rider (Scenic), The Panic's On (F. B. O.).

Musical Program — The Texas Comedy Four (Specialty).

CINCINNATI

Capitol Theatre—

Film Numbers — Hearts Aflame (Metro); Plus and Minus (Educational), Current Events (International).

Musical Program—"Quartette for Violins," "Lady of the Cameo," "Dawning," "Lady of the Evening" (Overture). "Solitude" (Violin Solo). "Midnight Rose." (Capitol Trio).

Walnut Theatre—

Film Numbers—Homeward Bound (Paramount), Current Events (Pathe), Topics of the Day (Pathe), Aesop's Fables (Pathe).

Musical Program—"The Century Girl" (Overture).

Strand Theatre—

Film Numbers—Where the Pavement Ends (Metro), Current Events (Pathe), Topics of the Day (Pathe).

Musical Program—"Medley of Operatic Hits." (Overture).

Grand Theatre—

Film Numbers — Legally Dead (Universal), High Kickers (Universal), Current Events (International News), An Eastern Westerner (Pathe).

KANSAS CITY

Newman Theatre—

Film Numbers—Penrod and Sam (First National), Newman News and Views (From Pathe and Kinograms).

Musical Program—"Il Trovatore" (Overture), "Miserere" (Vocal Duet), Juvenile Jazz Revue (With cast of thirty-five children), Selections (Organ Solos).

Royal Theatre—

Film Numbers—The Spoilers (Goldwyn), Fun from the Press (Hodkinson), West is West (Educational), Royal Screen Magazine (From Pathe and Kinograms).

Musical Program—Selections (Overture), Selections (Organ Solos).

Twelfth Street Theatre—

Film Numbers—Is Divorce a Failure (Associated Exhibitors), Among Those Present (Pathe), Pathe News.

Musical Program—Popular Selections (Overture), Selections (Organ Solos).



Robert Z. Leonard is presenting Mae Murray in "The French Doll," from the Broadway stage success. It is a Metro picture.



Hand drawn ad for "The Critical Age" used by the Delmonte theatre, St. Louis

DES MOINES

Des Moines Theatre—

Film Numbers—Dulcy (First National), The Northwest Mounted Police (Goldwyn), The Enchanted City (Educational).

Musical Program—"Secrets" (Novelty Song Number).

Strand Theatre—

Film Numbers—Hollywood (Paramount), Kinograms.

Musical Program—"Wonderful One" and "Hollywood" (Vocal)

Garden Theatre—

Film Number—Within the Law (First National).

Rialto Theatre—

Film Numbers—East Side, West Side (State Rights), Lots of Nerve (Universal).

CLEVELAND

Stillman Theatre—

Film Numbers — The Spoilers (Goldwyn), Wrecks (Educational), Pathe Review.

Musical Program—"Poet and Peasant" (Overture).

Allen Theatre—

Film Numbers—Three Wise Fools (Goldwyn), West Is West (Educational), Sea of Dreams (Educational), Fun from the Press (Hodkinson), Pathe News.

Musical Program—"Overture 1812" (Overture), "Scheherazade" (Fox-trot Rhythm).

State Theatre—

Film Numbers—Homeward Bound (Paramount), The Busher (Educational), International News.

Musical Program—"That Old Gang of Mine," "Love," "When You Walked Out," "Rose o' the Morning" (Orchestra).

Park Theatre—

Film Numbers—The Purple Highway (Paramount), Nobody's Darling (Universal), Fun from the Press (Hodkinson), Kinograms.

Musical Program — "Finlandia" (Overture), "Cut Yourself a Piece of Cake," "Bonnie" (Orchestra).

Reade's Hippodrome—

Film Numbers—The Abysmal Brute (Universal), Plain Dealer Screen Magazine (Selected).

Musical Program—Grand Opera Arias, Medley (Overture).

Standard Theatre—

Film Numbers—Out of Luck (Universal), High Power (Educational), International News.

OMAHA

Sun Theatre—

Film Numbers—Legally Dead (Universal), Caught in a Cabaret (State Rights), Current Events (International News), Bessie, the Adventurer.

World Theatre—

Film Numbers—Success (Metro), The Dentist (State Rights), Movie Chats (Hodkinson), Thomas Jefferson (Vitagraph).

Musical Program — Six acts of vaudeville.

Strand Theatre—

Film Numbers—Main Street (Warner Brothers), Crash (Educational), Current Events (Fox).

Musical Program — "Raymond" (Overture).

INDIANAPOLIS

Circle Theatre—

Film Numbers—Bright Lights of Broadway (State Rights), The Busher (Educational), Pathe News, Kinograms.

Musical Program—"Drifting Back to Dreamland" (Organ Solo), "Semi Vamide" (Orchestra).

Apollo Theatre—

Film Numbers—The Shock (Universal), Round Six, The New Leather Pushers (Universal), Fox News.

Musical Program—"Small Town Band" (Organ Solo), "Maggie Come Upstairs" (Vocal Solo), Virgil Moore's Apollo Entertainers, in popular selections.

Colonial Theatre—

Film Numbers—Modern Marriage (Selznick), A Bad Villain (Pathe), Pathe News.

Musical Program — American Harmonists playing popular selections.

ST. PAUL

Capitol Theatre—

Film Numbers—Homeward Bound (Paramount), Capitol Digest (Pathe and International News), A Pleasant Journey (Pathe), Starland Revue (F. B. O.).

Musical Program — "Evolution of the Dance" (Overture with Divertissements), "Mother o' Mine" (Organ Specialty), "The Season's Treat" (Novelty), Recessional (Organ).

DALLAS

Palace Theatre—

Film Numbers — Hollywood Paramount), News Weekly, Topics of the Day (Pathe), Tours, Aesop's Fables (Pathe).

Old Mill Theatre—

Film Numbers—The Heart Raider (Paramount), News Weekly, Prizma subject, Comedy.

Melba Theatre—

Film Numbers—Human Wreckage (F. B. O.), The Tailor (Fox).

Musical Program — Lena Holland Fielder (Vocalist).

Nile Campaign Scenes for "Light That Failed"

Elaborate preparations are being made for the filming of the campaign scenes along the upper Nile which are such an important part of George Melford's Paramount production of Rudyard Kipling's classic, "The Light That Failed."

British troops, native warriors, Bedouin horsemen and the principal masculine players of the story will journey into the desert for these important scenes. Jacqueline Logan, Percy Marmot, Sigrid Holmquist and David Torrence are the featured members of the cast.



"60c an Hour" ad, hand drawn for the Rialto theatre, Omaha

WHAT SHOWMEN THINK OF CURRENT RELEASES

Exhibitors' Box-Office Reports

EARLY RETURNS FROM WEEK RUN THEATRES

FAMOUS PLAYERS

Salomy Jane—
Fairly true to the original tale. Interesting to the minority of movie fans. Only fair business. (Middle West.)

One of the best photographed dramas of the melo type that we have had. Story poorly done in continuity at times, but went well. (East.)

Homeward Bound—
Played to good crowds for a week. (Middle West.)

A picture of fairly good quality. Business good all week. (East.)

The Covered Wagon—
Second week equals the first in numbers. (East.)

The Woman With Four Faces—
Star popular; picture held interest. Business quite good. (East.)

The Purple Highway—
Not a very big box office attraction. Mediocre production and rather unfavorable title did not bring much business. Strong comedy on bill helped to put over the engagement. (West.)

FIRST NATIONAL

Trilby—
Great picture; played to very good business. (Middle West.)

A Man of Action—
About an average picture and box office attraction. (Middle West.)

The Lonely Road—
A rather weak picture used to show Miss MacDonald's beauty. (East.)

The Sunshine Trail—
Tickled the crowd. (East.)

Girl of the Golden West—
Did a fair business on second week of run. (West.)

Wandering Daughters—
Business was good, although this is the type of picture that is beginning to become tiresome to audiences that want real entertainment and not "exposes" of so-called "society" and youth of the present day. (West.)

GOLDWYN-COSMO.

The Love Piker—
Entertained fairly well. Fair business. (East.)



Executives and director of Rockett-Lincoln Film Co. From left to right they are, Phil Rosen, director "The Dramatic Life of Abraham Lincoln;" Ray Rockett, president and general manager; A. L. Rockett, vice-president and production manager.

Interesting but very light; nothing to kick about, but far from being a knock-out. (Middle West.)

The Spoilers—
The attendance held up good with this one. (Middle West.)

A very fine production, and very interesting. Big week. Everybody liked it. (Middle West.)

Mad Love—
Foreign-made film and more or less of a freak. Business fair. (East.)

Enemies of Women—
This picture did very good. There was some unfavorable comment at the Sunday showing, but the crowds kept on coming all week and there was plenty of favorable comment all week. Good picture. (Middle West.)

UNIVERSAL

The Victor—
Good business for hot weather. (Middle West.)

Shooting for Love—
Western fans liked this one and business was good. (Middle West.)

The Shock—
A good picture. Business good, best for several weeks. (Middle West.)

Legally Dead—
Out of the ordinary to say the least, and better than that, popular approval and the reviewers marked it one of the best films in the city for months. Very good business in a poor week. (East.)

F. B. O.

Human Wreckage—
Drew tremendous well pleased houses. (East.)

Went very well on second week. Picture previously reported. (East.) (Middle West.)

FOX

In Calvert's Valley—
An average picture of this type. Held up fairly well, aided by popularity of star. (West.)

Three Jumps Ahead—
Not so good, but Mix has following here. Business good. (East.)

PLAYGOERS

Counterfeit Love—
As the name indicates, more counterfei than real. Average business. (Middle West.)

ALLIED P. & D.

Suzanna—
Fairly good picture, put over by Mabel Normand. Drew well. (Middle West.)

AL LICHTMAN

Daughters of the Rich—
Fair picture and fair business. (East.)

Pretty good. Almost said real good. (Middle West.)

WARNER BROS.

Brass—
Brought back for a week's return engagement and did a very nice business—just as good if not better than the first run, despite warmer weather. As a picture it can stand up with any of them. (West.)

Main Street—
Played to nice business during hot week; several storms also interfered with attendance. Picture well liked. (Middle West.)

Was well exploited and drew fairly good houses all week. Press favorable in commen s, and picture well liked. (East.)

SELZNICK

Modern Marriage—
Very poor picture. Business poor. (Middle West.)

METRO

Rouged Lips—
High time that Viola Dana had as good a vehicle as this. She does full justice to the material and makes a really funny film, and clever too. (East.)

HODKINSON

The Rapids—
Very fine photography and the story goes into the fair class. Was quite well liked, however, and played to fair business for this time of the summer. (East.)

The Lion's Mouse—
Plenty of thrills, excitement, society stuff, and at the end an honest man instead of a crook. Well liked and very fair business. (East.)

STATE RIGHTS

Sinner or Saint—
A snappy picture that pleased the crowd. (East.)

Bright Lights of Broadway—
A very good picture, satisfactory entertainment. Business good. (Middle West.)

East Side—West Side—
A nice picture. Failed to create any great enthusiasm, but did a pleasing business for a week. (West.)

Environment—
All of life's problems presented in one picture. Ought to do a lot of business with outlying houses and downtown transients. We did very well with it. (Middle West.)

Has the World Gone Mad!—
Just another program picture. Title helped business some. Not strong enough for summer. (East.)

Luck—
Fair picture. Business good. (Middle West.)



Ad on "Only 38," prepared from stock material by the Hippodrome, York, Pa.

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 752 S. WABASH AVE.

VIRGINIA VALLI, whose latest production, the Universal Super Jewel, "A Lady of Quality," has recently been completed, is in Chicago, looking over "Up the Ladder," the Owen Davis play, produced by William A. Brady, which has been offered to her as her second Super Jewel.

Frank & Schwartz have sent out invitations for the opening of their New Palace theatre at Moline, Illinois, on Saturday, August 25th. The house policy will be vaudeville and high-class pictures. Louis H. Frank and I. Maynard Schwartz, who compose this enterprising firm, now own and operate four theatres, three of them being located in Chicago.

Will Baker, who for seven years has been connected with the Goldwyn organization, the last three as road salesman for the Chicago exchange, has gone with Al Lichtman as special representative and will make his headquarters in Pittsburgh.

G. P. Mason is now traveling Western Illinois and Ben Weisenbach, Wisconsin, for Hodkinson Pictures.

Lon Chaney, noted character actor, was in Chicago Tuesday en route from Hollywood to New York and was honored guest at a luncheon given by local Universal officials at the Blackstone Hotel on Tuesday to members of the daily and trade press. Following the luncheon a one-reel picture of "The Hunchback of Notre Dame" in the making was shown, and Mr. Chaney made very interesting explanations of how the massive settings, including the replicas of the historic church of Notre Dame and medieval Paris were built. The press representatives were particularly interested in his description of the make-up he used in playing Quasimodo, the hunchback, in this big feature. District Manager Stern, Sales Manager Lesserman and Publicity Director Hill were the hosts at the luncheon, which was thoroughly enjoyed.

Mr. McConnel, of McConnel & Hoeffler, the well known Quincy exhibitors, has taken over the Empress at Decatur and will open his new house with a vaudeville and picture policy about the first of September.

Jack Swartz of First National escaped injury when his car was badly smashed in a collision with a mail carrier's Ford on the Lincoln Highway near Dixon last week. The mail man was badly hurt and confined to the hospital with seventeen cuts in his head. Both cars were traveling at a high rate of speed when they bumped. Nate Wolfe of the same concern has recovered from his recent operation and is back on the job.

William Clark and son have acquired the Castle theatre at Havana, Illinois, and will operate it hereafter. Mr. Clark is a well series of four features of which the known exhibitor, having formerly operated houses in Southern Illinois.

The way the public has been crowding to see big pictures this summer is an indication of renewed interest in the movies and an indication of good business this winter. Joe Hopp reports that his splendid Fort Armstrong theatre in Rock Island broke all house records with "Circus Days," which was shown in the midst of a hot spell, and word comes from the Illinois at La Grange that it also broke records with this feature as the attraction.

T. S. Scott of the Scott theatre, Jacksonville, Ill., has reopened the Grand, where he will show high grade second run features and some first runs.

Frank Rhinehart of the Apollo and Majestic theatres, Belvidere, Ill., has signed up his Apollo theatre for a First National franchise and will start showing this company's releases on September first.

The Association of Motion Picture Equipment Dealers is now organized 100 per cent in Chicago, all supply houses in the city having become members with dues fully paid up. A meeting of local members is held each Friday at 12.30 and much benefit is being derived from the round table discussions of matters pertaining to the business. Carl Fulton of Fulco Sales Company is chairman of the local branch. Offices of the national association have been established at 10 S. La Salle street, with secretary Frank F. Barth in charge, and the amount of business being transacted there is indicative of the interest supply men and manufacturers throughout the country are taking in the organization. Mr. Barth last week made a flying trip to Detroit in the interest of the association.

J. N. Kenny of the Star and Palace theatres, Watseka, was in Chicago last week arranging bookings for the coming season. He set in First National features for the Palace for the balance of the year and also closed for other important releases.

Manager Eddy Silverman of Warner Brothers exchange has appointed Lee Woodyett sales manager and states that a number of salesmen will be added to the Warner Brothers local staff within a few days.

J. M. Duncan, Vitagraph district manager, has returned to his Chicago headquarters after his first trip through the Canadian territory which has been added to his district recently. He visited Vitagraph exchanges at Winnipeg, Calgary and Vancouver, B. C., and on his return stopped off at Minneapolis for an inspection of the exchange there.

Ben Garretson has been given charge of the advertising and publicity for the run of "If Winter Comes," the Fox feature which is to have an extended run at the Harris theatre.

New Agreement with Chicago Musicians

SAMUEL ABRAHAMS, vice-president of the Illinois Motion Picture Theatre Owners, acting on behalf of Chicago members of that organization and other Chicago theatre men, has negotiated a new agreement with the Federation of Musicians, to become effective on termination of the present agreement, September 3rd.

The basic scale remains practically the same as it has been during the past year, but will be based on a thirty-two hour week instead of a thirty-three hour week, the working times to be divided into four-hour week days and six hours on Saturdays and Sundays for theatres which do not run daily matinees. The rule providing that members of orchestras playing two weeks must be retained by theatres during the entire season, has been withdrawn.

Mr. Abrahams also succeeded in having the musicians withdraw their demand for a two-year contract and the new agreement will run for one year only.

Harry Igel is still talking about the speed (?) which he claims Edgar Hopp showed as a chauffeur on their recent trip East. According to Harry, ten miles an hour was the best the speedometer showed all the way from Detroit to Chicago.

J. A. Harris has been appointed manager of Associated Exhibitors' Chicago exchange. Mr. Harris is former manager of Associated's Pittsburgh office.

George Hackathorne, one of the stars in "Merry-Go-Round," which is a coming attraction at the Roosevelt theatre, and who also played one of the leading parts in "Human Wreckage," passed through Chicago last week en route to New York, where it is expected that arrangements will be completed for him to play leads in some of Booth Tarkington's stories, which are to be filmed at an early date. Mr. Hackathorne only tarried for a few hours in Chicago, making his headquarters at Universal exchange.

It is reported that Christos and Van Voukis of the Rex have acquired the 1,000-seat Wabash theatre located at Eighteenth and Wabash and will take it over on November 4th.

Irving Mandell of Security Pictures reports that he has purchased Northern Illinois and Indiana rights to a number of pictures, including eighteen two-reel Crescent comedies featuring Milburn Moranti, a series of eight Bill Patton Westerns, a first release is "The Dangerous Trail" and a feature picture, "The Man Alone," starring Hobart Boswell.

W. D. Burford of the Midwest Theatres Company, reports that this company has added another theatre to its already large holdings. It is the Grand theatre at Mattoon, a 750-seat house. William Holliday, who has been operating the Avon at Decatur, has been appointed manager of the Grand, which is scheduled to open on September 1st, by which date extensive improvements which are being made are expected to be completed.

Nicholas Young of Brunhild & Young has returned from a 1,500-mile motor jaunt, during which he visited Detroit, Cleveland and many other cities east of Chicago. He was within a short distance of Marion, Ohio, the day of President Harding's funeral, but so great had been the influx of visitors to Marion that the authorities had barred all roads leading to that city, so that Mr. Young and his party were unable to pay a last tribute to the late President as they had hoped to do.

Word from Minneapolis that Al Steffes is rapidly recovering from his recent illness will be good news to his host of Chicago friends and admirers. Up to the time of his illness Al had been working hard, spending all his time in an effort to make the already strong Minnesota Motion Picture Theatre Owners a 100 per cent organization, and he is anxious to get back on the job.

Julius Lamm of Brunhild & Young is back on the job after a two weeks' vacation at Elkhart Lake, Wisconsin.

Clyde Eckhart, assistant to the general manager of Fox Film Corporation, was in Chicago completing arrangements for the opening of the "Monroe," which was formerly Barbee's Loop theatre, and which has been entirely remodeled and redecorated since it was taken over by the Fox organization. The Monroe will be opened on the night of August 31st with a gala invitation performance at which "The Silent Command" will be the feature, and a number of officials of the company and other film notables are to attend. Mr. Eckhart also completed plans for the opening of "If Winter Comes" at the Harris on the night of September 1st. This opening will also be an invitation de luxe performance. "If Winter Comes" will be shown at $2 top prices.

Joe Friedman of the Tower theater, St. Paul, Minnesota, was a Chicago visitor last week. He made the trip to met Clyde Eckhart of Fox Film Corporation, and a contract was closed whereby Mr. Friedman secured the entire Fox program for his St. Paul house. Mr. Friedman stopped over in Milwaukee on his return trip and attended a session of the Wisconsin M.P.T.O.

Exhibitors' Service Bureau—Pages 1044-1069



MISCELLANEOUS STUNTS AND IDEAS USED HERE AND THERE TO EXPLOIT SHOWING OF "BACKBONE"
Above, left—Handpainted card on "Backbone" (Distinctive) at the State theatre, Pittsburgh; oval—Western Union tie-up in Washington, D. C.; right—Alfred Lunt, star, making personal appearance in Washington for Moore's Rialto. Below, left—Lobby of State, Pittsburgh; right—tie-up with American Committee for Devastated France by the State theatre, Pittsburgh

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

George J. Schade, Schade theatre, Sandusky.

M. C. Horator, Alhambra theatre, Toledo.

Edward L. Hyman, Strand theatre, Brooklyn.

Theo. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.

Leo A. Landan, Alhambra and Garden theatres, Minwankee.

E. R. Rogers, Southern District Supervisor, Famous Players-Lasky, Chattanooga, Tenn.

Stanley Chambers, Palace theatre, Wichita, Kan

Willard C. Patterson, Criterion theatre, Atlanta

S. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.

F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.

Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.

Chas. Branham, Famous-Lasky, Ltd., Toronto Can.

W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.

J. A. Partington, Imperial theatre, San Francisco

George E. Carpenter, Paramount-Empress theatre Salt Lake.

Sidney Grauman, Grauman's theatre, Los Angeles

Louis K. Sidney, Managing Director, William Fox theatres, Denver.

Geo. Rotsky, Managing Director, Allen theatre Montreal, Canada.

Phil. Gleichman, Managing Director, Broadway-Strand theatre, Detroit.



"MERRY-GO-ROUND" BALLYHOO IDEA

Street float used in New York City on "Merry-Go-Round" (Universal), by Raymond Cavanagh

William Johnson, Director of Exploitation, Southern Enterprises, Inc., of Texas, Dallas, Texas.

Fred S. Myer, Managing Director, Palace theatre, Hamilton, O.

L. L. Stewart, Director of Exploitation Theatre Dept., Famous Players-Lasky.

Joseph Plunkett, Managing Director, Mark Strand theatre, New York.

Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.

Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.

George Tooker, Manager, Regent theatre, Elmira, N. Y.

W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.

Harold B. Franklin, Director of Theatres, Famous Players-Lasky.

J. M. Edgar Hart, City Manager, Southern Enterprises, Fort Worth, Texas.

William J. Sullivan, Manager, Rialto theatre, Butte, Mont.

H. A. Albright, Manager, Jensen & Von Herberg theatres, Bremerton, Wash.

Thomas D. Soriero, General Manager, Century theatre, Baltimore, Md.

G. E. Brown, Director of Exploitation, Consolidated Enterprises, Inc., Memphis, Tenn.

Putting "Penrod and Sam" Across

Early Campaigns on New Feature

AMONG recent releases receiving special exploitation effort is "Penrod and Sam," which is being given a wide variety of advertising stunts. Several of these are grouped together in the following article.

Like many other exhibitors, Manager D. J. Shepherd of the Branford theatre, Newark, N. J., aimed his campaign particularly at the youngsters, running a special performance for them.

The show was run after the regular run of this picture which was exhibited at the Branford.

About 50,000 cards were distributed through the schools, which were holding summer session, each card being good for ten votes for the most popular boy who received a suit of Penrod Clothes, donated by Hahne and Company, the local department store. The card was also good for ten votes for the most popular girl, who received a complete set of Booth Tarkington's works, donated by the same firm and a special prize was given of a bathing suit, donated by Hahne and Company, for the young lady having the most freckles.

The show was greatly aided by the running of announcements in the Uncle George Column of the Morning Ledger which has a children's club which lends itself nicely to children's parties.

Puzzle Picture Stunt

What Manager Frank L. Browne of the Liberty theatre, Long Beach, Calif., wanted was youngsters who could follow figures in curved lines, doubling lines and any other formations as outlined by 98 consecutive numbers in a diagram game puzzle.

It was all part of his exploitation for "Penrod and Sam" and the Long Beach newspapers took to it willingly. They printed the diagram puzzle, the completed picture as represented by the numbers, showing some of the characters in "Penrod and Sam." The idea was taken from the press sheet but Manager Browne adapted it to his needs and actually got the newspapers to publish.

The first one hundred boys who finished the drawing and identified the actors correctly were invited to see "Penrod and Sam" at the Liberty.



PUTTING "SAFETY LAST" ACROSS

Lobby display material used by Manager H. A. Brownlee of the Capitol theatre, Oklahoma City, on "Safety Last" (Pathe)

Boy and Dog Appeal Used

A contest which got over exceptionally well because it was packed brim full of human interest and appeal was staged by A. A. Malaney, exploitation man for Loew's Ohio theatres, in connection with the showing of "Penrod and Sam" at the State theatre, Cleveland.

Malaney first prepared the ground by playing up "Duke," the dog in "Penrod and Sam," by featuring him in stills and ads. Then he arranged with the Cleveland Press, a local afternoon daily, to run a contest offering a dog like Duke to the boy who wrote the best letter describing his idea of the ideal dog—the kind he should be and the qualities he should possess. A daily story was carried, with pictures of Ben Alexander and Duke, stills from the picture, as illustrations. The response was remarkably good, and some of the letters even drew comment on the editorial page. In case a boy did not want the dog, he was allowed to select a suit of Penrod Clothes, thus furnishing a tie-up with a local department store. A $10 gold piece and twenty-five tickets to the theatre were other prizes offered.

Such a contest has excellent possibilities, inasmuch as any editor likes to play up something with a child interest as the predominant feature. This one is especially strong, combining as it does the human interest of those inseparable companions—a boy and a dog.

Poster Cut-out Makes Neat "Adam and Eva" Front

Manager H. A. Brownlee of the Capitol theatre, Oklahoma City, Okla., used as a lobby display on "Adam and Eva" a lattice framework, which was cut and fitted to the entrance of the theatre, allowing the opening for entrance and exit.

In the center of the lobby, tacked against the lattice framework, was a large head cut-out of Marion Davies, underneath which was the name of the star and title of the picture and on one side of the lobby was a small cut-out of the characters, Adam and Eva, respectively.



HIGHLIGHTS IN HAROLD HORNE'S CAMPAIGN TO EXPLOIT "DOUGLAS FAIRBANKS IN ROBIN HOOD"

Above, left to right: Marquee display; lobby, showing posters submitted in poster contest; man in costume used as ballyhoo. Below, left to right: Newsboys' parade; one of the posters which won first prize; art students at work in contest. All put over by Manager Harold Horne of Loew's Palace theatre, Memphis, Tenn., on "Douglas Fairbanks in Robin Hood" (United Artists)

Anti-Narcotic Week Put On with "Human Wreckage"

A municipal parade, as part of Anti-Narcotic Week, was put over by William Goldman, owner of the Kings theatre, in his campaign for "Human Wreckage."

The parade was but part of the campaign. To begin with, Mayor Henry W. Kiel officially proclaimed the week of July 29 Anti-Narcotic Week for St. Louis. Col. Phil Brockman, president of the St. Louis Board of Police Commissioners, and W. E. Atkins, head of the United States narcotic squad in St. Louis, also indorsed the movement.

Tie-ups were also perfected with the United States Army, Navy and Marine Corps recruiting services, the large recruiting signs throughout the city advising everyone to see Mrs. Wallace Reid in person with "Human Wreckage" at the Kings.

Almost everywhere one went he was greeted by some advertisement of "Human Wreckage;" even in the Young Women's Christian Association's restaurants 50,000 napkins advertising "Human Wreckage" were used. On the disk wheels of the taxicabs of the Black and White fleet were the banners, while downtown were distributed 25,000 blotters and 2,500 one-sheets. Printed on every street crossing was the line "Human Wreckage," 10,000 such impressions being made. Muslin banners were placed on all prominent buildings, 5,000 yards of muslin being used. The advertising also included 300 three-sheet cut-outs, 2,500 streamers, 100 illuminated 24-sheet sign boards and many cards containing the official indorsement of the St. Louis Chamber of Commerce.

Novel Stunts and Tie-ups in "Safety Last" Drive

An unusually complete campaign on "Safety Last" was put over by Manager Harold Horne of Loew's Palace theatre, Memphis, Tenn., a few features of which are listed in following paragraphs:

"What he considers his biggest accomplishment in the way of tie-ups was that with the Van Vleet Drug Co., which was sold on the idea of furnishing 10,000 bottles of liniment (regular size) and paying for one-half the cost of printing tags to fasten around the neck of each bottle. The tag advertised the picture at the Palace and suggested that it might be needed for aching sides after viewing the film.

Window displays carried out the same idea and several drug concerns were persuaded to put in whole windows of this Magic Liniment with a card reading: "Special Sale. Better take home a bottle. You will need it to rub into your sides when you get through laughing at the 4,354,526 side-splitting antics in Harold Lloyd's 'Safety Last,' at Loew's Palace. Seven big reels of joy."

Manager Horne has made one of the most conspicuous parts of his recent campaigns the placing of cut-outs on corners of principal streets. He had a most unusual one on "Safety Last." Under a giant cut-out of Harold Lloyd, a three-sheet board with actual record (a giant one furnished by the Vocalion people) occupying a central position carried this copy: "This record actually contains 5,437,728 laughs (big record here), recorded at Loew's Palace theatre, during Sunday's performance of Harold Lloyd in 'Safety Last.'"



SUMMER "SNOW BRIDE" DISPLAY

Miniature lobby display prepared by Manager Hugo Plath of the Palace theatre, Fort Smith, Ark., on "The Snow Bride" (Paramount)

Silk Tie-up Is Aid to Run of "Souls for Sale"

Manager Clement of the Orpheum theatre, Ft. Wayne, Ind., and H. T. Snowden, Goldwyn exploitation man, arranged a big silk tie-up with Wolf & Dessauer's department store for the showing of "Souls for Sale." The management of the store devoted a large window to the display of blue silks. Three models wearing turquoise blue gowns were posed in the window. A large card read: "Turquoise blue, the color of the elaborate gowns worn in 'Souls for Sale,' Rupert Hughes' daring story of Hollywood at the Orpheum all next week."

A moving billboard ballyhoo, consisting of 24-sheets mounted on an auto truck, patrolled the streets for several days in advance of the showing and for most of the week while the picture was on.

Five thousand of the teaser envelopes, "How to get into the movies" and 1,000 hangers were distributed. Every downtown drug store in the city placed the Palm Olive strips in their windows—forty-four windows carried them—and sixteen studio streamers were placed in big store windows.

Telegrams from Rupert Hughes and Eleanor Boardman to the "fans" of Ft. Wayne were incorporated in the teaser ads. A double page advertising truck of co-operative advertising was run in the *Journal-Gazette.*

Clown Ballyhoos Showing of "Soul of the Beast"

A street ballyhoo that attracted no little attention on the streets of Mobile, Ala., was used recently by C. D. Haug, Metro e ploitation man, for the engagement at the Crown theatre of "Soul of the Beast."

A stunt-man dressed as a clown walked up and down the main streets distributing small envelopes properly imprinted with the name of the picture and the theatre—each enclosing a small elephant "animal cracker." This stunt was pulled several days before "Soul of the Beast" opened at the Crown and thousands of people about the Mobile streets became acquainted with the picture in this way.



EFFECTIVE USE OF LOBBY SPACE FOR HAND-PAINTED MATERIAL ON "THE CHRISTIAN"

Manager Charles F. McManus of the Colonial theatre in Tacoma prepared this artistic lobby display material for use during the showing of "The Christian" (Goldwyn)

Two-for-One Ticket Scheme Worked by George Schade

On the theory that any extra receipts were velvet during the hot spell, George Schade, owner and manager of the theatre of that name at Sandusky, Ohio, has been using a special two-for-one ticket plan, on which he reports excellent results.

Small printed cards were distributed broadcast announcing that the card, accompanied by one paid admission, would admit two people. For children, ten cents extra would admit two.

The method of distribution marked the ingenuity of the plan. With Sandusky noted as a summer resort, Schade made a special play for the summer resort hotels, picking out about 100 names of guests registered at the various hotels. He made sure that his selection was composed of married women who would be all the more likely to have their escorts take them to see the picture. The escort, of course, paid.

"White Shoulders" was the first picture upon which the plan was tried out.

Jazz Musical Program Aids "Children of Jazz"

Manager Charles F. McFarland billed Houston, Texas, with plenty of posters, well in advance of play date, announcing the coming of "Children of Jazz" to the Queen theatre. The outstanding feature of the campaign was a striking lobby display, which was rather unusual in color scheme, consisting of black and white stripes. On one side of the lobby was a cut-out of a young lady dressed in the costumes of 1850 and on the other side of the lobby was a modern "jazz baby" in the latest attire. Across the entrance to the theatre in large cut-out letters was the title of the picture.

Special cut-outs, photos, insert cards were on display in restaurants, hotels and all dance halls. Mr. McFarland made a special appeal to the lovers of dancing and as a special feature of the week, was a jazz musical program, during which the orchestra played the latest popular hits.



"SLANDER THE WOMAN" PROLOGUE WITH PROFESSIONAL PLAYERS

Manager E. J. Weisfeldt of Saxe's Strand theatre, Milwaukee, was able to obtain a number of stock company players to present this prologue to "Slander the Woman" (First National)

How "Brass" Has Been Exploited

Stunts Successfully Put Across by Exhibitors Elsewhere on Photoplay

BASED principally upon the title, a considerable variety of appropriate exploitation stunts have been used in advertising the runs of "Brass" throughout the country. One of the heaviest campaigns used was that for the showing at Loew's State theatre, Los Angeles, under the supervision of Dick Spier, director of publicity for West Coast theatres.

The Los Angeles banks and office buildings were flooded with blotters, marriage and divorce heralds were distributed in automobiles and homes, wedding ring novelties were given to thousands of people, and window cards were placed in prominent store windows. Mr. Spier also secured a number of book window displays with dealers selling the novel of Charles G. Norris.

In fully twenty-five theatres in Los Angeles and Hollywood, Mr. Spier had screened a number of novel slides announcing the showing of the picture at Loew's State. Spier also took advantage of the aid offered by the several members of the cast and staged a wedding scene at the Cinderella Roof, which is said to be the biggest dance pavilion on the coast. For this stunt, which was witnessed by hundreds of people, Baby Bruce Guerin played the part of the bridegroom, Monte Blue acted as the minister, Harry Myers was best man, and Miss DuPont played the part of the bridesmaid. The exterior of the building carried a number of 24-sheets and posters advertising the picture; and considerable publicity was secured in the local dailies.

Features Lobby Display

Manager J. G. Evins, of the Lucas theatre, Savannah, Ga., featured an attractive lobby. Forty eighteen-inch gilded ring cut-outs alternating with forty large red hearts entirely around the marquee made a display which all who passed must see. On the end of the marquee a large five-foot sign, made of heavier board, carried the single word, "Brass" in gold letters against a black background. This sign could be seen for blocks.

In the lobby an arrangement of cut-outs and stills rounded up a most attractive display.



HOW ONE THEATRE PUT OVER "THE WHITE FLOWER" IN LOBBY

The Colonial theatre in Bluefield, W. Va., prepared this special lobby display for "The White Flower" (Paramount), using poster cut-outs and hand-painted material

Vocal Prologue Given with "Law of the Lawless"

The presentation of "The Law of the Lawless" at the Rialto theatre, Macon, Ga., was made more interesting by the manner in which Manager George A. McDermit handled it.

A local girl was obtained as a soloist and, dressed in Gypsy costume, she sang the lines of the "Gypsy Love Song" from "The Fortune Teller."

This manner of presentation was particularly in keeping with the theme and was very appropriate.

"Circus Days" Is Tied Up With Elks On Stunt

As the result of a tie-up arranged by Ace Berry, general manager, with the B. P. O. Elks and the National Amusement Park Association on "Circus Days," more than a thousand orphans and wards of various institutions were guests of the Circle theatre, Indianapolis, at a special showing.

Jackie Coogan's picture opened the day for the children, who were later treated to a picnic by the Elks. The orphans were taken from the Indianapolis Orphans' Home, the German Orphans' Home and the Home of the Sisters of the Good Shepherd. A picnic dinner was served at noon, and in the afternoon the orphans were guests of the Riverside Park management, where the picnic was held.

A cordon of policemen headed the group of orphans as they paraded through the principal downtown streets before coming to the theatre. The Indianapolis News newsboys' band marched with them. They bore large signs emphatically praising "Circus Days." Mr. Berry received them and told them of the pleasure Jackie Coogan would take in knowing that so many children in Indianapolis would see his latest and his greatest picture.

Airplane Flight Advertises "The Spoilers" Showing

Joseph A. Jackson, manager of studio publicity for Goldwyn, utilized the first one-day flight covering the length of the Pacific Coast to aid in exploiting "The Spoilers" at the Liberty theatre in Seattle.

Accompanying Lieut. C. C. Mosely, U. S. A., commander of Clover Field, Santa Monica, Calif., was Lieut. E. E. Morrison of the Army Air Service Reserves. In civil life he is photographer for Mae Murray. Jackson prepared a letter which was signed by Milton Sills, Barbara Bedford, Noah Beery, Anna Q. Nilsson, Ford Sterling and Wallace MacDonald inviting Mayor Brown of Seattle to attend the showing of "The Spoilers" at the Liberty. This letter was given to Lieutenant Morrison to deliver to Mayor Brown. The story of the letter made the news dispatches concerning the first one-day flight from Santa Monica to Seattle.

All West Coast newspapers carried the story, mentioning the letter from the leading players in "The Spoilers," and many newspapers east of the Rockies gave it space.



ATTRACTIVE "LOVE PIKER" LOBBY

Display over entrance doors of Ascher's Merrill theatre, Milwaukee, on "The Love Piker" (Cosmopolitan)

Well Balanced Campaign on "Sixty Cents An Hour"

Manager William Bedell, of the Rialto theatre, Atlanta, Ga., started his campaign on "Sixty Cents an Hour" five days in advance by the distribution of heralds, placing them on the desks of hotels and banks and distributing them throughout the downtown office buildings.

Four days in advance gum stickers, printed with the title of the show, were stuck on the windshields of automobiles and on the mirrors of downtown soda fountains. Window cards were distributed also in the best business and residential sections.

A twenty-four sheet cut-out was mounted atop of each marquee. A banner at the base of this carried the title, the names of the two stars, Hiers and Logan, and the slogan, "Its a Paramount Picture." At night spotlights were focused on the display.

A great deal of interest was excited by the parade of Ford cars, in co-operation with the "U-Driv-It" System. The parade was led by a Packard, followed by a truck, with a five-piece band playing popular music, and a train of ten Drive-It-Yourself Fords. Each car carried a banner across the sides and rear, stating that Walter Hiers used a "U-Drive-It" in "Sixty Cents an Hour," at the Rialto. A cut-out of Hiers was held aloft at the front, the middle and at the end of the parade. Discs bearing the title were placed on the wheels of the cars. This parade was executed once each day the first three days of showing.

Boy Manager for a Day Is "Penrod and Sam" Stunt

A contest whereby a youngster of 14 or under was to be selected manager of the theatre for a day was the novel exploitation measure used on "Penrod and Sam" by Earle D. Wilson, newly appointed manager of Gordon's Olympia theatre, New Bedford, Mass.

To insure widespread interest in the campaign the selection was opened to all the boys of the city's playgrounds. The playground supervisors offered their candidates, the final selection from each playground devolving upon James K. Doneghy, director of playgrounds.

The lucky twelve were brought before the judge for a final decision, city officials participating to give the function an official tinge. The final judges were the Boy Scout Commissioner and the two newspaper men, the latter insuring good publicity for the theatre.

Thirteen-year-old Carlton Sundin was the winner. For one day he occupied the managerial office, gave out stories, issued passes and finally occupied a box at the evening performance with his invited guests.

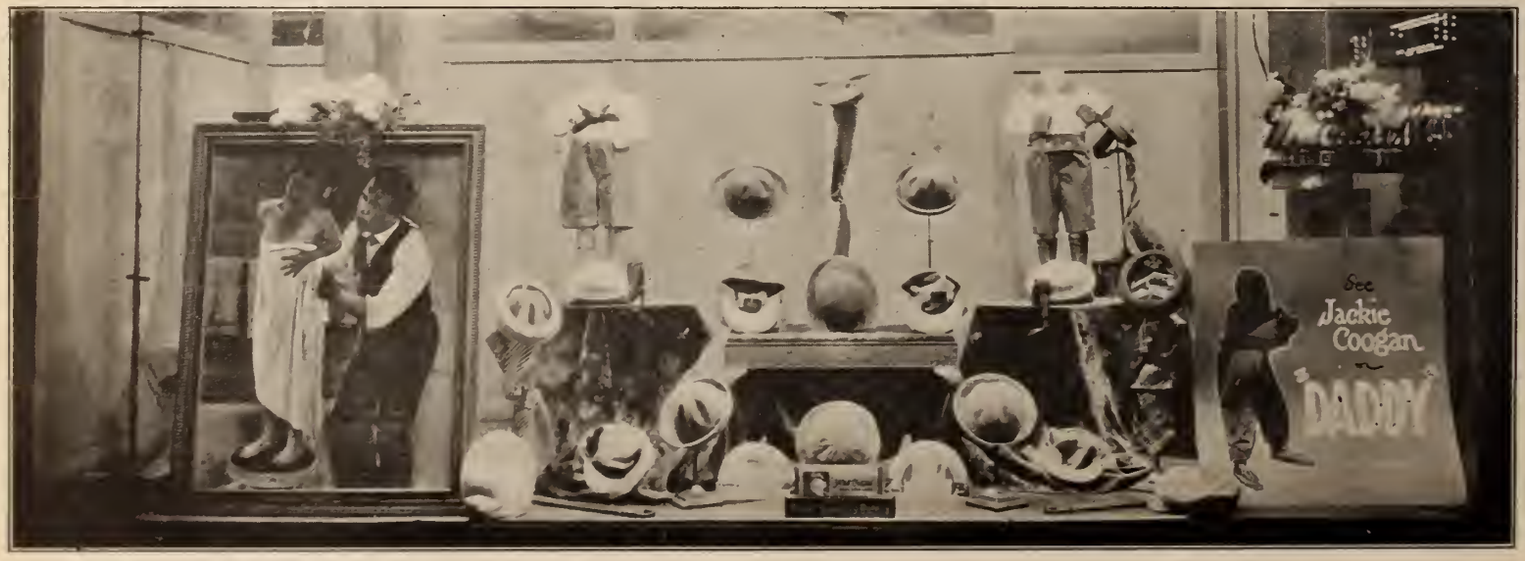
New Bedford newsboys were also invited to a special showing.

Art Lobby Display Made on "Children of Jazz"

Manager Harrison "jazzed up" the lobby of the Hippodrome theatre, Waco, Texas, on "Children of Jazz" with a handpainted front which gave the theatre a breezy appearance.

An attractive beaver-board frame cut to fit the entrance carried the title of the picture across the top and on each side was a scene of a couple dancing. In the center of the lobby was a cut-out of Eileen Percy showing the star in a dancing position. Just behind this cut-out was another beaver-board panel on which was painted a small jazz orchestra in action. Attractive lighting effects enhanced the sales appearance of this display considerably.

A prologue was used in connection with the picture. A young society girl of Waco, who was a dancer, took the leading part in the prologue and she was assisted by four of the best local jazz dancers. The girl pulled her dance first, then the two couples stepped out and did some clever foot work. The scene for the prologue was laid in a cabaret. There were plenty of balloons floating in the air and the theatre's orchestra furnished the jazz music.



DISPLAY OF JACKIE COOGAN SUITS TYING UP WITH SHOWING OF "DADDY" AT THEATRE

The management of the Sigma theatre, Lima, Ohio, arranged with a local clothing store for this window display on "Daddy" (First National)

Diversified Ideas on "Main Street"

Wide Variety of Stunts Employed

CAMPAIGNS on "Main Street" have been featured by a wide diversity of stunts, ballyhoos, tie-ups and special publicity measures, and great ingenuity has been shown by exhibitors throughout the country in exploiting this drama of small-town life. A most complete campaign was featured at the Palace theatre, Dallas, Texas, by Bruce Fowler, manager of theatres, and Raymond Willie, house manager.

In advance, huge banners lettered in red on white were placed in four very prominent positions on the corners of buildings in the business district.

Fifty merchants on "Main Street" allowed water color signs to be put on their show windows and the copy read as follows: "Eat on 'Main Street'"—"Trade on 'Main Street'"—"Patronize 'Main Street' Merchants."

Besides these fifty windows there were four special window displays in book stores which advertised the novel in connection with the picture. These windows were decorated with miniature "Main Street" displays and one window carried a special painting made by a local artist which was a reproduction of "Main Street" in the picture. Across the front of the book stores hung cut-out letters which spelled out "Main Street."

Western Union tie-up: 7,000 telegrams were delivered by Western Union boys and the theatre employees to as many homes in Dallas during the engagement. Special cards which read: "Western Union reaches every 'Main Street' in the World," were displayed in the windows of the Western Union offices around town.

One week before play date a special trailer showing scenes from the picture was run on the Palace screen and also at the other theatres in town operated by Southern Enterprises, Inc.

A large shadow-box containing a hand painted reproduction of "Main Street" was placed in the foyer of the theatre one week in advance of play date and during the engagement was displayed in the theatre's entrance.

Special streamers, 12-sheet size, carrying the following copy, were placed along the roads leading into town: "All roads lead to 'Main Street.'"



"NICE PEOPLE" DISPLAY MATERIAL
Manager A. F. Charey of the Palace theatre, Cleburne, Texas, prepared this display on "Nice People" (Paramount)

Since all the street cars touch on "Main Street," special car cards were used during the engagement, the copy as follows: "Take this car for 'Main Street'—Palace now!"

Hyman Exploits Actively

Anticipating that "Main Street" would play his theatre during a hot week, Edward L. Hyman, managing director of the Brooklyn Mark Strand, called Lee S. Ferguson into conference and devised ways and means to combat the hot weather bugaboo.

The teaser campaign was first started through means of the special lamp posts marked "Main Street." These were placed at advantageous points in the lobby without any explanatory cards, to excite curiosity. Then the teaser windshield sticker came next, advising motorists to Be Careful and Watch for "Main Street." Thousands of these were plastered from one end of Brooklyn to the other. Then the Main Street arrow made its appearance, and this carried the name of the theatre and the date. Hundreds were employed on poles, in windows and on trucks and wagons. The Main Street blotter, also dated, was next, thousands being distributed to offices in the business district. The current programs carried several announcement lines, and advance stories were planted in the local dailies.

The Abraham & Straus store, one of the three leading Brooklyn stores, had a front window tie-up display of the book, with one of the lamp posts and proper art cards. The Loeser book department had a special display with lamp post and 30 x 40 colored frame. On the Sunday of the opening one of the newspapers came out with the four-page rotogravure herald as an insert, and the street cars carried the one-sheet announcement cards. The trailer, of course, was employed the week prior to the run.

Presents Petition to Mayor

Manager Geo. A. McDermit, Rialto theatre, Macon, Ga., presented a petition to the mayor to change the name of Cotton avenue (the Rialto is located on this street) to "Main Street." This was being considered seriously until a newspaper man at one of the council meetings scented a press agent story, and then the secret was out. However, the purpose sought was gained, for the story found its way into the papers, at no cost.

Capitalizes on Opposition in "Exciters" Campaign

Manager Barry Burke of the Palace theatre, Fort Worth, Texas, capitalized upon his opposition, the local bathing beaches, to advertise "The Exciters," by billing heavily all roads leading to these places of amusement with paper on "The Exciters." Then, he featured in window displays about the town, cut-outs of Bebe Daniels in her bathing suit.

A tie-up with the Colgate Company resulted in the distribution of several thousand sachets. On the cover of each was an announcement about the picture.



CHICAGO THEATRE'S ELABORATE PROLOGUE IN CONNECTION WITH "GIRL OF THE GOLDEN WEST"
Showing a dramatic moment from the stage prologue presented at the Chicago theatre, Chicago, during the run at that theatre of "The Girl of the Golden West" (First National)

Many Merchant Tie-ups for "Gentleman of Leisure"

H. P. Kingsmore, manager of the Howard theatre, Atlanta, Ga., put over an effective campaign on "A Gentleman of Leisure," featured by a number of co-operative tie-ups

Three thousand stickers in the form of small banners, approximately eighteen inches long by four inches deep, featured a tie-up with "Personality" cigars—"The type which a Gentleman of Leisure always prefers"—and other catch lines. These stickers were distributed by the cigar company to every dealer of cigars, including grocery stores, soda fountains and cigar stands throughout the city where they were placed under the glass cases.

A large baking concern co-operated by placing in each of 5,000 loaves of bread going out daily a slip giving "Hot Weather Hints" and "jazzy" text, which not alone sold their bread, but advised of the coming of Jack Holt in "A Gentleman of Leisure."

A prominent clothing dealer gave willing co-operation on the strength of a tie-up of Jack Holt with Kuppenheimer Clothes. And a full-page tie-up was secured with copy to the effect that Jack Holt, the star in "A Gentleman of Leisure," a most discriminating dresser, often wears Kuppenheimer clothes in the making of his pictures.

Probably the most effective stunt of all was the tie-up with the children who attend the Better Films Committee matinees. Near 1,000 sheets were distributed among them, with text to the effect that the child properly filling it out and obtaining ten names of local people would receive a free ticket to the Howard. This not only advertised the show, but gave an up-to-date mailing list, and the fact that they were distributed to the children who attend the Better Films' morning matinesss assured of reaching the very best people.



LOBBY ON WESTBOUND LIMITED

Front of the Broadway, Charlotte, N. C., during the run of "Westbound Limited" (F. B. O.), showing use of the red and white flag

Stunt in Wall Street Aids "Daytime Wives" Showing

The showing of "Daytime Wives" at the Central theatre, New York City, was recently given an unusual exploitation measure, when the Film Booking Offices sent a group of young girl stenographers to the steps of the sub-treasury building on Wall street to solicit membership in the financial district for the Daytime Wives' league.

For many weeks daily newspapers throughout the country have been carrying news stories of the forming of these leagues among the office workers, not knowing that the whole affair was a press agent stunt to put over the title of a picture.

The meeting on the sub-treasury steps was heralded in the New York papers for days ahead and when the automobile load of girls pulled up a brass band was awaiting them. Tipped off by the newspaper stories the streets were jammed with people. Miss Cherry Chandler, a film actress, mounted the steps and delivered a speech calling for members from the girls in her audience. While she spoke other girls passed through the crowd distributing pamphlets and buttons.

Foot Wear Tie-up Made for Showing of "Trilby"

Andree Lafayette, the French star, who appears in "Trilby," offered the Circle theatre of Indianapolis the opportunity to effect a splendid footwear tie-up. The Walk-Over Boot Shop, 28 North Pennsylvania street, with the Circle theatre proved an attractive medium for the dissemination of publicity of an agreeable nature for both the theatre and for the boot shop.

The entire display windows of the shop were given over to photographs of Andree Lafayette in various poses wearing many different kinds of Walk-Over shoes, slippers and pumps. The Walk-Over shop expressed itself pleased with the tie-up and the results obtained by it. This method was but one of a number which aided to give the French actress a favorable impression on Indianapolis motion picture patrons.

The Walk-Over shop aided the picture materially by buying a 200-inch advertisement in the Sunday issue of the *Star*. The tie-up was planned by Ace Berry, general manager of the Circle theatre.

Book Window Displays for "Little Old New York"

Window displays of the Marion Davies edition of "Little Old New York" are being used as an exploitation tie-up in conjunction with the run of the picture at the new Cosmopolitan theatre, New York City.

A number of leading book stores are devoting windows to a display of the book embellished with enlarged photographs of Miss Davies in the roles she portrays and scenes from the picture.

The most attractive of these displays is that of Himebaugh & Browne on Fifth avenue. In the center of this display is an attractive model, beautifully framed showing the launching of Robert Fulton's Clermont, this epoch-making event in American history forming one of the episodes in the picture.



PICTORIAL DETAILS OF THE "KOLOSSAL KAMPAIGN" FOR "THREE AGES" IN SAN FRANCISCO

Two of the series of teaser billboards used in San Francisco for the showing of "Three Ages" (Metro) at Loew's Warfield theatre are shown here. The small circles show a portion of the lobby display and a "professional laughter" used as a street ballyhoo



PATHE

1923-1924

Supreme in Comedy and Short Subjects

The day of the All-Comedy program and the All-Short-Subject program has arrived.

The time has come for exhibitors to change their present methods of program building: (1) to give diversity and novelty; (2) to induce an additional day's attendance from the average regular patron who at present only goes twice a week, and (3) to build up a new clientele that under present conditions rarely, if ever, goes to a picture theatre.

A large majority of several hundred newspaper editors, questioned recently as to their preferences, voted for more Short Subjects, saying that as a whole they were better than dramatic features. Instances are legion where a Pathe short picture has been responsible for the biggest part of the pull to the box-office and has received the major portion of the newspaper comment.

Pathe is prepared to give you these business-building programs of a number, kind and quality better than ever before. Alternate them with feature programs!

Dollar for dollar and picture for picture, they are the best value in the business today.

SUMMARY

FEATURE COMEDIES
Harold Lloyd (4)

ONE-REEL COMEDIES
Hal Roach (52)

73 TWO-REEL COMEDIES
Will Rogers (13)
Mack Sennett (13)
Our Gang (13)
Stan Laurel (13)
The Spat Family ((13)
Ben Turpin (6-8)

SERIALS
Her Dangerous Path (10 episodes)
Ruth of the Range (15 episodes)
The Way of a Man (10 episodes)
Leatherstocking (10 episodes)

PATHE REVIEW (52)
PATHE NEWS (104)

AESOP'S FILM FABLES (52)
TOPICS OF THE DAY (52)

Every picture or series of pictures sold on its own merits independently of any other motion picture or series of pictures.



HAROLD

in *Four*

Wherever motion pictures are produced, distributed or exhibited, it is conceded that Harold Lloyd is the supreme box-office attraction of the business.

Pathe is proud of nine years' harmonious and successful association with Mr. Lloyd, and to announce four feature

Pathécomedy

TRADE MARK



LLOYD

Feature Comedies

comedies of the same superlative quality as "Grandma's Boy," "Dr. Jack" and "Safety Last."

"Why Worry," the first, is now ready.

It is a triumph of originality, a riot of laughter—different from and better than, anything Lloyd has ever done.

"Why Worry," produced by Hal E. Roach

Pathécomedy

TRADE MARK



Hal Roach *presents*

Will Rogers

in Two Part Comedies

The whole city sorrowed when Will Rogers left the "Follies" and New York.

But a far vaster audience rejoices that the lovable personality, the clean and inimitable humor, the striking originality of the one Will Rogers is now to entertain the tens of thousands where one was entertained before.

New York now asks, "What will the city be without Will Rogers?"

Millions of picture goers will be saying a year from now, "What would the screen be without Will Rogers?"

Hal Roach and Will Rogers. What better combination of names could the exhibitors of the nation desire?

13—Sold in Series of Six

Pathécomedy

TRADE MARK



Hal Roach *presents*

Our Gang Comedies

Two Parts

Less than a year ago the first "Our Gang" comedy was released.

It is believed that today these unique comedies have a wider distribution than any comedies of the same length now produced.

Hal Roach hit upon a great idea. He developed it with striking originality and skill.

The very numerous enthusiastic comments from exhibitors published in the trade papers attest the really amazing popularity of these delightful comedies.

Pathe is pleased to announce a new series of these comedies from Mr. Roach, with "Micky," "Sunshine Sammy," "Farina," "Jackie," the "Tough Kid" and all the rest of the laughable urchins.

13—Sold in Series of Six.

Pathécomedy

TRADE MARK



Mack Sennett

presents

Ben Turpin

in

Two Reel Comedies

Mack Sennett is known wherever people know how to laugh. Ben Turpin is Ben Turpin. He is alone, unique. There is no one like him. His box office value is attested by the fact that he has the most famous eyes in the world.

Mack Sennett's Ben Turpin Comedies have double value, for they have the pull of two big names.

Ben Turpin's very name brings a laugh wherever it is spoken.

Pathe is proud to be privileged to present these comedies during the coming season..

A Series of Six or Eight

Pathécomedy

TRADE MARK



Mack Sennett Comedies

Two Parts

Mack Sennett was the first to show that screen comedies could be made that would make *everyone* laugh.

He has discovered more feminine beauty than even the far-famed "Follies." Bathing girls were unknown before he put them in his comedies. Salt water was only used to sail ships upon—until Mr. Sennett showed that beauty was more beautiful against the background of the sea.

Nobody loved a fat boy, until Mr. Sennett showed that he was a laugh.

He was a pioneer comedy producer. He has always been an originator. He is now, as he has always been, a leader.

Pathe, supreme in Short Subjects, is proud of its association with Mr. Sennett.

13—Sold in Series of Six

Pathécomedy

TRADE MARK



Hal Roach *presents*

Stan Laurel Comedies

Two Parts

With the release of the first Hal Roach Comedy in which he was featured, Stan Laurel was a star.

Succeeding Hal Roach Comedies definitely established him as a real personality, a natural comedian, a certain favorite-to-be.

Pathe hailed Laurel as a "comer." He has now arrived. He is to be presented in two-reel comedies made the way Hal Roach makes them.

Pathe prophesied that he would be popular. Pathe now prophesies that the season of 1923-1924 will bring him pretty close to the very top.

WATCH STAN LAUREL!

13—Sold in Series of Six

Pathécomedy

TRADE MARK



Hal Roach Comedies

One Reel—Every Week

Since the early days when Harold Lloyd was the star of these comedies, assisted by Bebe Daniels and "Snub" Pollard, they have had a wider popularity and distribution than any one-reel comedies made.

Hal Roach quality has made the Hal Roach Comedies what they are. That same quality, improved through constant perfection of detail, will stamp them through 1923-1924.

"Snub" Pollard will star in them!

And they will include some "Dippy-Doo-Dads," those marvelous animal-bird comedies that have been the outstanding novelty of 1923.

Pathécomedy

TRADE MARK



Hal Roach *presents*

The Spat Family

Two Part Comedies

with LAURA ROESSING, SIDNEY D'ALBROOK *and*
FRANK BUTLER

Are you married?

Have you been married?

Or do you intend to be married?

Everyone who can answer "yes" to these questions will scream at these novel comedies. The petty squabbles that so often are a part of married life are funny to all except the battlers themselves.

"The Spat Family" comedies show every kind of a marital row, from the kind where they just run out their tongues at each other to the kind where they throw the china.

Great fun for both sexes and all ages.

13—Sold in Series of Six

Pathécomedy

TRADE MARK



The most famous motion picture in the world

Pathe News

Twice a week

It's the true feature of every bill that it's on.

It has "saved the show" for thousands of exhibitors.

It is as standard as sterling; as staple as salt.

Every exhibitor who wants the best, and nothing but the best—*needs* it.

Now in its thirteenth year of usefulness—and better than ever.

Pathépicture

TRADE MARK



Pathe

The word "Patheserial" means much. Pathe promises that it shall mean even more.

Pathe has planned serials that *on merit* will be worthy of exhibition in the *best* houses of America.

"HER DANGEROUS PATH"

with EDNA MURPHY

10 EPISODES — *Produced by* HAL E. ROACH — *Now Ready*

See it. Consider its cost, novelty, beauty, interest.

Ten big problems in a young girl's life, each asking the question, "What should the girl do?"

RUTH ROLAND

in

"RUTH OF THE RANGE"

Produced by RUTH ROLAND SERIALS, INC., *under supervision of* UNITED STUDIOS, INC.

15 Episodes
Production Completed

The famous box-office star in a thrilling, human story of adventure and love in the Far West.

Pathéserial

TRADE MARK



serials

Stories by the best novelists have been selected—such stories as are eagerly sought for the biggest features.

With production such as is given the finest features, a brilliant future for Patheserials is thus assured.

Emerson Hough's Great Story of the Frontier West

"THE WAY OF A MAN"

With ALLENE RAY *and* HAROLD MILLER

Produced by C. W. PATTON
Directed by GEO. B. SEITZ

10 EPISODES
Now in Production

A veritable "scoop" in serials, with a story by the author of "The Covered Wagon." Big in every way; picturesque, thrilling. A Goliath of an attraction.

James Fenimore Cooper's World Famous Hero

"LEATHERSTOCKING"

10 EPISODES *All rights defended* *In Preparation*

A superb novelty with tremendous appeal. A story of the America that lived in fear of the warwhoop and the scalping knife, brilliant, stirring!

Pathéserial

TRADE MARK



Fables Pictures, Inc.

presents

Aesop's Film Fables

Cartoonist PAUL TERRY

Excruciatingly funny!

Fertile in ideas, novel in conception, original in treatment, and amazingly clever in animation.

There's a laugh in every scene, a riot of fun in every cartoon.

Enthusiastic praise? Yes—and *every statement has been taken word for word from comment by exhibitors sent in to the various trade papers!*

For your own sake, play them!

One a week

Pathé Distributors



Timely Films, Inc.

presents

Topics of the Day

Written by the cleverest writers in the world.

Each item selected from the newspapers and magazines of everywhere because of human interest and laugh-creating power.

Each paragraph has its punch, each line its laugh.

Over three thousand exhibitors swear by it, for they know that it's a bright spot in every show where it's shown.

One a week

Pathé
Distributors



The magazine of the screen

Pathe Review

Every Week

A little of everything that's good, clean and interesting to all; and not too much of anything.

Subjects so well chosen, so diversified, so interesting, so beautifully photographed that you wish it was twice as long.

Science, nature, art, industry, humor, travel and *Pathecolor*—the most beautiful colored pictures anywhere, many of them now American subjects.

It belongs on every good bill and in every good house.

Pathépicture

TRADE MARK

Prospect Press, Inc., New York

Local Angle Seized Upon in "Go-Getter" Campaign

When Manager George A. McDermit, of the Rialto theatre, Macon, Ga., happened to learn that Peter B. Kyne had dedicated "The Go-Getter" to General Leroy Lyons, former commandant at Camp Wheeler, he decided that this offered an excellent chance to arouse local interest.

The fact also was brought to light that Mrs. Lyons had mailed several copies of the book to her Macon friends as Christmas presents and was the means of breaking onto the society page with two columns and a prominent head line, in the Sunday Telegraph.

Personal letters were sent out over a mailing list which included all women's clubs of the city. Publicity was secured among the ranks of the Rotary, Kiwanis, Lions and Civitan clubs by a letter read at their respective luncheons.

"The Mystery Box" was booked as an added attraction and the lobby was fitted up with a radio broadcasting outfit, and daily concerts were given in the lobby. During rests, attention was called to the picture, broadcasting the following: "Macon is a go-getter city. . . . The best picture of the season is 'The Go-Getter.' . . . At the Rialto. See it and be a 'Go-Getter.'"

Letter Carriers' Band Is "Loyal Lives" Ballyhoo

Charlie Giegerich, special exploitation representative for Whitman Bennett, put over a real ballyhoo for the presentation of "Loyal Lives" at the Central theatre in New York City when he secured the New York Letter Carriers' Band of fifty pieces and had it play in front of the Central theatre at 8 o'clock in the evening, when the world's busiest thoroughfare is most crowded.

Traffic was blocked, but the stunt went over with a bang, and the picture of life in the United States mail service received most generous publicity.

All of the officials from the general post-office were present to witness the first screening of the picture.



LONDON ADOPTS EXPLOITATION

A further example of the way in which English theatres are adopting American exploitation is seen in this bus advertising for "Shadows" (Preferred) at the New Gallery Kinema, London.

Photographers' Contest on "Mary of the Movies"

An amateur photographers' contest, conducted by a local newspaper, tied up well with the showing of "Mary of the Movies" at the Strand theatre, Madison, Wis.

The winner of a beauty contest, Edith May, a Wisconsin girl, was discovered by Frank Desormeaux, manager of the Strand theatre, to resemble Mary Mack, star of the exploited film. Before Miss Mack's double was brought to Madison, front page announcements of her arrival were made and the chance given to amateur photographers to snap her with the mayor at the state capitol, or at different business houses which co-operated.

The crowd of aspiring photographers, with leveled cameras, darting about and following the young lady and her escorts, afforded plenty of publicity and several feature stories in the newspaper. The photographs were in and winning contestants decided when the film arrived. First prize, awarded to Clarence Korrison, was $50, with the secondary prizes amounting to $87. Additional tie-ups were made with two department stores, which gave bead bag and sweater prizes; a furniture company and a photographer's studio.

Library Co-operates with "Only 38" Showing

Publicity was given the showing of "Only 38" at the Rex theatre, Sumter, S. C., by a tie-up with the public library arranged by Manager Oscar White.

The chairman of the library committee co-operated by writing a letter for the press stating that the picture would be shown on a certain date and that all who would bring a book suitable for the library would be admitted free on Monday afternoon between the hours of 2 and 6. Quite a number of books were thus secured, which were displayed on a table placed in the lobby, themselves attracting attention.

Through the co-operation of a local baker, a huge cake was made possible for the lobby, proving the center of attraction. It was a camouflage cake, of course, since it was nothing more or less than a cheese box iced over in white, with the title, "Only 38" iced in pink. Thirty-eight candles were placed around the cake, making a most effective display. Everyone thought it a real cake. There was no cost attached to it, the baker furnishing it gratis.

Newsboys Parade; Masks to Boost "Sherlock Holmes"

A newsboy parade was utilized in Woonsocket, R. I., by Joe Donahue, manager of the Park theatre, and Buddy Stuart, Goldwyn Cosmopolitan exploitation man, for the showing of "Sherlock Holmes." The Woonsocket Call-Reporter tied up with the theatre management on a special matinee for newsboys. The boys marched from the newspaper office to the theatre carrying banners.

A thousand of the masks prepared by Goldwyn's exploitation department for use with "Sherlock Holmes" were distributed among the children at Woonsocket. Besides the appearance of these masks on the street at various times, the newsboys wore them in their parade.



SHOWING HOW ONE BOOK STORE GAVE ITS ENTIRE WIN DOW TO A DISPLAY TYING UP WITH "THE CHRISTIAN"

When "The Christian" (Goldwyn) played at the Luna theatre, Lafayette, Ind., the management was able to obtain this window display from a local book store

Live Ideas on "Three Wise Fools"

What Other Managers Have Done Along Exploitation Lines on This Picture

LENDING itself well to exploitation "Three Wise Fools" is receiving a wide variety ot advertising effort at the present time, and exhibitors have shown no little ingenuity in putting the picture over.

Manager Edward Trinz of the Elite theatre, Waukegan, Ill., and Goldwynner Walter D. Nealand, used a man in clown costume as a street ballyhoo. The man carried a huge sign on his back; it read "Three Wise Fools." For several days the clown paraded the business streets of the city.

The reviews of this picture from the Chicago newspapers were placed on a big frame in the lobby. Its value was proved by the number of patrons of the preceding picture who stopped to read the reviews.

The town was well billed for this production and the newspaper advertising, which was somewhat increased, called attention to the big hit which it had made at the Chicago theatre, Chicago.

Many Shops Give Tie-ups

Fifteen of the biggest shops in Toronto were induced by Goldwyn Cosmopolitan Exploiteer Will J. Stewart to give window displays in connection with the showing at the Hippodrome of "Three Wise Fools."

These tie-ups were arranged with the two Clubb & Sons' tobacco stores, the two Neilsons, Ltd., chocolate shops, in Chapman Bros. jewelry store, De Luxe Millinery Shop, Rigoletti's cigar store, on the music counter of T. Eaton Co. and R. Simpson, in the phonograph shops of R. S. Williams and Whaley Royce, and in the piano store of Heintzman Company.

Break Into Newspaper Column

In exploiting "Three Wise Fools" at the Century theatre in Baltimore, Jack A. Pegler, Goldwyn Cosmopolitan exploitation man, broke into the Enquiring Reporter column of the Evening News. The question propounded to five bachelors was if they considered themselves "wise fools" for not having married. The following day the same question was propounded to spinsters.

Permission was obtained from the circulation managers of the News and the American to place specially printed posters for "Three Wise Fools" on the sides of their delivery wagons. The radio broadcasting station of the American and the News broadcasted a synopsis of the picture on Wednesday evening.

United Cigar Store Hook-up

For the showing at the Chicago theatre in Chicago, Mr. Hollander of that theatre, and Walter D. Nealand, exploitation man, arranged two big city-wide tie-ups with the United Cigar stores.

One tie-up was with the New Vintage Ricoro cigar and the other with the Herbert Tareyton London Smoking Mixture. A special poster, twenty inches high by twelve inches wide, was printed on pink stock. The Ricoro tie-up contained a reproduction of a still showing William H. Crane, Claude Gillingwater and Alec Francis as they appear in "Three Wise Fools," smoking cigars. The Tareyton tie-up shows them smoking long-stemmed pipes.

Railroad Takes Advertising in "Dulcy" Campaign

Through the fact that one of the shots of "Dulcy" shows the star leaving on a transcontinental observation car of the Santa Fe Limited, the Chicago theatre, Chicago, got a tie-up with the railroad.

In addition to possible future window tie-ups, the combination brought immediate benefits to the theatre. The railroad took some of the stills from the picture showing the leave-taking and ran them as a quarter-page advertisement in the Chicago *Daily Journal*. The caption gave all credit to "Dulcy" which was scheduled to open the following week at the Chicago. The theatre had 24 inches of advertising for which it didn't pay a cent.



SOMETHING A LITTLE DIFFERENT IN "CHILDREN OF JAZZ" DISPLAYS

Manager F. J. Miller of the Modjeska theatre, Augusta, Ga., was responsible for this somewhat unusual lobby display piece which was used at that theatre in connection with the showing of "Children of Jazz" (Paramount)



SOMETHING NEW UNDER SUN

Stunt worked by Charlie Giegerich for "Loyal Lives" at the Central, New York City, when mailing cards were left atop mail boxes as shown, advertising "Loyal Lives" (Vitagraph)

Nashville Firemen Tie-up with "Third Alarm"

Manager Dewey Mousson of the Knickerbocker theatre, Nashville, Tenn., opened his campaign on "The Third Alarm" by giving a private screening for the mayor, the fire chief and all firemen off duty, following which they voted to accept Manager Mousson's offer of a percentage on all tickets sold by the fire department.

The city was posted with "The Third Alarm" one-sheets, cards and the like two weeks in advance, tickets were sent to the firemen and newspaper ads and readers kept the public well informed that the picture was coming to Nashville.

Three days before the opening, 200 safety zone signs over the heart of the city caught the eyes of walking pedestrians. Ticket boxes were placed on the most prominent corners of the city, street cars carried advertisements on the front of every car, then additional prizes were offered to the four firemen selling the most tickets.

An old, discarded horse-drawn engine was put upon the streets with firemen driving and firemen working the steam in the boiler. This created talk, for it had been five years or more since horse-drawn engines had been in service. Then, on the opening day, the engine made a run to the theatre. Firemen were placed in all ticket boxes (except the theatre) at the prominent corners, and others sold upon the streets. The horse-drawn engine paraded the city every day of the showing and a fake fire was held across the street from the entrance of the theatre on Thursday night.

Forest Fire Front Made Up on "Scars of Jealousy"

A forest fire scene was used to decorate the front of the Royal Victoria theatre, Victoria, B. C., during the run of "Scars of Jealousy." The effect was produced by the use of the twenty-four sheet cut-out showing the forest fire scene and electric lights covered with red globes. A red spot light, diffusing its rays on this scene heightened the atmopshere.

Music Lovers' Night, a weekly feature at the Victoria, showed an augmented orchestra.

Floral Tie-ups Feature of "White Flower" Campaign

Manager A. L. Snell, of the Imperial theatre, Gadsden, Ala., announced, through slides on the screen and by word-of-mouth, that anyone presenting a white flower between 2 and 3 P. M. on a certain day would be admitted free to see "The White Flower."

By this means a very pretty assortment of flowers was accumulated, these being later distributed among the local hospitals.

Another "White Flower" tie-up was that with the leading florist, who dressed up an entire window with white flowers and stills from the picture.

Sidewalks were painted, "See Betty Compson in 'The White Flower' at Imperial theatre."

A "beach" setting was worked up in the lobby against a background of cane, brought from a river bank nearby.

A letter from a former resident who had seen the picture in the making recommended that all who could should see it. This was displayed in frame in the lobby. The picture was enhanced and the Hawaiian environment increased by a girl in native costume, who sang Hawaiian melodies at various parts of the picture.

Bathing Suit Hook-up Made to Boost "Exciters"

Fort Smith, Ark.—The leading department store of Fort Smith assisted Manager Hugo Plath of the Palace theatre in advertising "The Exciters" and at the same time increased their sales of bathing suits and bathing accessories considerably by donating a large central display window to the theatre. This window was decorated with cut-outs of Bebe Daniels and bathing beauties.

The title of the picture, "The Exciters," was played up prominently and special mention was made in the window about a bathing beauty contest which the theatre held in conjunction with the local swimming pools during the run of this picture.

The newspapers joined in with a helping hand with a full-page tie-up with local merchants which helped to both popularize the contest and boost business at the theatre.



"WONDERS OF THE SEA" LOBBY

This diving suit was used as an interesting display on "Wonders of the Sea" (F. B. O.) by Manager W. G. Sturdivant of the Hoyburn theatre, Evanston, Ill.

Spotlight Atop Theatre Is "Souls for Sale" Stunt

Homer Gill, Goldwyn Cosmopolitan exploitation man, and E. S. Van Hinning, manager of the Kelley theatre in Iola, Kan., used a spotlight on top of the theatre to bring the showing of "Souls for Sale" to the attention of the public. The light was shot straight upward and, as there was no moon, it was visible for a great distance. The beam of light attracted almost as much attention as would the beam from a monster searchlight in a large city.

A four-page paper, "Hollywood Lights," was printed and distributed from house to house. This carried various publicity stories about "Souls for Sale," cast, director, the making of the picture, etc., and proved particularly valuable.

A good book display was obtained in the window of the local book dealer and cut-outs from photographs were placed in the windows of a half dozen other merchants. The newspaper advertising space was slightly increased for the showing.

Full Page Co-operative Ad on "What Wives Want"

A full page co-operative tie-up advertisement in the Sunday newspapers was one of the stunts used to good advantage by Robert Bender, Universal exploiter, in putting over a run of "What Wives Want," at the Columbia theatre, Seattle.

Before the run began, Mr. Bender made arrangements with the newspapers for the ads, and the page was divided up into a large number of small blocks. Across the top, in red letters, ran the words: "What Wives Want," followed by a paragraph of descriptive reading matter telling a little about the picture, where it was playing, etc. The rest of the page was taken up by the small advertisements, including displays by jewelers, furriers, specialty shops and other business institutions catering to women's trade. Every ad mentioned the words "What Wives Want."

Window tie-ups with firms in the city were also used by Mr. Bender for the picture. Jewelry stores, department stores, bakeries and clothiers again co-operated with the theatre by displaying a novel line of goods in their windows, along with stills and other advertising and publicity matter on the photoplay.

"Woman with Four Faces" Is Given Cosmetic Tie-up

Manager John P. Read of the Gem theatre, Palestine, Texas, arranged with a local drug store to advertise "The Woman With Four Faces" in connection with special cosmetics and aids to beauty. Large cut-outs of Betty Compson were on display in this window, also plenty of black and white star stills and attractively written cards.

Slides calling the attention to the crook possibilities of four faces in aiding crime were run on the screen several days in advance of the play date. There was also a neat foyer display that could be seen by all patrons leaving the theatre. On the front of the theatre, during the engagement, was a cut-out made of Betty Compson, which was taken from the three-sheet.



JUNGLE ATMOSPHERE IN ELABORATE HUNTING BIG GAME IN AFRICA" LOBBY DISPLAY

John Bounds, art director of the Old Mill theatre, Dallas, Texas, was responsible for this striking atmospheric lobby display recently on "Hunting Big Game in Africa" (Universal)

Opinions on Current Short Subjects

" High Kickers "

(Universal—Two Reels)

THAT exponent of feminine pulchritude, the bathing girl beauty, is with us again. The brand of entertainment which was made famous by Mack Sennett and the Sunshine producers has returned to the screen, this time under the banner of Century Comedies and with the diverting title of the Gorham Follies Girls. There are two featured players—Doris Eaton, former Ziegfeld star, and Jack Cooper. In the present number Doris starts off as a slavey in a boarding house; but, of course, her feet simply won't behave when the beauty chorus, rehearsing at the hotel, get into action. And when the chorus continue their practice steps on the beach, Doris simply must follow and imitate them step for step, a procedure which her tight-fitting skirt makes extremely difficult. Of course, she eventually impresses the dancing director and lands with the chorus. While Doris and the girls are supplying the looks, Jack Cooper is furnishing the comedy gags. Most of these are of stereotyped character and are concerned with the mishandling of a still camera. A thrill is injected into one of the comedy moments by showing Cooper falling off a steep cliff while in the act of taking a picture. Good entertainment of its kind. —*E. F. SUPPLE.*

" Sing Sing "

(Universal—Two Reels)

THE method of comedy resorted to here is the well-known situation of two tramps posing as gentlemen at a society function and getting away with it—at least for a space. Neely Edwards in the role of Nervy Ned gains entrée to a swell musicale, posing as a noted opera singer. When called upon to sing, he deceives his audience into believing that he is actually rendering a number by standing and gesticulating before a curtain behind which his valet (Bert Roach) is operating a talking machine. Ned and his valet are about to pocket the thousand, which represents their entertainment fee, when the real singer arrives and exposes them. A sequence showing the collapse of the walls of the jail when the singer demonstrates his lung power for the prisoners is extremely funny. On the whole, a diverting one-reel comedy.—*E. F. SUPPLE.*

" Short Orders "

(Pathe—One Reel)

STAN LAUREL is featured in this subject, which is of a conventional comedy pattern. The action is laid in a restaurant and presents Laurel in the double role of waiter and assistant to the chef. There is the petrified steak that puts the cutlery out of commission and the jumping Limburger which must be chained while being cut. Many of the gags have been seen before in comedy farce of this sort, but there are also a few novel touches introduced These together with the effective comedy work of Laurel, whose unfailing seriousness of mien adds to the incongruity of the situation, makes this an entertaining one-reeler of the slapstick type.—*E. F. SUPPLE.*



John Gilbert in a scene from " Cameo Kirby," a William Fox picture.

" Pitfalls of a Big City "

(Pathe—Two Reels)

BEN TURPIN in this subject adds to the fun that he started as the love-stricken youth in " Where's My Wandering Boy This Evening? " The same supporting cast is seen here that abetted the cross-eyed comedian in the preceding effort——Dot Farley, Priscilla Bonner, Jim Finlayson, Madeline Hurlock (who continues as the city " vamp "), and Mack Swain. The action is presented as a delusion of the delirious rustic lover and brings him to the city apartment of the siren, where his persistent attentions are rendered more ridiculous by the cold responses of the cruel beauty and the sudden arrival of her corpulent husband. The action, which is filled with laugh-provoking touches of a pathetically comic nature, culminates in an original travesty on the famous poem, " The Face on the Barroom Floor," with Turpin in the role of the broken-hearted outcast. These sequences are particularly amusing. If your patrons enjoyed the brand of humor supplied them by " Where's My Wandering Boy This Evening " and its star of the zig-zag orbs, they will be sure to find this sequel to his love adventures equally laughable. —*E. F. SUPPLE.*

" Hold Everything "

(Educational—Two Reels)

"HOLD EVERYTHING" is a thoroughly entertaining comedy, replete from start to finish with lively incident and laughable gags. Bobby Vernon and Vera Steadman appear in the featured roles. There is an amusing story unfolded, too, in which Bobby steals a taxi-bandit's car containing a lot of loot; with both the bandit and the police in pursuit of the stolen car, Bobby has a busy time keeping out of their individual and collective reaches. Later, a pretty girl boards Bobby's taxi as a passenger, and the problem becomes more complicated than ever for him, especially as he is determined to maintain his acquaintanceship with his fair passenger at all costs. The girl is a philanthropist bound on an errand of mercy for the Old Ladies' Home. When Bobby Vernon turns loose " Aggravating Mamma " on the talking machine and gets the " flappers of '61 " prancing like 1923 debutantes we guarantee even those members of your audience will laugh loud and hearty who may not have even smiled for the past twenty years. And there's rattling fine actionful finish to this one, which tops off the laughs in entertaining fashion.—*E. F. SUPPLE.*

" Navy Blues "

(Educational—Two Reels)

AN impressive feature of this subject is the really wonderful cooperation extended by the United States Navy—or at least that portion of it found aboard the U. S. Battleship California—to the Christie staff and players in the production of the comedy. Besides, there is a real interesting story of a farcical order, cleverly conceived and excellently constructed, with Dorothy Devore in as amusing role as we have seen for some time. This is not the sort of comedy calculated to bring the house down with shrieks of laughter over some slapstick perversity; it will probably provoke a smile more often than a laugh. However, it is entertainment for all its lack of hilarity, and entertainment of a compelling kind. The story opens with a navy wedding in which the girl (Miss Devore) becomes the bride of a lieutenant. Just as the honeymoon is about to start the lieutenant is ordered to sail with his fleet; and wifey, who has donned a sailor's uniform to escape detection by the wedding guests after the ceremony, finds herself mistaken for a " gob " and hustled aboard one of the battleships along with the rest of the sailors by a petty officer. How she steals the admiral's lunch during formal inspection, escapes from the first warship to the one to which her husband is attached, and then proceeds to upset the rigid discipline of officers and crew is told in highly entertaining fashion. *E. F. SUPPLE.*

" The Cat That Failed "

(Pathe—One Reel)

IN this comedy offering from the facile pen of Cartoonist Paul Terry, Henry Cat takes a youthful member of the mouse family out ostensibly to play with him. Once out of range of the parental eyes, however, and the mouse discovers that Henry took him along only to do the dirty work. Finally, Henry Cat shows how really villainous he is by kidnapping the mouse and holding him for ransom on a desert island. But Mamma Mouse hires a canine Sherlocko to restore her child, and Henry is eventually foiled by clever detective work, while Mamma Mouse learns that " It Is Never Safe to Trust the Cruel."—*E. F. SUPPLE.*

" Pathe Review No. 35 "

(Pathe—One Reel)

PUPPIES always possess a distinctive appeal of their own, and the current number offers several batches of these fur-coated, pug-nosed creatures that will win the men and women folks alike. This study in animal youngsters appears in "Fur-Coat Babies." Next in sequence is an instructive exposition of the Japanese art of making wood block prints. A series of views of the wild tribesment of Formosa demonstrates in entertaining fashion how closely the Indians of the Orient resemble the Redmen of America. The Pathecolor section of this number contains some of the most striking views of Niagara Falls that we have ever seen. The touch of color brings out more effectively than any other medium all the solemn grandeur of America's most famous falls.—*E. F. SUPPLE.*

NEWS AND VIEWS OF THE SHORT-LENGTH PRODUCTION

Short Subjects and Serials

COMING ATTRACTIONS FOR THE DIVERSIFIED PROGRAM



Hal Roach, prominent short-subject and feature producer, who starts this week on a nation-wide tour of exchanges.

News Reels to Cover Susquehanna River Regatta

According to word from Harrisburg, Pa., elaborate preparations are being made for the covering of the annual Susquehanna River regatta and carnival on Labor Day by the Pathe. Fox and International News reels. As this is the most imposing public celebration of the year in the Pennsylvania State capital, attracting thousands from all parts of the State, it is expected that the news reel companies will acquire some spectacular shots.

Special arrangements have been made to accommodate the news film companies. A special platform will be placed for them on a flat to be anchored off shore in a position which will permit the camera men to operate to the best advantage.

"The Gray Rider" and "The Busher" on Selected List

"The Busher," a Mermaid Comedy, and "The Gray Rider," one of the Wilderness Tales by Robert C. Bruce, are included in the list of selected pictures issued as a Photoplay Guide by the National Board of Review from pictures reviewed during July.

"The Busher" is a two-reel subject featuring Lee Moran in a story adapted from the "You Know Me Al" letters by Ring W. Lardner, and was supervised by Jack White. "The Gray Rider" is a one-reel scenic drama.

Real and Fanciful Water Scenes in Hodge-Podge

"Dipping in the Deep" is the next release in the Lyman H. Howe Hodge-Podge series. It presents a number of real and fanciful water scenes.

Hal Roach Outlines Production Plans

One and Two-Reel Releases Every Week; Two Features a Year; On Key City Tour

HAL ROACH, who has been in New York City for the past week conferring with Pathe executives on his future production schedule, favored us during the week with an outline of his coming program of activities on the West Coast. Briefly stated, this schedule will provide for the release of one two-reeler and one single reeler every week and two features a year, declared the affable Hal. Actual production work is not alone to claim the attention of Mr. Roach, however, as he contemplates a nation-wide tour of exchange centers as accessory to the prosecution of his production plans. This tour began on Wednesday of this week with a trip to New Haven, Conn., and Boston, to be followed by a jump to Buffalo and thence to points in the Middle West.

"I believe that we producers do not keep in as close touch with the exhibitors of the country as we ought to," said Mr. Roach, "and it is the purpose of my tour of the exchange centers to meet as many exhibitors personally as possible, to find out just what they need in the way of short-subject entertainment to meet the demand of their patrons, and to tell them that I shall appreciate any suggestions they may be kind enough to afford me either now or in the future.

"Another object of my trip is to boost the motion-picture industry in general. The two grave faults confronting the industry today are too many vacant seats in our picture houses and over-production. Whatever I can do to fill those vacant seats by boosting the industry in general I consider will be time and effort very well spent. If I can advance the prestige and prosperity of the business as a whole, I figure it is up to me personally to pitch in and to meet the other fellow's competition, accepting the results as they come to me individually."

Mr. Roach has a new comedy series which, he says, will be slightly different in the way of comedy fare from anything now current on the screen. These two-reelers bear the general title of "The Spat Family Comedies" and present a family group of husband, wife, and wife's brother in a series of highly laughable adventures. The featured roles are played by Frank Butler, Sidney Dalbrook, and Laura Rossing. The first of the "Spat Family" series has been given preview showings at Loew's, Los Angeles, the Strand in Pasadena, and the Strand at Ocean Point, and has won favorable receptions in each instance, according to wires from these managements.

Mr. Roach declared that Will Rogers was making highly satisfactory progress on his new series of two-reelers and that two of the group were already completed. Besides the "Spat Family" and Will Rogers comedy series, the "Our Gang" group and Stan Laurel series will be continued in two-rel lengths. The one-reelers will include a group of comedies starring Snub Pollard and the "Dippy Doo Dads" series.

Of the features, one, "The Call of the Wild," based on Jack London's famous story, is already finished. This subject was recently given a two weeks' showing at the California, Los Angeles, and is now playing an extended run at Miller's. It will be released by Pathe about the middle of September. The other feature, titled "Whisk Away," is a story of a wild stallion, written by Mr. Roach, and features "Rex," an equestrian find of Mr. Roach's which, the producer declares, will prove a sensation on the screen. The subject is now being filmed in the northwestern part of Colorado and will probably be completed in about a month.—*E. F. S.*



Special illumination display arranged by Loew's State, Los Angeles, for the Lloyd Hamilton comedy, "Uneasy Feet."

First of Century's New Dog Comedy Series Under Way

"Pal Puts It Over," announced recently as the first of the new dog comedies for Century, is now in the early stages of production under the direction of Al Herman.

This comedy, which will be the first of the ten to be produced with "Pal" the canine comedian, was written by Herman in collaboration with Harry Lucenay, Pal's trainer and owner.

The supporting cast will be made up of well-known Century players, among whom are Marjorie Marcel, Ernie Adams and Fred Spencer. The action of the play, as in "Lots of Nerve," will give Pal the bulk of the story.

Col. Selig Adds Second Producing Unit to Studio

In order to catch up to schedule on the production of two-reel featurettes for the Export & Import Film Company, Inc., Col. Selig has added a second production unit to his operating staff at the Selig studios. Selig reports that the third of the series of twelve two-reelers has just been completed and will be shipped East immediately.

Educational to Issue Juvenile Series

"Yankee Spirit," Set for September Release, Introduces New Kid Comedies

THE first issue of the two-reel series of Juvenile Comedies, featuring Bennie Alexander, has been scheduled for release early in September by Educational Film Exchanges, Inc. "Yankee Spirit" is the title of the initial comedy number in this group. Educational's executives point to the new series as "a real innovation in the comedy field" and express the conviction that in addition to the entertainment qualities embodied the subjects will offer opportunities for ready and profitable tie-ups with civic and welfare organizations and especially those concerned with the care of youngsters. The comedies are said to breathe the spirit of America's boyhood and to exemplify in a highly entertaining fashion the manliness that such organizations as the Boy Scouts of America aim to inculcate.

Heading the long list of clever kid actors are Bennie Alexander and Ernest Butterworth. Bennie's most recent triumph was in the popular First National production, "Penrod and Sam," but this youngster, who is now ten years old, has been recognized for years as one of the cleverest child actors of the stage or screen. He was a D. W. Griffith discovery at the old Fine Arts studio, where the Juvenile Comedies are now being made.

Ernest Butterworth, who plays the tough kid in "Yankee Spirit," is another screen "vet." He has been a veritable globe trotter, being born to the profession of acting in Ireland and accompanying his parents into many lands before they settled in California. He has appeared with Mary Pickford and Bill Hart in many of their productions.

Supporting these boy stars are Tom Hicks, the little fat boy from Texas, who weighs "only" 125 pounds at the age of seven; Roger Keene and Billy Williams. George Ovey, featured in many screen comedies a few years ago, makes his return to pictures as the father, who proves to be a little man with a large following. The four "dastardly" crooks who are defeated by the Boy Scouts are portrayed by the famous acrobatic teams of Matzetti Brothers and Yacanelli Brothers.

Norman Taurog, who was responsible for the direction of many of Larry Semon's comedies, directed "Yankee Spirit."

U. S. Navy Cooperates with Christie Comedy Company

In getting off to a flying start on the new series of Christie Comedies for distribution by Educational Film Exchanges, Inc., the Christie Film Company enjoyed the co-operation of the United States Navy Department in the filming of a deep sea story called "Navy Blues." The Navy Department extended to the Christie fun-makers courtesies and privileges to an unusual extent in the U. S. Navy, granting the freedom of the decks on the U. S. S. California, to Director Harold Beaudine and a large company of comedians, headed by Dorothy Devore.

Beaudine and his company spent twenty-one days on the Pacific Fleet flagship on the Pacific Ocean making the scenes for this two-reel comedy, which is one of the most spectacular comedy productions ever made by the Christie company. Every scene from "Navy Blues" was made under the supervision of Navy officers, and the finished comedy has been approved by the Navy Department at Washington.

"When Odds Are Even" is New Fox Title

"When Odds Are Even" is the title chosen for the William Fox production starring William Russell, which was first announced as "The Best Man Wins." The story and scenario is by Dorothy Yost and was directed by James Flood. Dorothy DeVore plays the leading female character.



Attractive float arranged by the People's theatre, Portland, Ore., for the Kiser-Art Film, "Weeping Waters." This float was a prominent feature of Portland's parade during the occasion of the visit of the late President Warren G. Harding



Scenes from the William Fox comedy, "Roaring Lions on a Stemship."

"And Women Must Weep" As Prologue for Sea Drama

"And Women Must Weep," one of Educational's Wilderness Tales by Robert C. Bruce, with a special musical accompaniment, was presented at the Newman theatre in Kansas City as a prologue to the feature, "Homeward Bound," last week.

"And Women Must Weep," an adaptation of the George Kingsley poem, "The Three Fishers," is a dramatic story of life among the fishermen and their families in a little coast village. At the Newman it was presented with vocal accompaniment by the Misses Grace Elliot and Lillian Brown. A most effective introductioin for the feature drama was provided in this way.

Producer of "Fun from the Press" in Germany

R. H. Cuddihy, publisher of the Literary Digest and producer of "Fun From the Press," is now in Berlin studying motion-picture conditions in the German Empire. It is reported that Mr. Cuddihy will spend some time in Germany, and on his way back will stop in other countries with a view to ascertaining business conditions as well.

Tom Murray Signed to Play in Grand-Asher Comedy

Tom Murray, formerly with Buster Keaton Comedies and in "The Pilgrim" with Charles Chaplin, has been engaged to play in Joe Rock Comedies for Grand-Asher.

Turpin Comedy Heads Pathe Releases for Sept. 2nd

"PITFALLS of a Big City," starring Ben Turpin, heads the Pathe release schedule set for September 2nd. This is a sequel to "Where's My Wandering Boy This Evening?" which introduced the Mack Sennett series of two-reel comedies to be distributed by Pathe. An appreciation of this new comedy offering will be found in the short-subject review columns of the present issue of the News.

The fourth chapter of "Her Dangerous Path," starring Edna Murphy, will be made available September 2nd. The title suggests the problem confronting the heroine—"Should She Become a Politician's Wife?"

Stan Laurel appears in a one-reel fun film titled "Short Orders," which is reviewed in the present issue. "The Cat That Failed" is the title of the Aesop's Film Fable due September 2nd. Pathe Review No. 35 contains a variety of entertaining subjects, including a study of animal youngsters under the title "Fur-Coat Babies" and a striking Pathecolor presentation of Niagara Falls.



Prologue presentation employed by Saxe's Strand, Milwaukee, for the Educational-Christie comedy, "Roll Along"

"Toilers of the Equator" Fox's Sept. 16 Release

"Toilers of the Equator," the Fox Educational entertainment to be released September 16th, is an exposition of the coffee-raising and hemp-producing industries in Africa. Under the blazing sun of British East Africa the Kenya colony toils, and, despite the fact that the natives are counted among the most civilized on the continent, they cling to many of their crude century-old customs.

The film shows the amazing manner in which the ears are deformed by heavy ornaments from childhood. The subject portrays the peculiar ceremony of the native dance. But these oddities do not comprise the entire reel. The coffee groves yield a high grade bean for the world's favorite beverage. Scenes in the the film show the growth, harvesting and shipment of this commodity.



Monty Banks in his new comedy vehicle for Grand-Asher release, titled "Always Late."

Pathe Acquires Historical Series

Will Distribute Thirty-Three Three-Real Subjects Sponsored by Yale

CHRONICLES of America Pictures Corporation will produce and Pathe Exchange, Inc., will release 33 short-subject films dealing with the epoch-making events in American history. The first in the series, titled "Columbus," will be released about the middle of October.

The Extension Department of Yale University, which has published 50 printed volumes of the "Chronicles of America," will sponsor the production of the Chronicles in film form. These film productions will follow the same standards that have made the books historical authorities among scholars and students of history, it is stated.

These historical films, which will average three reels in length, will bear the official seal and stamp of Yale University as to their scholarship, their historical accuracy and their human interest value. They will be released by Pathe one every four weeks.

The production of these films is the result of eight years of concentrated effort to give the people of the United States history in new form, to make it live and to bring forth all of its dramatic highlights, yet of genuine interest. In conjunction with these films is the fact that the original idea of the Chronicles of America was inspired by an address by Theodore Roosevelt, whose suggestion led Yale University to carry it out.

This series of 33 will cover the important events from Columbus down to Appomattox. Those responsible for the production of the films are leaving no stone unturned to give the first historical, accurate and dramatic true story of America showing the events that have built the nation from pioneer days to leadership in world affairs.

On the average, it has taken 17 months to complete each, and every continuity of the 33 films in the series. From synopsis form to the straight story continuity and then the final production continuity, historical specialists, research workers and the production staff co-operated in visualizing the entire film play before a crank was turned.

Pathe plans to release these historical subjects one every four weeks, and to give to the exhibitors with each subject a complete line of exploitation material. Distinctive departures will be made in publicizing and advertising the reels, it is stated.

Strong Supporting Cast for Hamilton in "Optimist"

A feature of Lloyd Hamilton's first comedy of his new series of six for Educational release, which bears the title of "The Optimist," will be the strong supporting cast appearing with the comedian. Ruth Hiatt has the leading role in this subject and also appearing in a prominent part is De Lorice, who is expected to set a new style in vampires.

Two of Lloyd Hamilton's chief aides are "doubling in brass," as it were. These ar Lloyd Bacon and Hank Mann, who are co-operating as his scenario and "gag" writers. Lovers of Hamilton Comedies will remember Lloyd Bacon not only as a director of "The Educator," but as an excellent comedy actor. Both have prominent roles in the picture.

Two stage and screen actors of considerable note, Andrew Arbuckle and Percy Hildebrand, are also in the cast. Gil Pratt, well known director of feature comedies, is the director.

Fox Educational Scheduled for September 2nd

The Fox educational entertainment to be released September 2 is a reel called "Mysteries of Yucatan." This is the first motion picture record ever made of the vast ruins of the New World, and was obtained by a special expedition sent into the wilderness of Central America. Explorations in Mexico reveal discoveries which are declared to rival in importance those of the Nile country. The poster made for this reel features all the salient points in the picture.

Resumé of Current News Weeklies

PATHE NEWS NO. 67:—Hartfield, Mass.—President Coolidge's sons pictured, Calvin, Jr., on tobacco farm and John at Camp Devens; St. Louis, Mo.—Fashion pageant of coming styles; Washington, D. C.—Pictures of President meeting newspaper men, and of Secretaries leaving cabinet meeting, with portrait of C. Bascom Slemp; Blackpool, Eng.—Scenes of "Coney Island of Lancaster" with high tower views; In the Limelight: Henry Sullivan congratulated after swimming Channel; In Mexico City, Charles B. Warren and John B. Payne representing U. S.; In New York City—Coal conference of representatives of miners and operators: Westfield, N. J.—Caddies' golf championship; Dublin, Ireland—De Valera and resume of career; Wheeling, W. Va (That territory only)—Convention of Knights of Pythias; St. Louis, Mo. (That territory only)—Memorial services for the late President; Trenton, N. J.—Crippled children at Elks' picnic.

PATHE NEWS NO. 68:—London, Eng.—Memorial services for late U. S. President at Westminster Abbey; Mineola, N. Y.—Aerial mail service section, showing route with beacons; Forest Hills, N. Y.—Helen Wills defeats Mrs. Molla Mallory, becoming tennis champion; Lakehurst, N. J.—ZR-1, Navy's helium airship, launched; Cowes, Eng.—King George wins in annual yacht race; In the Limelight: Sir Thomas Lipton challenges again for American Cup; Thomas A. Edison visits birthplace at Milan, Ohio; Ben Thrash makes aeroplane dive at Coronado Beach; Bridge between North and South Carolina opened; New Orleans, La. (That territory only)—11-year-old girl swims across Mississippi; Lake Hopatcong, N. J.—Dog in aquaplane feats; Hurricane, W. Va. (That territory only)—Three towns united by new highway; Fowler, Colo. (That territory only)—Head-on crash of express and mail trains, resulting in six killed.

INTERNATIONAL NEWS NO. 68:—Washington, D. C.—President Coolidge gives first interview to newspaper army—120 strong, and then gets down to business in White House, while Mrs. Coolidge personally sees to White House kitchen; Seattle, Wash.—Dmitri Martynoff, a modern Samson, arrives from Russia; St. Louis, Mo.—The Mid-West stages its finest fashion show; Tokyo, Japan—Japanese wrestling "champs" battle for national title; Nairobi, British East Africa—African tribes hold great war "conclave" to demand reforms in British rule, until loval troops break up the meeting; New York City—Wild West revived for blasé Manhattan as Tex Austin's champion cowboys stage an old-fashioned rodeo thriller.

INTERNATIONAL NEWS NO. 69:—New York City—Illicit liquor destroyed; San Pedro, Cal.—Seven sacred white elephants arrive from Siam; Nantucket, Mass.—Abandoned light-house makes fine summer home; Pasadena, Cal.—Ballet dancers learn steps on ostrich farm; London, Eng.—Duke of York presides at Harding memorial; New York City—Marion Davies honors memory of Robert Fulton; Cowes, Eng.—Royal yacht wins famous regatta, with King George aboard; San Diego, Cal.—Champion swimmer dives from speeding aeroplane; Forest Hills, L. I.—Helen Wills, 17 years old, wins national tennis championship from Mrs. Molla Mallory, long-time title holder.

FOX NEWS, VOL, 4, NO. 92:—Washington, D. C.—Calvin Coolidge takes the presidential desk in White House; Senator Underwood announces candidacy for president; Ennis, County Clare—De Valera is arrested by Free State soldiers; Alaska—A visit to the vast fishing grounds of salmon industry; St. Louis, Mo.—Designers show winter fashions in a fitting setting; Gibraltar—American naval forces unveil tablet to memory of destroyer Chauncey; El Paso, Texas—Indians dance the savage Azteca; Clinton, Iowa—Sal, a setter, adds to bumper crops with litter of 12 pups; Dunmow, Eng.—Britisher fashions his hedges after scenes of the hunt; Vincennes, Ind—"Bearding the Bee" is new outdoor sport.



Snub Pollard and Marie Mosquini in "The Mystery Man," which was released August 19th by Pathe



Al St. John in his new comedy vehicle for William Fox, titled "The Tailor."

KINOGRAMS NO. 2278:—Forest Hills, N. Y.—Helen Wills defeats Molla Mallory in lawn tennis championship final; Coronado, Cal.—"Daredevil" Ben Thrash makes first successful dive from speeding airplane; London—Duke of York and entire diplomatic corps attend the Harding memorial service at Westminster Abbey; Hobart, Ind.—Extraordinary pictures taken on largest bee farm; Los Angeles—Cargo of rare pachyderms arrive from Siam and are swung ashore; Cowes, England—King George opens the big "Week"—big speedsters in world's premier regatta; Gov. Al. Smith of New York becomes a regular Scout at the big encampment at Bear Mountain, N. Y.; Personalities in the News—Dover, England—Henry Sullivan hailed on return after his cross-Channel swim; Navy fliers off for international races; Commander Owsley sails for Europe. Others in the News: New Shamrock takes the water (Boston prints only)—Essex, Mass.—Fine new schooner for Lipton Cup races goes down the ways.

Joe Rock and Sir Smith Unite on New Subjects

Joe Rock has completed "The Bill Collector," his ninth Grand-Asher comedy, under the direction of Reggie Morris and with the same director he has started on number ten which has not yet been given a name.

Sid Smith is working on the eleventh of his series of twelve two-reel comedies for Grand-Asher. The picture is called "Big Game" and is being directed by Charles Lamont. In the film Sid plays about with a number of wild animals.

"Pal Puts It Over" Under Way for Century

"Pal Puts It Over," announced recently in these pages as the first of the new Pal the dog comedies for Century, is now in the early stages of production under the direction of Al Herman.

The supporting cast will be made up of many popular Century players, among whom are Marjorie Marcel, Ernie Adams and Fred Spencer.

New Novelties Prepared for Pathe Releases

The "Our Gang" hat now takes its place with the Harold Lloyd goggles and Turpinesque mustache and "cock-eyed" spectacles in Pathe's list of effective accessories. The "Our Gang" hat is a striking bit of headgear, with its splashes of red ink, "Our Gang" photos and amusing inscriptions. Space is left for the insertion of the name of the theatre playing one of the "Our Gang" comedies.

A novelty feather dart carrying the slogan "'Why Worry?' Tickle Away Your Troubles!" and providing for the exhibitor's imprint has been prepared for the release of Harold Lloyd's new feature comedy, "Why Worry?" A wooden whistle shaped like a dog has been prepared for "The Call of the Wild," based on Jack London's famous dog story.

For the Will Rogers comedies there is a card bearing a picture of the cowboy comedian with his lasso. By means of a loop of string the contrivance can be whirled through the holder's fingers in such a way as to create the optical illusion of Will Rogers lassoing a calf.

"Secrets of Life" in Preview at Ambassador

Three single-reelers, part of the "Secrets of Life" series to be released by Principal Pictures Corporation, were given a preview showing recently at the Ambassador Hotel theatre in Los Angeles. These films reveal in microscopic form the life of the bee, the spider and the ant. Principal Pictures declares that these subjects are not designed primarily for class-room service, but for places in a theatrical entertainment program. It is stated that initial presentation at the Ambassador has been followed by requests for a repeat showing. The pictures are the work of a Los Angeles scientist, Louis H. Tolhurst.

"Dance or Die" Title of New Sunshine Comedy Release

The title of "The Marathon Dancers," an early William Fox Sunshine Comedy release, has been changed to "Dance or Die."



Lee Moran in the Mermaid comedy, titled "The Busher," which is an adaptation of Ring Lardner's "You Know Me Al" stories. "The Busher" appears on the release schedule of Educational Film exchanges.

Four Century Comedies Set for Release in September

THERE will be four Century Comedies released by Universal for the month of September. The first picture for this month, entitled "Back to Earth," features Jack Earle, the seven-foot giant, and Billy Engle, the college graduate comedian. This picture, incidentally, is the first of their series.

The second Follies Girls comedy, in which Jack Cooper is starred, is known as "Round Figures," and this comedy is set for release the second week of September.

Buddy Messinger's latest, "Bringing Up Buddy," will be a September release, as will "Nobody's Darling." This last named comedy stars Baby Peggy and has already been played an entire week at the Rivoli, in New York.

These four pictures start the 1923-24 season for Century Film Corporation.

"Sea Girls" Is Retitled as "Fashion Follies"

The latest Century Follies Girls comedy, which formerly was known as "Sea Girls" is now "Fashion Follies." The change came after the picture reached the Universal New York office, for reviewing and release date.

This comedy, directed by Al Herman, will start the Follies Girls series of Century Comedies. The new title came after discussion ensued for a title that would appeal to mixed audiences. "Fashion Follies" was chosen, for it covers "sea girls" as well as the "fashion revue" sequences of the play.

A release date is being decided upon, as soon as titles for the other pictures of this series are chosen and passed by Century officials.

"My Country" at New York Capitol for Third Time

"My Country," one of tthe Wilderness Tales by Robert C. Bruce, which was shown at the Capitol theatre in New York a year ago, has been recalled to this theatre for its third week's showing. It is on the program this week with the Priscilla Dean feature, "Drifting."

Mr. S. L. Rothafel, of the Capitol theatre, had written for this subject a special symphonic score on the occasion of its initial presentation. This musical interpretation was given with "My Country" during a two weeks' run last year. Following this showing Mr. Rothafel also included this Wilderness Tale in the special program provided for the delegates to the American Bankers' Association Convention.

Richmond Dramatic Critic Compliments News Reels

Miss Helen DeMotte, special dramtic critic and film reviewer of the Richmond, Virginia, News Leader, says in a lengthy article, early this week, that she wishes to compliment the enterprise of Fox, Pathe and Kinograms on their Harding memorial and funeral film sketches. She admits that she visited three Richmond theatres on Saturday, August 11th, to see how the news reel people handled the situation. Her newspaper article is quite fulsome in its praise of the three.



Scenes from "Yankee Spirit," the first of the Juvenile Comedies, which will be distributed by Educational Film Exchanges.

The Big Three of Famous Players-Lasky



SIDNEY R. KENT
General Manager of Distribution



ADOLPH ZUKOR
President



JESSE L. LASKY
First Vice-President, in Charge of Production

Paramount Announces New Policy

Public to Fix Exhibition Values

"THE time has gone by in this industry when there can be any compromise between the good picture and the bad. The time has gone by when exhibitors should be asked to or should buy on a plan that no longer fits the needs of today."

The current announcement by Paramount of its new plan selling its product constitutes perhaps the longest step forward ever taken in all the history of the distribution of motion pictures. It is more than the turning of the right angle which marks the course of a new road leading straight away from the old. It is the arrival at a goal. Seemingly the most radical and revolutionary change of policy that the industry has yet experienced, nevertheless it is the logical and inevitable result of a course laid straight to definite achievement, Paramount points out.

Let us go back to the beginning.

The distribution of motion pictures as a commercial product had its inception when the first little arcade down on Fourteenth street aroused sufficient public curiosity through its exhibition of "The Great Train Robbery"—or was it an earlier film?—to excite the envy and cupidity of other speculators in entertainment. Store shows sprang up like mushrooms all over New York City, soon to be followed by similar bandboxes of amusement in other cities.

The new form of entertainment swept over the country like a tidal wave, and it was not long before the numerous companies then engaged in the manufacture of pictures sought a solution of the rapidly increasing problem of distribution in the formation of the General Film Company. Through this clearing house, or rather through its various branches, films were distributed at a flat rental, so many reels for so much. Exhibitors had to take what they were sent, regardless of the merit of the product.

This condition prevailed until the formation by Adolph Zukor of the Famous Players Film Company and the placing of "Queen Elizabeth" on the market. This production was sold on what was soon to be widely known as the State Rights plan. The State Rights buyers in turn sold the picture to exhibitors in their respective territories for whatever they could get. This virtually forced General Film to revise its feature policy to the extent of setting an individual price on each picture, the final rental figure being determined by the age of the film at the time of booking.

The success of "Queen Elizabeth" made the position of Famous Players secure. Production was started on a large scale and the company soon had thirty pictures to offer through its State Rights distributors. These thirty productions were sold in block at a uniform price regardless of the size of the theatre or the size of the city.

By this time Jesse L. Lasky, Cecil B. DeMille and their associates had the Jesse Lasky Feature Play Company well under way. This company's product was marketed in practically the same manner that Famous Players had followed and was distributed on the State Rights plan for the most part through the same men who were handling the Famous Players pictures.

The need of exhibitors for a permanent and dependable source of supply and the desirability of a permanent outlet for the product of the Famous Players and Lasky companies led to the formation, in 1914, of the Paramount Pictures Corporation. Long term contracts were made with Famous Players, Lasky and Bosworth, Inc., and thus was established the largest and most successful company ever engaged exclusively in the distribution of pictures. Franchises were held by the most prominent of the former State Rights distributors of Famous Players and Lasky features.

On August 31, 1914, Paramount, blazing another new trail, inaugurated a policy which was to endure for three years and which marked another milestone in distribution progress. Contracts were entered into with exhibitors on the basis of a full year's output at a flat rental per week, each contract carrying a thirty-day cancellation provision. Two features were released every week and a total of 306 features were issued under this plan. This was a long step forward, but the fact that exhibitors were still required to play pictures contracted for without advance knowledge of their character or merit was still a bar to complete amity between exhibitors and distributors. The uniform excellence of the Paramount output, however, promoted satisfaction to the extent that Paramount prestige was firmly established for all time.

But how were exhibitors to be relieved of the necessity of buying pictures of undetermined merit? That question was answered, partially at least, by the introduction of the Star Series system, another innovation for the benefit of exhibitors, devised to distribute the pictures starring Mary Pickford, Douglas Fairbanks and George M. Cohan. At last exhibitors were able to buy in advance a proved box-office asset represented by the personality of a famous star. They were able to contract for blocks of pictures starring individuals of their choice, each block by itself. They could take all of a certain star's pictures or none at all, as they chose.

This was in 1916, the year that saw the formation of the Famous Players-Lasky Corporation, of which the Paramount and Artcraft distributing organizations soon became a part. For two years, starting in September, 1917, all Paramount and Artcraft pictures were sold by the Famous Players-Lasky Corporation thus in series with this exception: Fifty-two outstanding successes previously released were re-issued, one a week throughout the year 1918-19, and sold in block on their proved exhibition merit.

In 1919, after months of careful planning, the Selective Booking policy, another departure in the selling of pictures, was announced, and came into full effect with the first releases of September of that year. Under this system exhibitors were able to pick whatever pictures they desired to, each picture being sold individually at its own price. For the first year under this plan sales covered the full year's output, but later the pictures were sold in periods ranging from three to six months.

Radical as this advanced policy seemed at the time, Paramount went even further in its assistance to exhibitors by establishing the Paramount exploitation department, the services of which were placed at the disposal of exhibitors to assist them in getting the maximum of revenue from the pictures they had booked.

In May, 1922, the industry was startled by Paramount's announcement of the "Famous Forty-One." It was the most revolutionary thing ever laid before the motion picture trade. Behind it lay a marvelous story of production achievement. Forty-one productions had been planned to the last detail as to stories, directors, stars, scenario writers and players. Many of them had been entirely completed, others were well along in production. These forty-one were to be the Paramount pictures released during the first six months of the season 1922-23. Similarly, the "Super Thirty-Nine" filled the schedule for the balance of the season. At last the exhibitor knew approximately what he was going to get.

And now comes the last word. From November 1 on, no price will be placed upon a Paramount picture, and no exhibitor will be asked to book it until the exhibition value has been proved by the public. Mere screening of a picture is held to be not enough, as then the exhibition value is a matter of individual opinion. But by showing the picture to the public the real box-office value is determined by the ruler of both the exhibitor and the distributor—the public itself. Here at last is the goal toward which Paramount has been steadily advancing from the very beginning, declared to be the goal of mutual understanding between exhibitor and distributor where each may have the satisfaction of knowing that he is both giving and receiving a fair deal.

To quote again from the statement: "We shall not expect for any picture more than it is worth. But after we have demonstrated it, neither shall we expect the exhibitor to try to buy it for less than its true value to him." Surely this is going to make it "more possible for good pictures to succeed and less possible for bad pictures to be made."

Development of F. P. L. Sales Policies

1913—"Queen Elizabeth" sold on State Rights plan. Same plan subsequently followed in marketing of Famous Players and Lasky Feature Play product.

1914—Paramount formed. Full year's output sold to exhibitors on flat rental per week.

1916 — Star Series system in vogue. Famous Players-Lasky Corporation formed.

1917-18—Fifty-two previous successes re-issued and sold in block.

1919—Selective Booking Policy inaugurated.

1922-1923 Season — "The Forty-One" and "The Thirty-Nine."

1923—Announcement of present Public - to - Fix - Exhibition - Value Policy.



Scenes from the William De Mille Production, "The Marriage Maker," with Jack Holt and Agnes Ayres, supported by Charles de Roche, Mary Astor and Robert Agnew. Screen Play by Clara Beranger from the play, "The Faun," by Edward Knoblock.

Twenty New Paramounts Are Announced

"His Children's Children"

From one of the most sensational pieces of literature published in many seasons Sam Wood has produced one of the most sensational pictures Paramount has ever placed in the hands of exhibitors.

Arthur Train, a prominent New York attorney, jumped into the limelight overnight with "His Children's Children." The book, from his standpoint, is not a work of fiction. He wrote the novel out of personal experiences he had pieced together from his years of law practice in New York City. The characters he wrote of were characters he had encountered.

It is a story of New York's degenerating generations, the life story of a family from the first to the third generation—a tale of moral and mental decay, but told, it is stated, in a clean, gripping, vivid manner. Not only one of the most sensational and melodramatic novels of recent times, it is probably the truest indictment of New York society ever penned. "New York's 'Vanity Fair'" is what it has been called by Dr. Henry Van Dyke.

Monte M. Katterjohn adapted the story and Sam Wood spent a month in picking the cast. And look who's here! Bebe Daniels, James Rennie, Dorothy Mackaill, George Fawcett, Mary Eaton, Mahlon Hamilton, Hale Hamilton, Warner Oland, Lawrence D'Orsay, John Davidson, Roger Lytton, Sally Crute, H. Cooper Cliffe, Henry Sedley and Joe Burke.

Pola Negri in "The Spanish Dancer"

Many people are anxious to see Pola Negri again in a story where full play may be given to the fire and wild abandon that flames from her personality on the screen. "The Spanish Dancer" is declared to be such a story. Here is the Pola Negri whose equal cannot be found on the screen today in the very sort of character that made her famous, in a picture made in America with an American cast. Produced by Herbert Brenon, who, after a considerable period spent abroad, recently renewed his fame as a director with "The Woman With Four Faces." "The Spanish Dancer," Paramount believes, is destined to be one of the biggest box-office bets of the decade.

This story, originally called "Don Cesar de Bazan," written by Adolphe D'Ennery and P. S. T. Dumenier and played on the stage by Richard Mansfield and other great stars, is one of the most colorfully romantic love tales of Old Spain ever written. As a matter of fact, in its original version it was a story of Maritana, the street singer, more than that of Don Cesar, so it loaned itself admirably to adaptation for Miss Negri by June Mathis and Beulah Marie Dix.

Naturally Antonio Moreno, himself a Spaniard, was Miss Negri's, Mr. Lasky's and Mr. Brenon's choice for the handsome, dashing hero. And the rest of the supporting cast! Here we see Wallace Beery, Kathlyn Williams, Gareth Hughes, Adolphe Menjou, Edward Kipling, Dawn O'Day, Charles Stevenson and Robert Agnew.

Glenn Hunter in "West of the Water Tower"

The anonymous novel, "West of the Water Tower," published by Harper's in the early weeks of summer, hit the country like a literary bombshell. It was as big a sensation as the first stories of Elinor Glyn, and as true and

(*Continued on next page*)

"A Development of the Needs of Today"

EACH year has seen new elements enter into the problem of motion picture production and distribution.

The new season we are just entering on is no exception. Policies and principles that were useful and effective in the past do not fit the present needs of the business.

This industry cannot stand still. Progress and growth mean its life.

The new Paramount pictures sales plan is a development that has come from the experience of the past and what we believe to be the needs of the future.

I believe this plan of the demonstration of a picture's public appeal before establishing its exhibition value is truly a progressive step, the forward step that is this new year's necessity.

I welcome it because it affords an incentive to us all. To be willing to rise or fall on the actual and proven results of pictures at the box-office can be nothing but an inspiration that actually must result in really better pictures.

I welcome it, too, because I believe it is the sort of plan exhibitors want. It has been developed from a careful study of the needs not only of the business as a whole but with special stress on the actual and particular needs of exhibitors today.

I hope and believe it will meet with their approval. And I am confident its working out will prove a benefit to all.

ADOLPH ZUKOR.



E. E. Shauer, assistant treasurer and director of the foreign department, F. P.-Lasky Corporation

Twenty New Paramounts Are Announced

(*Continued from preceding page*)

as bitter an indictment of American town life as the memorable "Spoon River Anthology" of Edgar Lee Masters. It took the breath away because of its uncompromising array of life's facts—its story of the small town's prize smart boy, his rapid rise to favor, his love for the prettiest and richest girl, her dauntless defiance of the town's scorn—and the hopeless predicament of both these ill-starred lovers at the denouement. But, after all, the ending is happy, yet logical and convincing.

Nothing like it has been written in years, and Paramount, realizing that in young Glen Hunter it had secured a new star of the first magnitude, hastened to buy the motion picture rights of this sensational novel. Hunter is by all odds the best pick in America to play the part of the boy and get it over in a big, human way. Anyone who has seen him in "Merton of the Movies" knows what that indescribable heart tug is that he gets into his characterization.

May McAvoy is the girl. Ernest Torrence, of "The Covered Wagon" and "Tol'able David" fame, plays the father of the boy, a typical old-fashioned country minister, and George Fawcett will be seen as the girl's father, the town's richest man and an atheist. Lucien Hubbard has written the scenario and the picture will be a Rollin Sturgeon production.

William S. Hart in "Wild Bill Hickok"

Bill Hart is back—and for exhibitors and picture fans that's just about the best news of the year. And if there were anything additional needed to bring people into the theatres it would be the news that Bill's first picture in two years is the same type of story that has made the two-gun star famous.

Ever since his retirement Bill has been working on this story, and it is the story that he has wanted to work into a screen drama ever since he became a picture star. He has polished this yarn until it is said to be a shining gem of film dramatic art, and Albert Shelby Le Vino has placed it in its continuity setting. Cliff Smith is directing the picture, and Bill, having abandoned his own studio, is now working at the Lasky studio, surrounded by a wonderful equipment of sets and casts and expert technical men.

Bill is at his supreme best in glorified Westerns in which he is given a chance to ride and shoot and love. "Wild Bill Hickok" is that kind of a story—and more. It has many of the qualities of "The Covered Wagon," says the announcement. It is a slice out of real American history on the Western border in the riotous, fighting days of 1866-72. And there are real romantic characters out of frontier history—"Bat" Masterson, Wyatt Earp, Chalk Beeson, Charlie Bennett, Bill Tighlman, Luke Short, Doc Holliday and the most notorious woman of the day, "Calamity Jane." Ethel Grey Terry is Bill's leading woman, the same girl who played opposite him in "Travelin' On."

"The Light That Failed"

George Melford has just finished "The Light That Failed" and everybody around the Lasky studio enthusiastically agree with the producer that it is the greatest picture he ever made. This certainly is saying something, in the light of "Behold My Wife!" and "The Sheik," but, with all due respect to Mr. Melford, let it be said that he never before had such marvelous material to work with, both in respect to story and cast, as in this production.

Rudyard Kipling is the biggest, best known name in English literature today, and "The Light That Failed" is one of the finest stories he ever wrote. The story gets into the very soul of a lovable young artist, carries it from the heights of fame to the depths of despair which only blindness can cause, and then carries it back up again. Two women—one a bewitching, reckless creature of passion; the other a well-bred daughter of the rich—love him. And the drawing rooms of London society, the low dives of Port Said, the shot-ridden sands of the Sahara, where the "Tommies" fought the sheik's tribesmen, and the Bohemian studio life of Soho form the colorful background.

The cast: Jacquelin Logan; Percy Marmont, star of "If Winter Comes" and scores of other big pictures; Sigrid Holmquist, last seen with Jack Holt in "A Gentleman of Leisure;" David Torrence, brother of Ernest and himself seen in "The Inside of the Cup;" Luke Cosgrave, who, Paramount declares, is going to be one of the most talked-about actors in the country as soon as "Hollywood" gets circulated a little; Mabel Van Buren, Mary Jane Irving, Peggy Shaffer and Winston Miller. The adaptation was written by F. McGrew Willis.

"Challenge for Making of Better Pictures"

I WONDER if we all thoroughly realize the rapidity with which our business is changing.

Last spring we decided to make only fifty-two pictures this season, a reduction from eighty-two of last year. Thus in one word the burden of producing thirty pictures was removed from the shoulders of the production department. I thought the millennium had come, because the new policy gave us the chance to make only the biggest and best pictures possible, make them as individual units and make them with the time, care and attention that good pictures demand.

Now comes another equally amazing turn of the wheel. Made under ideal conditions, Paramount pictures will now be taken directly before the public and will rise or fall on the public's verdict.

Never has any producing organization received such a ringing challenge. And, in all modesty, I want to say that never has any producing organization been so complimented. I am grateful to Mr. Zukor and Mr. Kent for the supreme faith which they are showing in the Paramount production forces, and I know that, put on our mettle in this way, we shall be inspired to make pictures better than ever before in our history.

Our directors and artists will all realize that just as the public stamps each of our pictures with its approval or disapproval, so their own work will be stamped—not by us, not by the exhibitor, but by the public itself.

It will be ruthless for the mediocre; but it will be inspiring to the worthy, and I for one am proud to be a part of an organization that has the courage to make a move which means the dawn of a new day in the production of motion pictures.

JESSE L. LASKY.



Cecil B. De Mille, Director General Famous Players-Lasky Corporation

"Big Brother"

One of the biggest stories ever written by an author is running right now in Hearst's Magazine. It is "Big Brother," by Rex Beach, author of "The Ne'er-Do-Well" and "The Spoilers." One is held spellbound by its breathless action, its great theme, for it has something found in only one of a thousand stories—a soul.

"Big Brother" is the story of a gangster's regeneration through the influence of a girl and the boy he has sworn to protect.

Everybody has heard of the Big Brother Movement—the great organization of business men, from clerks to millionaires, in every country of the world, Protestants, Catholics,

(*Continued on next page*)



Zaza of the screen has long been awaited. Here are scenes from the Allan Dwan production with Gloria Swanson for Paramount.

Variety of Appeal in New Paramount Pictures

(*Continued from preceding page*)

Jews pledged to help protect and rear boys and youths in the slum sections of our great cities, especially those subjected to vicious influences, the children of the streets who don't otherwise get a chance. A convention of the Big Brother Movement was held in Washington. Rex Beach went. He had no intention of writing anything. But before he had been there long the great, unselfish purpose of this movement gripped him. He received the inspiration for his greatest story—greatest because he wrote it with his heart—"Big Brother."

Paul Sloane, adaptor of "Over the Hill," and Monte M. Katterjohn wrote the scenario. Sam Wood is directing and the cast is headed by that ideal portrayor of crook roles, Tom Moore, and Lois Wilson.

"Everyday Love"

"Everyday Love" was produced by William de Mille from Julian Street's best-selling novel, "Rita Coventry." Street is a highly successful Saturday Evening Post novelist. Doubleday, Page & Co. published the book, and it has had a tremendous sale—so tremendous that a Broadway stage success was written from it by Hubert Henry Osborne almost as soon as it hit the bookstores, all within the past year. Clara Beranger wrote the screen play.

This is a story of love and the artistic temperament. It takes one right into the intimate private life of a hot-blooded, hot-tempered opera singer who has as many lovers as she has gowns. Nita Naldi plays the singer, and the chap who falls into her silken love net is Jack Holt. Featured in support are Theodore Kosloff and Robert Edeson.

Like all other William de Mille pictures, this production glows with class. Millionaire ladies sitting in the diamond horeshoe at the Metropolitan, back-stage with the temperamental and beautiful opera singer and love-making within her boudoir, the clash of two beautiful women —that's the atmosphere of "Everyday Love."

"The beauty of William de Mille pictures is that they appeal to the masses and classes alike. They get the regular movie patrons and the highbrows who don't go to pictures regularly. They have a distinctive appeal, different from that of any other director," says the announcement.

"Everyday Love" is a sample of William de Mille at his supreme best. It is wonderful material and de Mille has made the picture so as to get every bit of colorful romance and appeal out of the story that it contains.

"Pied Piper Malone"

Thomas Meighan is a wonder at getting famous authors to write stories for him and doing it for phenomenal success for all concerned. Consider the George Ade-Meighan successes, "Our Leading Citizen" and "Back Home and Broke." Now Tom has induced Booth Tarkington, most famous of all living American authors, to write him an original story for the screen.

Nothing as brilliantly new, as ideally suited to its star or as altogether unusual and sure-fire as "Pied Piper Malone" has been turned out for motion pictures in years, says the announcement. Meighan is so delighted with it that he won't let anything be said about the story until the very last minute, lest somebody else grab the idea. So for the moment let it be said merely that it takes a new slant on Meighan's fondness for and popularity with children and let it go at that.

The main part of the picture is to be filmed at Kennebunkport, Maine, the production start-

(*Continued on next page*)

"Buying and Selling on Proved Results"

WHEN Mr. Zukor, Mr. Lasky and myself worked out the new Paramount sales policy the thought came to me that never in all my experience as a salesman had I been given such a clean-cut selling plan as this one which we are now announcing.

Especially is it clean-cut and equitable when viewed in the light of conditions that prevail this season, when an unusually large number of ambitious pictures, made at the peak of production cost, will clamor for playing time at rentals that must of necessity reflect the cost of production.

Many of these pictures will be bought on faith alone. Paramount pictures in the past, to a certain extent, have been bought on the strength of the exhibitor's faith in the Paramount organization to deliver the product promised. But this year we are not asking the exhibitor to buy on faith. We will ask him to buy on proved results.

We are not going to decide on the box-office value of our product. The exhibitor is not going to decide. The public, the ruler of both of us, will decide. And until the public, after a fair test, has registered its verdict neither we nor the exhibitor will know what any given picture is worth. But when the public speaks then we'll both know.

I said it was the cleanest selling proposition I ever handled. But it's even a better buying proposition, and if this new plan isn't welcomed by exhibitors everywhere I shall be one of the most surprised men in this business.

S. R. KENT.



"His Children's Children" is a forthcoming Paramount picture from the Arthur Train novel, which the producers say will be even better than the book. The scenes are from the production.

Favorite Stars in Forthcoming Productions

(*Continued from preceding page*)

ing just as soon as Meighan finishes his present picture on the Coast. This is the picturesque New England town where Tarkington spends his summers, and he will be right on the job every day, seeing that Meighan films the story as it was written and suggesting new ideas all the time.

Tom Geraghty, scenarist for "Back Home and Broke" and "Hollywood," has written the continuity. Alfred E. Green, who directed "The Bachelor Daddy," "Back Home and Broke" and "Our Leading Citizen," is the director. Lois Wilson, endeared to everybody as the ideal type of fresh, pretty, wholesome American womanhood, is Tom's sweetheart in the picture.

"Stephen Steps Out"

"Paramount didn't sign Douglas Fairbanks, Jr., chiefly because he is his father's son, although that fact will loom up big at the box office, of course. Young Doug is more than that. One can't look at him five minutes without falling for him. He is just all boy—clean, healthy, breezy—the American boy. When he went out to Hollywood to start his first picture he captivated the heart of everybody. And the screen catches and radiates his wonderful personality, for he is a fine actor," the announcement declares.

But just so there wouldn't be any doubt of it, Mr. Lasky bought Richard Harding Davis's story, "The Grand Cross of the Crescent," for young Fairbanks' first starring vehicle, assigned Edfrid Bingham to adapt it with the title, "Stephen Steps Out," and named Joseph Henabery to direct. In the story the boy is the son of a self-made millionaire who has endowed a preparatory school to which he sends his young hopeful. There the boy is denied his diploma because he has flunked a course n Turkish history. The father is enraged and has the old professor fired. Now the boy, feeling sorry for the teacher, goes over to Turkey, gets possession of a Grand Cross of the Crescent and brings it back and has it presented to his former instructor, thereby winning back for him his old position, forms a typical Richard Harding Davis adventure tale.

See who is in the cast: Theodore Roberts, as the professor; Noah Beery, as the father; Harry Myers, who made such a hit in "The Connecticut Yankee;" Forrest Robinson and Frank Currier.

"Bill" Hart Is Back!

WILLIAM S. HART, after more than two years' absence from the screen, is back at work for Paramount. This is great news for the millions of Hart admirers who had feared that "Travelin' On" would be the last picture in which they were to see their favorite star.

William S. Hart occupies a unique position in the motion picture profession. From the beginning of his screen career he has been identified almost entirely with pictures that revive the traditions and customs of the old West. His pictures have taught the whole world the romance, the struggles and the hardihood of the pioneers. Always clean, always teaching the lesson of clean living and chivalry to women, Bill Hart's pictures have been among the most popular productions both in America and abroad.

His new contract with Paramount calls for four pictures a year and he is already engaged at the Lasky studio on the production of the first of the series, "Wild Bill Hickok."

"The Call of the Canyon"

"Prodigal Daughters" and "To the Last Man" rolled into one, with a dash of patriotism to season it with—that's Zane Grey's "The Call of the Canyon."

It is a contrast of East and West. It shows the fast-living, dancing, gambling young generation brought into contact with and sobered by the mighty realities of Nature—the mountains and streams, the clean life of outdoors.

"The Call of the Canyon" is the second Zane Grey story to be produced by Paramount. It ran as a serial in the Ladies Home Journal a year ago and has since been published as a novel. It is being filmed right on the locale described in the book—amid the mountain grandeur and cactus-studded canyons of Arizona, God's own country. Victor Fleming, who made "The Law of the Lawless" and "To the Last Man," is the producer and Doris Schroeder wrote the scenario.

In this picture, Lois Wilson appears as the society girl who finds her own soul. She has a part of varied phase and is equally at home in the marathon dance with which the picture opens and in her tense scene with Noah Beery in the cabin in the lonely reaches of the Arizona desert, with the standstorm howling outside. Incidentally, that cabin scene, taken bodily from the

(*Continued on next page*)



Another of the New Paramounts: "Around the World in the Speejacks," an Adventure Picture Produced by A. Y. Gowen.

Details of The New Paramount Product

(*Continued from preceding page*)

book, is said to be different from anything of its sort ever screened.

Others in the cast are Richard Dix, Walter McGrail, Ricardo Cortez, Robert Agnew and Alma Bennett.

"Around the World in the Speejacks"

In the history books of the future the name of A. Y. Gowen, Chicago business man, ought to have a place beside those of Columbus, Magellan and Peary. Gowen, in a 98-foot motor boat, sailed completely around the world and, unlike Columbus and Magellan and Peary, he took along with him an expert cameraman.

And so Paramount is able to offer to the public "Around the World in the Speejacks" in 6,000 feet of film entertainment, and if one ever doubted the old saying that truth is stranger than fiction, here is the proof that the saying is true. It has all the marvelous atmosphere of strange reality that "Nanook of the North" possesses and the advantage, claims Paramount, over "Nanook" of having a breezy American for a hero and a pretty American woman for a heroine.

Gowen and his wife and their party of six sailed out of New York in the "Speejacks," a tiny speck on the surface of the mighty Atlantic. They voyaged through the Panama Canal, across the South Pacific to Tahiti, Samoa, Fiji, Australia, New Guinea, Java, the Malay Archipelago, then across the Indian Ocean to the Gulf of Aden and the Red Sea, visited Egypt, Greece and Italy and then passed through the Gibraltar and out across the Atlantic back to New York.

Here is a record of a year and a half of dangerous adventuring, of risking of lives in storm and wind, of visiting strange and fascinating lands and peoples.

"Best Sellers" Announced for Early Release

THREE of the six best sellers of current fiction, listed in a recent issue of the New York Tribune, are among the stories picturized by Paramount and announced for early release.

They are:

"His Children's Children," by Arthur Train, published by Scribners.

"West of the Water Tower," by an anonymous author, published by Harper & Bros.

"North of 36," by Emerson Hough, published by D. Appleton & Company.

In addition to these the new Paramount list includes "Big Brother," Rex Beach's sensationally successful story, now running serially in Hearst's Magazine; May Edginton's "Triumph," which ran in the Saturday Evening Post; Julian Street's greatest novel, "Rita Coventry," filmed by William de Mille under the title "Everyday Love;" Rudyard Kipling's literary classic, "The Light That Failed;" "Zane Grey's immensely popular "The Call of the Canyon" and "The Heritage of the Desert," and "Argentine Love," by Vicente Blasco Ibanez.

Cecil B. DeMille's "Triumph"

After completion of his production of "The Ten Commandments," Cecil B. DeMille will produce "Triumph," a picture announced as along the lines of the ones in which he achieved his first and greatest previous successes.

"Triumph" is a modern love-drama with a big theme. From first to last the story is developed in modern fashion, with no flashbacks or ancient spectacle. There will be lavish scenes, it is true, and the production will be made with all the well-known DeMille splendor. Mr. DeMille will devote just as much care and attention to this modern love story as he has to his work just being completed.

The story, by May Edginton, ran serially in the Saturday Evening Post last Spring. Jeannie Macpherson, author or adaptor of practically all of Mr. DeMille's productions is, now at work on the scenario. Leatrice Joy and Rod La Rocque have already been picked to head the cast and more big names will be added later. The former has done her best work in Cecil B. DeMille pictures and the latter, now working for the first time under this producer's direction in "The Ten Commandments," is receiving highest praise from all those who have seen parts of the picture to date.

(*Continued on next page*)



Glenn Hunter, star of stage and screen, and May McAvoy will be seen in "West of the Water Tower," a Paramount picture from which these scenes were taken.

Wide Range of Themes in New Paramounts

(*Continued from preceding page*)

The theme of "Triumph" is that it is wrong to have something for nothing. If there is to be a reaping there must be a sowing, and those who do nothing cannot expect a harvest. The gaining of a fortune ruined a strong man and the losing of the same fortune was the making of the man who lost it.

"The Humming Bird"

After "Zaza," the public, Paramount believes, is going to be crazy to see Gloria Swanson in "Zaza" roles. "The Humming Bird" presents her in a "Zaza" type of picture, but with a plot totally different from "Zaza."

Gloria in this picture is a saucy, breezy French girl raised as a thief and leader of a gang of Apache cutthroats in the slums of Paris, who is regenerated through her love for a young American millionaire. The Apache quarter of Paris, Gloria's daring Apache dances, French dives and underworld characters, life in an artist's studio in the Latin Quarter, the ballrooms of Fifth Avenue society and the climax in a rum-runner's den on the New York waterfront—these are some of the entertaining features.

"The Humming Bird" was written by Maude Fulton, an actress, and produced successfully as a stage play on Broadway. Allan Dwan, producer of "Robin Hood," "Zaza" and other big pictures, has directed it for the screen. Julian Johnson, head of the Paramount scenario department, wrote the continuity, giving it his personal attention because he confidently believes it to be the greatest story Miss Swanson has ever put upon the screen.

In "The Humming Bird" the public is offered a new Gloria—a Gloria wearing gorgeous gowns and alluring as ever in the passionate love scenes, but also a Gloria as full of pep and fascinating as Lenore Ulric's "Kiki" (whom her "Toinette" in this story somewhat resembles), marvelously graceful and fiery in the Apache dances, a tigress in the scenes where she battles for the life of the man she loves.

"Flaming Barriers"

George Melford is producing "Flaming Barriers." Byron Morgan, author of "The Roaring Road," "Excuse My Dust," "Across the Continent" and all the other Wallace Reid automobile pictures, wrote the story. Jack Cunningham, who adapted "The Covered Wagon," wrote the scenario. Let anyone read a fifty-word synopsis of the story and then consider the above collaborators and it will not be hard to imagine how this production is going to look on the screen.

"Flaming Barriers" is a story of factories where great trucks are born to thunder over the streets and highways; a story of spectacular, modern, motor-driven fire engines; a story of forests and entrapped pleasure-seekers who ride across burning bridges to safety, all because a girl believes in her inventive father and the gigantic pieces of fire-fighting apparatus which his genius has conceived and built.

And in the midst of this romance of business success and throughout all the action in the great outdoors, there develops a love story, coupled with human characterizations.

The cast, too, is something to talk about. It is filled with names that will go up in the electric lights and draw. Jacqueline Logan is the girl and Theodore Roberts plays the father. Antonio Moreno is the hero and Robert McKim plays the heavy. Sigrid Holmquist will be seen as Jackie Logan's rival and Walter Hiers is cast in the role of an efficiency expert.

(*Continued on next page*)

DeMille Completes "Ten Commandments"

CECIL B. DEMILLE'S production, "The Ten Commandments," has been finished. Final shots were made on Saturday, August 18. In point of time required, size of sets and number of persons participating this is the greatest production ever made by the Paramount organization. Production work started on May 21 after a period of several months of preparation during which it was necessary for two women to circle the globe to get data, costumes, etc.

Spectacles on a big scale were incorporated into the Biblical prologue of the modern story by Jeanie Macpherson. For several weeks 2,500 players and hundreds of technical assistants were camped on the sand dunes at Guadelupe, Cal., where scenes were made showing the Egyptian oppression of the Children of Israel. The set used was larger than any ever before constructed, it is said.

Later scenes were made near Los Angeles on massive sets and at various points on the Coast.



Paramount Divisional Managers: George W. Weeks, H. G. Ballance and John D. Clark.

Many All-Star Casts in New Productions

(*Continued from preceding page*)

"There's a Fortune in It"

The name of James Cruze has come to mean a lot in the motion picture business and particularly in the field of comedy. Look back to the success scored by "The Lottery Man" and "The Dictator," to the comedy scenes in "The Old Homestead" and the screamingly funny by-play in "The Covered Wagon," not to mention "Hollywood."

"There's a Fortune in It," the latest Cruze production, was written by William DeMille, who had a world-wide reputation as a playwright long before he ever thought of being a motion picture director. It was produced as a stage play under its original title, "After Five." It is a story in which the laughs depend upon rapid-fire action, a gag a minute, humor broad enough for everybody to see and enjoy. The scenes are laid in fashionable New York, Wall Street and an Adirondack camp.

The hero of the story is a young man who is made the guardian of a pretty girl when her brother, chum of the hero, dies. Against the girl's advice he invests her fortune in stocks. The stocks start to go down and our hero, panic-stricken, gets himself insured for $150,000 to cover the girl's probable losses. Then he goes out to get himself killed in an "accident."

Walter Woods adapted the DeMille play and Agnes Ayres, Bebe Daniels, Wallace Beery and Edward Horton are featured in the cast.

"My Man"

A year and a half ago David Belasco put on a French play in New York. It ran for a year and a half and was an absolute knockout. It was only taken off to give its star, Lenore Ulric, a much needed rest.

Andre Picard, a Parisian playwright, wrote "Kiki." At once there was a mad scramble on the part of theatrical and film producers to secure others of his plays. Belasco wouldn't release "Kiki" for pictures, but Paramount was able to get from Picard, "My Man," which made a tremendous sensation in Paris when produced under its original title, "Mon Homme."

"Kiki" was the talk of New York on account of its heroine, a saucy, profane, passionate, rough and tumble, bewitched devil-girl of the Paris streets. "My Man" has the same kind of a girl in it—and imagine Pola Negri playing her!

In "My Man" Miss Negri plays a ruthless, daring, lawless girl, leader of a pack of desperate thieves in the slums of Paris. After a series of unexpected twists and turns of plot she is found half tamed, the leader of smart society, a woman of title and wealth, but still bound by heart ties to the life she has left and to the wolf pack that is pledged to war on society. From now to the end of the story the plot provides one thrill after another in a series of stirring scenes.

Herbert Brenon, who made "The Spanish Dancer" and "The Woman with Four Faces," is producing this picture and the cast includes Charles de Roche and Lewis Stone, among others.

"Argentine Love"

Vicente Blasco Ibanez, author of "Argentine Love," is the Spanish genius who wrote "The Four Horsemen," "Blood and Sand" and "Enemies of Women." His greatest literary success was "The Four Horsemen" and the most colorful and popular part of it embraced the Argentine episodes, where he was able to get color, romance, plot and characterization that were absolutely the most vital part of his story.

In "Argentine Love" he has an entire theme in which he is admittedly a past master.

Add to this the fact that Gloria Swanson is in the role of the beautiful Argentine, loved by two handsome, hot-blooded young cavaliers of a most colorful city.

In this production, Allan Dwan, who has been chosen to direct, has his opportunity to duplicate "Robin Hood" in his handling of a real romance, set in gorgeous surroundings.

Further details on this production will be announced later.

"The Stranger"

Paramount is predicting that when "The Stranger" is shown, the public will say that screen history has been made again. Once in a great while somebody takes all the old elements—love, romance, pathos, laughs, thrills—and makes a different kind of picture out of them. Sometimes it turns out to be a great picture and everyone tries to make one like it. "The Covered Wagon" is one like that. So was "The Miracle Man."

This picture, on which all are banking so heavily, is an adaptation of the novel, "The First and the Last," by John Galsworthy. The fact that it is a picturization of a story by the greatest living English author is of the greatest importance. For there is no living author who can unfold a tale with more amazing insight into the human heart than Galsworthy. For development of plot combined with heart-interest he has no peer.

Joseph Henabery, the man who made "The Call of the North," "While Satan Sleeps" and "Brewster's Millions," will direct "The Stranger." Here, he feels, is his big chance to get out the big picture that has been inside his mind, waiting to be made. The story has been adapted by Bertram Milhauser, writer and director of many years' training.

There is just one actress in Paramount who can play the pathetic, beautiful, heroic girl in this picture, and that's Leatrice Joy, the same Leatrice Joy of "Manslaughter." Featured with her will be Richard Dix and Lewis Stone. Tully Marshall will be in it, too.

"When Knights Were Bold"

Anybody who has seen "Merton of the Movies" knows that Glenn Hunter is a comedian of a distinctive type, one who can work up a marvelous amount of sympathy so that audiences take him right to their hearts, even while they're laughing at him all the time.

To pick the type of story that will fit a personality like that is not the easiest thing in the world. So it was with a feeling of good luck that Paramount got hold of the story for Glenn Hunter to follow, "West of the Water Tower." It is "When Knights Were Bold," the stage comedy by Charles Marlowe, in which Francis Wilson attained huge success.

"When Knights Were Bold" is the story of a young man, thoroughly modern, who goes after the object of his heart in the manner which the knights of old used to adopt. In sleep he is transported back to the year 1196 and as his dream fades and he awakes he re-enacts the scenes of his dream to the utmost confusion of the other persons in the story and

(*Continued on next page*)



Scenes from the George Melford Production of Kipling's "The Light That Failed," with Jacqueline Logan, Percy Marmont, Sigrid Holmquist, David Torrence, Luke Cosgrave and Mabel Van Buren, one of the New Paramounts

Details of Paramount's Newest Twenty

(*Continued from preceding page*)

to his eventual and complete success. It is the type of story that made the stage play, "Captain Applejack," so popular.

For such a story titles play an important part. To insure that they shall properly represent the spirit of the tale, Paramount has engaged Ralph Spence to edit and title the picture. Spence is the man who made "A Connecticut Yankee," one of the funniest of screen comedies. He wrote most of the comedy scenes in this year's Ziegfeld's "Follies" and is one of the best comedy writers of the present day.

"The Heritage of the Desert"

Zane Grey's "The Heritage of the Desert" is an action romance of the West. It is the story of a courageous man's fight against a powerful, unscrupulous rival for a girl. The fact that the hero's life is saved by the father of one of his enemies makes the drama even more tense. The plot is worked out against a colorful, sweeping background of hand-to-hand encounters, gun fights, cattle rustling, Mormon ideas of love and honor, Indian attacks, broncho-busting and a score of other thrills.

As this is being written Mr. Lasky has just telegraphed Mr. Zukor that the first Zane Grey production "To the Last Man," is, in his opinion, "the greatest outdoor Western picture ever made." Grey has an eager public that numbers millions, and these millions demand the real thing if their favorite author's works are to be made into motion pictures. So Paramount is transporting the casts and technical people and virtually a whole studio hundreds of miles from Los Angeles, right out into the raw, picturesque canyon and desert country where the plots are laid.

Doris Schroeder has written the scenario of "The Heritage of the Desert" and Lois Wilson, Rod La Rocque and Neah Beery are featured in the cast. The director, Irvin Willat, has pledged himself to rival, if not surpass, Victor Fleming's "To the Last Man."

Paramounts Now Current in the Theatres

JAMES CRUZE'S production, "Hollywood," which has just completed a run of three weeks at the Rivoli theatre New York, has proved a boxoffice sensation everywhere it has played. Allan Dwan's special production, "Lawful Larceny," also has scored a big success, as has Gloria Swanson in "Bluebeard's Eighth Wife." Great as its success has been, however, reports from the studio indicate Miss Swanson's next picture, "Zaza," produced by Allan Dwan, will be even more satisfying to the boxoffice, says Paramount.

Pola Negri's latest picture, "The Cheat," will open Sunday at the Rivoli theatre, New York, as one of the pictures to inaugurate the Greater Movie Season. Likewise, the first Zane Grey picture for Paramount, "To the Last Man," will be shown Sunday at the Rialto.

Reports from Los Angeles are that James Cruze's latest production, "Ruggles of Red Gap," from Harry Leon Wilson's well known book, is going to duplicate the success of "Hollywood," and William de Mille has just finished producing "The Marriage Maker," from Edward Knoblock's play, "The Faun."

George Melford is represented in the first group with "Salomy Jane," from Bret Harte's story, and Thomas Meighan is now in the middle of production of "Woman-Proof," an original story by George Ade. "The Silent Partner," featuring Leatrice Joy and Owen Moore, is at the Rivoli theatre, New York, this week.

"North of 36"

Probably never again will Paramount or any other company have the opportunity of making a masterpiece such as presents itself in "North of 36." It is the late Emerson Hough's last novel, of which George Horace Lorrimer, the editor of the *Saturday Evening Post,* said, "It is one of the most popular serial stories we have run in many, many months.

In producing this picture, the Paramount Production department has set for itself the gigantic task of rivalling, if not surpassing, "The Covered Wagon," by the same author.

To begin with, consider the cast. Jack Holt, in the lead; Ernest Torrence, now famous as "Bill" Jackson of "The Covered Wagon," as the ranch foreman; Lila Lee as the girl, Wallace Beery as the heavy, and numerous other artists of almost equal prominence appear.

James Cruze, who made film history with "The Covered Wagon," has been selected to direct it.

Briefly, the story runs something like this: Immediately following the Civil War, Texas faced its greatest problem: the scattered inhabitants were land poor and cattle poor; a square mile of territory could be purchased for fourteen dollars; cattle were as thick as flies but there were no railroads, no market, no law.

It is this blazing of the first trail, hundreds of miles to the North, that forms the background of the story. Every mile of the course is filled with adventure, romance, and danger. Already numerous spectacular features, such as the stampede of six thousand head of long horns, are being planned and in addition it is promised there will be numerous comedy and essentially human touches of the character which made "The Covered Wagon" such an enthralling photoplay.

Pre-release Reviews of Features

The Man Who Won

(Fox—5050 Feet)

(Reviewed by Chester J. Smith)

HERE is a simple Western story told in a simple, straightforward way without an unnecessary extra foot of film, without the complexity of numerous counter plots and devoid of attempts at alleged humor, which usually characterize these Westerns. The story starts unfolding from the first foot and continuously carries the action until the end.

There is nothing out of the ordinary in the plot, but it does hold the attention and will keep an audience somewhat on the anxious seat throughout. Dustin Farnum is an unassuming hero, who does his work naturally and well and, therefore, will be appreciated. In fact, the whole cast has the happy faculty of not overacting. Jacqueline Gadsden has a rather unsympathetic role in the feminine lead, but she does it well, as does Ralph Cloninger in the role of the wronged husband and Lloyd Whitlock as the heavy.

The story has to do with the unsatisfied wife of a poor young prospector. Attracted by the wiles of the villain, she leaves her husband and two young children, but only on the promise that the children will be brought to her later. The attempt to kidnap them is frustrated by the hero, through whose clever plotting the erring wife is also restored to the husband just as an oil gusher bursts forth on his supposedly worthless claim. The hero forfeits his life through the rescue after willing his fortune to the two children.

THEME. A wife and mother of two small children unsatisfied with her poverty is won by the wiles and promises of the wealthy villain. She is reluctantly restored to her family and realizes her folly at the climax of the story.

PRODUCTION HIGHLIGHTS. The battle of the hero and the outlaws in the effort of the former to drive the stagecoach through with its treasure of gold dust. The fight between the wronged husband and the villain. The pathetic scenes with the abandoned children. The splendid work of the entire cast.

DIRECTION. William Wellman has done his work exceptionally well. There is no overacting in any role. The story moves smoothly and the fist and gun fight scenes could hardly be improved upon.

EXPLOITATION ANGLES. The name and acting of Dustin Farnum should be emphasized as well as the extremely melodramatic situations. The fight scenes offer good possibilities, as do the simplicity of the story and the capable manner in which it is acted.

DRAWING POWER. Wherever the Western is liked this one can hardly miss.

SUMMARY. An exceptionally good Western drama with plenty of fast action and without the usual hokum and alleged humor.

THE CAST

Bill	Dustin Farnum
Jessie	Jacqueline Gadsden
James	Lloyd Whitlock
Scipio	Ralph Cloninger
Birdie	Mary Warren
Toby Jenks	Pee Wee Holmes
Sunny Oaks	Harvey Clark
Sandy Joyce	Lon Poff
Minkie	Andy Waldron
Conroy	Kenneth Maynard
The Twins	Muriel McCormack and Micky McBan
The Drunkard	Bob Marks

Scenario by E. Adamson. Directed by William Wellman; Ed Bornoudie, Assistant Director; Joe August, Cameraman.

SYNOPSIS. Dissatisfied wife of an unfortunate prospector is lured from her home and two children by the wealthy villain, who promises to restore her children to her later. The plot is revealed to the wealthy hero gambler, who forfeits his life in effecting the restoration of the wife and mother to the family as the wealth of the supposedly worthless mine is revealed.

Drifting

(Universal—Seven Reels)

(Reviewed by Frank Shelton)

THIS is an adaptation of a Broadway play in which Alice Brady and Robert Warwick appeared, which fact is conceded to have contributed materially to its considerable success.

In transferring the story to the screen, much of the color of the original has been lost, and in consequence there remains only an obvious melodrama, very well done as to settings, atmosphere, and in certain individual sequences, especially the last two reels, but lacking to a great extent in audience appeal.

The story presents the star in a most unfavorable light. She is an ill-tempered, cold-blooded crook,—an opium smuggler—until the last few hundred feet of film, when a "throughlove" transformation and reformation is effected.

The only part in the whole picture that will get much sympathy is that of the Chinese girl played by Anna May Wong, who incidentally makes the most of her opportunities. Matt Moore, as the hero, is not very well suited to the role.

The first two-thirds of the picture is decidedly slow and abounds in titles of two varieties, rather cheap underworld slang and extraavgantly phrased descriptions.

The last two or three reels pick up, however, and the finish is first class picture melodrama, with a he-man fight, soldiers riding to the rescue and all the sure-fire, orthodox trimmings.

It would seem that a judicious trimming of the early sequences would materially aid the production's chances with audiences. Some reason for the heroine's being mixed up in opium smuggling other than a hard-boiled mercenary one, would also help. As it is, the picture will not add to Miss Dean's popularity.

THEME. Melodrama with a Chinese locale dealing with the dope game and the efforts of those against it to kill it and those in it to get away with the big stakes.

PRODUCTION HIGHLIGHTS. The attack and burning of the Village of Hang Chow. The knife fight between Captain Jarvis and Jules Repin. The attractive Chinese exteriors and interiors. The beautiful photography. The artistic lighting effects. The good cast.

DIRECTION. As a whole, good, but action has been allowed to drag in the early reels and some of the extras are badly miscast. The director, however, has worked his picture up to a fine and thrilling climax.

EXPLOITATION ANGLES. Put a man on the street dressed in full Chinese costume with appropriate advertising. Dress your lobby with Chinese lanterns and other Far East decorations. Might have the girl ushers don Chinese costumes. A prologue dealing with a dope house interior and a soloist singing an appropriate song would be a colorful bit.

DRAWING POWER. A good attraction for house whose patrons like melodrama.

SUMMARY. Would have been much better as a five reel picture. As such action could be speeded up much to advantage of the whole feature. The acting is fine throughout. The picture is saved by a thrilling climax.

THE CAST

Cassie Cook	Priscilla Dean
Polly Voo	Rose Dione
Jules Repin	Wallace Beery
Dr. Li	William V. Mong
Chang Wong	Frank Lanning
Ming Wong	Anna May Wong
Captain Jarvis	Matt Moore
Jay Burke	J. Farrel McDonald
Little Bruce	Bruce Guerin

By Tod Browning and A. P. Younger. Directed by Tod Browning. Photographed by William Fildew. Titles by Gardner Bradford. Film editor, Errol Taggart.

SYNOPSIS. Cassie Cook and Jules Repin are in China to "clean up" in the dope game. Captain Jarvis, a government agent posing as a mining engineer, is in the same country to try and kill the source of the "snow" supply. These two forces meet and action begins when they try to do away with Jarvis. The burning of the village wherein is stored much of the dope is a thrilling finale.

The Silent Partner

(Paramount—Six Reels)

(Reviewed by Laurence Reid)

WALL Street stories have a way of following a regulation pattern. The inevitable wolf must pursue relentlessly the sheep for the purpose of bringing financial embarrassment so that the latter's wife will realize the error of being wedded to a poor gambler and tie herself up with the other. "The Silent Partner" is a hackneyed tale, carrying hackneyed situations and stereotyped characters. The ever present moral is tacked onto the weak plot. It shows an object lesson in an inveterate gambler who is compelled to move into squalid quarters over Tenth Avenue way. A rather far-fetched touch that—particularly so when the unhappy wife is forced to beg for money while her appearance is that of a slattern of the slums.

The young broker gambles and gambles, and for a while runs into excellent luck—so much so that he moves into a duplex apartment on one of the better streets. But he is too dense to see that the human wolf is trying with might and main to ruin him. The wife, however, puts away the nest egg. She deceives her husband by placing his proffered checks in a safe deposit vault—checks which he had given her to buy expensive jewels and finery. But she purchases cheap imitations and makes her own dresses.

The intermediate action reveals the husband becoming very agitated as the stock descends. Finally he is ruined, and, as he discovers his wife's deception and is frustrated in his effort to borrow from her, a quarrel ensues and they are separated. When she realizes that the wolf of the Street is responsible for her husband's fall from the heights the expected reconciliation occurs and they make a fresh start in life.

An oft-told tale—with nothing novel nor refreshing in its development. Leatrice Joy gives it some value with a portrayal marked for sincerity and human appeal. The excitement of watching the rise and fall of stocks is absent because the bedlam of noise is naturally missing. Once the human wolf is introduced the ending is in sight. However, it is pretty well put together. Its moments of interest are centered in Miss Joy's acting.

THEME. Treats with the domestic upheaval arising from a Wall Street gambler losing his fortune through the manipulations of a powerful broker who has designs upon the former's wife.

PRODUCTION HIGHLIGHTS. The very sincere portrayal of Leatrice Joy. Owen Moore's adaptability for the role of the stock gambler. The good atmosphere in the brokerage offices.

DIRECTION. Has hackneyed story and does as well as possible from it. Might have put in more "kick" in climax. Stresses the poverty note in one scene— which is far-fetched. Provides first rate atmosphere. Allows it to drag in several scenes and doesn't hold the interest.

EXPLOITATION ANGLES. Might play up author as leading short story writer. Might plaster the town with a teaser campaign showing methods of how Wall Street operates. Feature Leatrice Joy and Owen Moore.

DRAWING POWER. Suitable for better grade theatres.

SUMMARY. Mediocre domestic drama revolving around a stock gambler who loses his fortune. Is hackneyed in theme, stereotyped in characterization and always obvious. Its appeal lies in the two leading performances.

THE CAST

Lisa Coburn	Leatrice Joy
George Coburn	Owen Moore
Ralph Coombes	Robert Edeson
Harvey Dredge	Robert Schable
Cora Dredge	Patterson Dial
Jim Harker	E. H. Calvert
Gertie Page	Maude Wayne
Mrs. Nesbit	Bess Flowers
Mrs. Harker	Laura Anson

By Maxmilian Foster. Scenario by Sada Cowan. Directed by Charles Maigne.

SYNOPSIS. Young stock broker gets tips on good investments and has run of excellent luck—so much so, that he climbs the ladder and showers his wife with rich checks. The latter, realizing that he will be eventually ruined puts away the proferd checks for a nest egg and buys imitation jewels with the money. The inevitable happens. The husband is ruined and discovers that a powerful broker brought about his ruination in order to win his wife away. She understands his deception and returns to her husband after a brief separation.

Blinky

(Universal—5807 Feet)

(Reviewed by Laurence Reid)

IT'S a rattling good army story which Hoot Gibson has in "Blinky"—a story, which, while following a regulation pattern, is executed with quickness and despatch, and which packs realistic atmosphere, clearly defined characterizations and sufficient crisp incident to make it enjoyable entertainment. The idea isn't difficult to guess. Any hardened spectator can easily anticipate the plot—that the carefully sheltered youth will become a real cavalry trooper once he has been thrown into contact with life in the raw.

The role gives Gibson a chance to show some skill at characterization. The early scenes find him playing the part of a "mamma's boy"—affecting tortoise-shelled glasses and spats. He belongs to Washington's "400." His father, a retired cavalry colonel, places him with his former troop—and then the fun and excitement begins.

The idea is nothing but the formula of making over a man. After he has trouble in learning to ride and having his belt stolen from him by a gang of contraband smugglers, he develops some courage, and it isn't long until he earns the nickname of "Raw Meat"—which was also given his father. There is a mild romance connected with the army incident which is of the regulation stuff. The heroine, the daughter of the commander, visits the camp and stays long enough to be kidnaped by the smugglers and rescued by the hero. The love interest is obvious to a degree, but it is never boresome.

What we liked particularly about this picture is the realistic touches of army life. A genuine cavalry troop appears to have been employed, judging from their manoeuvres. There is no heavy villainy embodying the customary skirmish. Indeed the smugglers are not the orthodox dyed-in-the-wool bandits. The story plants its figures and swings into its plot with every character and detail sharply illustrated. And it moves with creditable speed to its conclusion. The color and atmosphere—the first-rate acting and photography—the character study—these are sufficient to make it a neat little picture.

THEME. A comedy drama which features the making over of a spineless youth into a courageous cavalry officer, through contact with life in the open, away from his mother's apron-strings.

PRODUCTION HIGHLIGHTS. The shading in Hoot Gibson's interpretation. He never overacts the carefully nurtured youth. The excellent atmosphere and photography. The realistic bits of army life as found among a cavalry troop. The pursuit of the smugglers. Their capture by the hero.

DIRECTION. Has carefully kept it from becoming western hokum. Deserves praise for emphasizing the army atmosphere and keeping away from heavy villainy. Builds his story well—showing scenes clearly outlined. Has caught a true perspective of army life. Has steered clear of showing romantic conflict. Carries the plot along in an even tempo.

EXPLOITATION ANGLES. If there is an army camp near your town, link it up with the picture. Co-operate with enlistment bureaus. Put on a prologue suggestive of army life. Ballyhoo the feature with a real cavalry trooper or one of your employees masquerading as one.

DRAWING POWER. Should draw in any house, anywhere.

SUMMARY. An entertaining story of character development built against an army background. Characters and detail well planted and the atmosphere is highly interesting.

THE CAST

Goeffrey Arbuthnot Islip (Blinky)	Hoot Gibson
Mary Lou Killeen	Esther Ralston
Mrs. Islip	Mathilde Brundage
Col. "Raw Meat" Islip	DeWitt Jennings
Priscilla Islip	Elinor Field
Bertrand Van Dusen	Donald Hatswell
Major Killeen	Charles K. French
Husk Barton	John Judd
Lieutenant Rawkins	William E. Lawrence
The Adjutant	W. T. McCulley

By Gene Markey. Scenario by Edward Sedgwick. Directed by Edward Sedgwick. Photographed by Virgil Miller.

SYNOPSIS. Society youth—a member of Washington's elite—is tied to mother's apron strings. Has all the manner of a much pampered boy. His father places him with a cavalry troop advising him to make good or never come back. The boy, thrust headlong into contact with rough army life, encounters good natured kidding and some humiliation. But he makes good, wins the commander's daughter, and is accepted with open arms by his father.

Regional News From Correspondents

Buffalo

ONE of the biggest realty deals ever made in Binghamton or the Southern Tier has been consummated by the purchase of the Stone Opera House and the Binghamton theatre by the Binghamton Theatre Company, Inc. The new company is headed by Michael E. Commerford, who is also largely interested in theatrical enterprises in Scranton. Other officers are: Ned Kornblite, vice president; David Cohen, secretary and treasurer. The board of directors is composed of these officers, together with L. A. DeGraff of Scranton, an associate of Mr. Commerford. The consideration involved in these two purchases amounts to $750,000. The new company purchased the Binghamton theatre from Odell S. Hathaway and Mrs. Hathaway of Middletown, N. Y., for a consideration of $276,000. The new owners also assume mortgages of Mr. Hathaway to the Binghamton Savings bank, amounting to $100,000, thus making the total consideration for the Binghamton, $376,000. The Stone Opera House was purchased from Mr. and Mrs. Charles M. Stone of Binghamton for a consideration of $300,000, giving a mortgage of $150,000 to Mr. Stone as partial payment. Other mortgages assumed make the total financial consideration about $750,000.



Dave Cohen

While it had been generally understood that Mr. Hathaway was owner of the Stone Opera House, it has developed that he purchased that property of Charles M. Stone about 12 years ago, but that he had never filed a deed. The purchase was made on a contract basis, and while Mr. Hathaway was actually the owner, the property was still technically in the name of Mr. Stone, so the deed now filed shows the opera house was purchased of the latter by the Binghamton Theatre Co. The new concern will operate both of these places of amusement and will follow practically the same policy that has been pursued in the past. H. M. Addison, who has been local manager for Mr. Hathaway for the last five years, and has had sole charge of the two theatres, will be retained by the new owners. Messrs. Kornblite and Cohen, together with their associates in the company, are now in control of the five largest theatres in Binghamton. The Strand, Star and Symphony are already operated by them. They also own the Strand theatre in Endicott, while Mr. Commerford controls a large circuit of theatres in Scranton, Pittston, Wilkes-Barre, Waverly. Sayre, Athens, Oswego and other cities. It is understood that the new owners contemplate extensive alterations and improvements in the Stone Opera House. This work, or at least a portion of it, probably will be inaugurated at once, to prepare for the re-opening of the house later this month.



Ned Kornblite



H. M. Addison

H. M. Addison, who has been local manager of the opera house and the Binghamton theatre probably will be retained by the new owners as general manager for both these playhouses. He has been the personal representative for Mr. Hathaway in Binghamton for the last five years. He opened the Binghamton theatre four years ago and has managed it ever since. Mr. Addison came to Binghamton from Oneonta, where he had been resident manager for Mr. Hathaway's theatrical interests in that city.

Mr. Kornblite has been a resident of Binghamton practically all his life and has made his way to the front by hard work. He first became interested in the possibilities of motion pictures for amusement purposes about 15 years ago and was one of the first to open a motion picture theatre in Binghamton, the present Star theatre on Chenango street being the outgrowth of that enterprise.



O. S. Hathaway

Mr. Cohen came to Binghamton more than ten years ago and identified himself with the motion picture interests by opening the Symphony theatre. He and Mr. Kornblite soon formed an alliance and then associated themselves with Mr. Commerford and his associates. Their next expansion was the purchase of the old Armory theatre which latter was abandoned as an amusement place when they erected the Strand theatre. Later they built the Strand in Endicott, N. Y.

John J. Maxwell, formerly assistant manager of the New Olympic theatre on Lafayette Square, Buffalo, has been appointed manager of the Central Park theatre at Main street and Fillmore avenue, one of the chain of community picture houses operated by the Border Amusement Company. Mr. Maxwell succeeds Jack Stevens who has returned to the Ellen Terry, another Border house. J. V. Carney, formerly in the local internal revenue office, has succeeded Mr. Maxwell at the Olympic.

The Sampson theatre in Penn Yan, N. Y., has been purchased by Associated Theatres, Inc., of East Rochester, N. Y., a company controlling about a dozen picture houses in western New York and headed by Harold P. Dygert. The Sampson was built by Dr. Frank Sampson in Jacob street, some years ago and later purchased by Cyrus Johnson. Possession is to be given August 27. Mr. Johnson retains all equipment. It is said that the Sampson will be run in connection with the Elmwood theatre under the management of Harry Morse of Penn Yan. The sale is reported to have involved a sum exceeding $30,000.

Fire, believed to have been started by spontaneous combustion, caused $5,000 damage to the Premier theatre, Main street and Leroy avenue, Tuesday morning, August 14. The blaze which originated in the booth, gave firemen a stiff fight for a few minutes, but was soon under control. Much water was poured into the house, which is owned by Jacob Feldman, 162 Walnut street. The Premier is closed for the summer. The flames were discovered by a passerby. Harry Green is manager of the house.

An action to recover $100,000 from the Steuben Theatre Company and the Associated Theatres, Inc., of East Rochester, N. Y., for alleged breach of contract has been filed in Supreme Court in Corning, N. Y. The action is brought by G. H. Tobias, owner and lessee of the Princess and Regent theatres in Corning. The suit develops from an agreement alleged to have been made for the operation of four theatres in the Southern Tier city. According to the complaint, the parties concerned operated several weeks under the agreement and then the contract was broken, it is alleged, by the Steuben Theatre Company. The Liberty theatre then violated the contract, according to Mr. Tobias, by raising technical objections. The action is directed particularly against this last named company. By reason of alleged violation, the complaint asserts, the other defendants were unable to carry out the agreement, although willing to do so.

W. B. Milner, representing W. W. Kimball & Co., of Chicago, was in Oswego last week taking measurements for the new orchestral organ that his firm will build for the Tioga theatre.

Manager Vincent R. McFaul has signed on the dotted line for the Buffalo presentation of Harold Lloyd in "Why Worry," at Shea's Hippodrome. Down in Niagara Falls, Manager Herman Lorence of the Bellevue has done the same thing.

There were nine salesmen from Buffalo exchanges lined up the other night on a row of chairs waiting to see Bill Callahan of the Regent and Piccadilly theatres in Rochester. In order to eliminate any argument as to their turn in the august presence each fillum peddler ripped a number from a large pad calendar and stuck same in their hats. Then Bill opened the door, laughed heartily and called No. 1.

It is reported that Mort Howell of the Lincoln theatre, Rochester, has retained Mitchell & Staples, attorneys of Buffalo, who have informed all Buffalo exchanges with whom the Lincoln had contracts prior to the discontinuance of service by the local distributors to resume service at once or suffer the consequences. The situation may result in a big legal battle.

The Fredonia Opera House in Fredonia, N. Y., has been re-opened.

As a result of the fire in the projection room in which several reels of film were destroyed, the Universal theatre in Auburn, N. Y., has temporarily closed. C. S. Burtis, taking advantage of the fact that the city was without a picture theatre has re-opened the Burtis Grand for Saturdays and Sundays. Edward J. Wise, an operator, was burned in an effort to save the film. The fire started in the top magazine of the machine and spread to the other magazine. Joseph N. Schwartzwalder, proprietor, was away on his vacation in the Thousand Island district during the fire. Probably after more fish.

Harry Abbott is planning to show first run pictures at the Criterion in addition to his musical comedy programs when he re-opened that house Labor Day. Mr. Abbott was manager of the Garden theatre last season.

Louis Bernstein, one of the famous motion picture operators of Shea's Hippodrome, has another business. A little side-line. Wants to corner all the gelt in the world. Lou has opened a store and office fixture emporium at 107 Broadway. Ben Greenberg is his partner.

Lowell V. Calvert, field representative for Educational Film Exchanges, Inc., is in the Buffalo territory, calling on exhibitors. Lowell is a former exhibitor himself.

The Eastman theatre in Rochester is broadcasting its programs by orchestra and vocal soloists from a station operated by a newspaper in the Flower City. The radio fans of western New York are enthusiastic in their praise of the excellent music.

William Francis Van Dyne, assistant manager of the Lafayette Square theatre, motored to New York last week for a 14-day vacation in the big city. Gotham is Bill's old home.



Southeast



DISTRICT managers of all Famous Players-Lasky theatres in the Carolinas, Florida, Alabama, Tennessee, Georgia and Texas were called together for a general conference with Harold B. Franklin, supervisor of theatres at large, Lem L. Stewart formerly of Atlanta, representing Mr. Franklin at the conference which is for the purpose of outlining general policies and the promulgating of plans for a Greater Movie Season which will be inaugurated soon.

In various states different periods will be set for Greater Movie Seasons. In Atlanta the season will be officially launched on August 26th, and productions from different companies will be used, not being confined to the output of Famous Players-Lasky. Dan Michaelove presided over the meeting of district managers which brought in addition to the Atlanta managers the following district managers: L. C. Rogers, of Birmingham; Ford Anderson, of Charlotte; C. L. McElravey, of Memphis; Guy Kinnimer, of Jacksonville; John Carroll of Tampa; Roy Smart of Anniston. Bill Johnson, director of expolitation in Texas, was also present.

For the Atlanta observance of Greater Movie Season Manager Howard Kingsmore of the Howard theatre has been mapping out a pretentious program. Enricho Leide, musical director, has written a special original march for the occasion and elaborate prologues and special acts will be used together with a big fashion revue.

The Howard theatre on the day of President Harding's funeral, observed the occasion with the most appropriate and impressive memorial exercises which were attended by a crowd that taxed the capacity of the theatre. All stores and offices being closed for the funeral, the crowd was of great volume and was participated in by Atlanta's leading citizens.

S. L. Sugarman has leased the Grand theatre, Montgomery, Alabama, and will open under his management on September 1, playing the very largest motion pictures in connection with vaudeville. Extensive plans for the renovation of the theatre were announced by Mr. Sugarman including redecoration of the interior, increase the stage and amount of "props," and equip it to accommodate any and every class of amusement.

Floyd Montgomery is now using his new theatre in Washington, Ga., and lost only one day in moving from the Palace into the new theatre. He has a well equipped little house seating 250 in excellent location. New equipment throughout has been installed, including a stage.

John Carroll, of the Bonita, Tampa, Florida, was in Atlanta attending the conference with Lem Stewart and announces radical changes in his theatre. With the exception of the four walls the place will be brand new when the remodelling is completed. He expects to open on or before December 1st.

Dan O'Connor, formerly branch manager of Associated Exhibitors in Charlotte, has joined forces with Al Lichtman out of Atlanta travelling the Florida territory. J. W. Greenleaf, formerly with Eltabran Film Company, will have charge of the Service Department for the same exchange.

The Star theatre, Newburn, Georgia, has been closed indefinitely by Roy W. Mitchell, leaving this progressive little town without a theatre. Mr. Mitchell has entered another line of business.

F. O. Buchanan, owner of the Columbia, at Briston, Tenn., will install 400 American Seating Company seats and two new Type E Powers machines. He will play road attractions during the coming season in addition to feature pictures.

George W. Keys, "good fellow" and able showman of Johnson City, Tenn., and general manager of the Majestic theatre and Edisonian, announces the temporary closing of both houses for redecorating and re-seating. He will also equip the Majestic with a marquise and play road attractions as well as pictures.

C. A. Gobel, owner of the Isis and Eagle theatres at Bristol, Va., has just finished redecorating the Isis and the front of the Eagle. A new $10,000 Robert Morton organ has been installed in the Isis. G. L. Hamick of Atlanta is at present putting the Morton through its paces.

"Doc" P. Campbell has opened a new house for colored patrons at Mooresville, North Carolina, playing three nights a week.

F. E. Williams, of Winter Haven, Florida, was a visitor on Film Row the past week.

E. Patillo, field representative of Grossett and Dunlap, is in the Southern territory interesting booksellers in tying up with the motion picture theatres of their respective towns in the exploitation of "best sellers" when they appear on the local screens.

George Brown has been transferred from the Imperial, Memphis, to the Imperial, Charlotte, to succeed Claude Lee who has become an independent exhibitor.

Frank Sands has returned from a two week's vacation trip and is back on the job.

Delray, Florida, will have a new theatre being erected by the Delray theatre company to open October 1st. The Imperial, Anderson, South Carolina, will reopen September 1. It will be operated by Southern Enterprises. Harry Leach of Miami was an Atlanta visitor the past week en route from a vacation trip to New York.

W. C. Davis will soon open his new Uncle Remus theatre at Eatonton, Ga., within the next few weeks. Louis Belfas announces that he has subleased the soda fountain and cigar stand in the lobby of his Colonial, Milledgeville, Ga., and will in future devote his entire time to the theatre management proper.

The Grand, at Waynesboro, Ga., has been reopened, operating six days a week. The Rialto, Spartanburg, S. C., will be reopened soon by Frank Stozier under a new name. A sawmill company will construct a community theatre at Coco, Florida.

A. D. Keenan has closed his Jazel theatre, Hazelhurst, Ga. G. A. Pochet, of Washington, Ga., was in Atlanta the past week. Rooney Branch has closed the Victory, Midville, Ga., until Fall.



Seattle



LOUIS B. METZGER, Seattle branch manager for the Film Booking Offices of America, has just received word of his appointment to the office of Northwest division manager, and will hereafter be in charge of the Seattle and Portland offices of the F. B. O. organization. Accompanied by his wife and daughter, he has left this city for Portland, where he will make his home in the future. He will release C. D. Beale as head of the Oregon territory exchange. H. C. Huot, formerly a salesman out of this office, will become branch manager of the Seattle exchange.

Mr. Metzger was formerly connected with the Associated First National exchange in the San Francisco territory. He took over the management of the local F. B. O. branch approximately one year ago, and since that time has brought the office up from one of the smallest of the thirty-two to the winner of the H. M. Berman Jubilee Prize for sales efficiency during the last season. Simultaneously with the announcement of Mr. Huot's appointment as local manager came the selection of Rex Thompson as assistant manager and the appointment of H. M. Glanfield as F. B. O. salesman in the Western Washington territory.

Bradley Fish, Western division manager for the Vitagraph company, arrived in this city recently and expected to remain in this territory until the early part of September. During Mr. Fish's stay here, H. A. Black, local exchange manager, will spend much of his time in the territory, visiting exhibitors and getting in closer touch with conditions previous to the beginning of the fall season. Mr. Fish came here after completing a tour of his exchanges in Denver, Salt Lake City, Los Angeles, San Francisco and Portland. W. K. Beckwith, local booker, has returned after a short vacation, and V. A. Whitcomb, Vitagraph representative in the Oregon territory, who replaced him, has returned to Portland.

Harry Lustig, Western district manager for the Metro company has also been in this city, visiting Manager Carl Stearn's exchange. Mr. Lustig has come up the coast from Los Angeles, lining up the Metro offices preparatory to the release of the new season's product, and from here he was scheduled to proceed on a tour of the other branches in his territory.

Al Rosenberg, president and manager of the De Luxe Feature Film Company, has just returned from Portland with the announcement of a big "De Luxe Week" at the four Jensen-VonHerberg theatres there, beginning September 1.

Manager J. A. Gage of the local Educational exchange was host to several important visitors during the last few weeks. Joe Merrick, manager of the Los Angeles Educational office, and George Blumenthal, manager of the San Francisco branch, both passed through here en route to their homes from the recent Educational convention in New York City. Pat Dowling, from the Christie Comedy studios, also spent a few days in this locality.

Fred Mercy, general manager of the Yakima Valley Theatres, Incorporated, was a visitor on Film Row recently. The above-mentioned organization operates the Capital, Majestic, Liberty Empire and Yakima theatres in the Yakima territory, and Mr. Mercy is in direct charge of practically all bokings for the five houses. He spent several days in this city before returning to Yakima with the list of new pictures for his theatres.

The last production of "The Man Without a Country," shown in theatres several seasons ago, and bought recently by the American Legion, played a week's engagement at the Moore theatre herein August under the auspices of the combined posts of the Legion in this city. One matinee and two evening shows were given daily. Admission prices were twenty-five, thirty-five and fifty cents. In addition to the feature, the bill was rounded out by an Aesop fable and a Topics of the Day reel. The Moore reopens its Orpheum vaudeville season here on August 26, after having been dark since the middle of June.

F. W. Normand, owner and manager of the Circle theatre in Portland, was a recent visitor around the film exchanges and theatres in this city.



St. Louis



LOUIS LANDAU, JR., of Granite City, Ill., has announced that he will open his handsome new Washington theatre, Nineteenth and E streets, Granite City, on October 5. The theatre will seat 3,000 persons, and cost approximately $250,000.

The theatre fronts 125 feet on Nineteenth street by a depth of 245 feet on E street. His former theatre was on part of the site. The lobby of the old house will be part of a large office building that is being put up.

The Washington will be equipped with a full size stage 60 feet in length while the proscenium arch will border on a opening 35 by 50 feet. The lobby and the arcade into the theatre will measure 18 by 154 feet with provision for smoking sooms, rest room, checking stations, etc.

The theatre will contain a three manual organ while the orchestra will be enlarged. It will play both vaudeville and pictures. A feature of the house will be a call system whereby the operator in the private branch exchange in the lobby can page anyone in the theatre.

Reuben Levine & Company, Chicago, are erecting the theatre.

A lone bandit stuck up Miss Lillian Watson, cashier of the Grand theatre, Moberly, Mo., on the night of August 14, escaping with the night's receipts amounting to $160. Miss Watson carried the money in a tin box and was leaving the theatre in her motor car in company with a young man when the bandit appeared. He had hid in the rear seat of the machine. Threatening the couple with a revolver he compelled them to drive to the resident section of the city where he broke open the box, took the money and fled.

Isadore Cohen, for the past two years musical director of the Missouri theatre, Grand boulevard and Lucas avenue, St. Louis, has been transferred by the Famous Players-Lasky organization to the Rivoli theatre, New York City. The promotion for Mr. Cohen was the climax in a theatrical musical career that began in William Goldman's tent show at Prairie and St. Louis avenues, St. Louis, in 1909. He is regarded among the most successful of the younger conductors of the country.

Cohen is a native of St. Louis. For several seasons he was first violinist of the St. Louis Symphony Orchestra. From Goldman's tent show he took charge of the orchestra of the New Lindell theatre when that house was erected by Goldman several years later.

When the Delmonte theatre was erected by the Famous Players Missouri Corporation in 1920 Cohen was transferred to that house. He had charge of that orchestra for a season, and in September, 1921, when the Missouri theatre was opened he was placed in charge there.

Cohen has been succeeded by Joseph Littau, who ranks among the foremost picture music directors. For five and a half years he directed the orchestras of the Rivoli and Rialto theatres in New York City. Previous to that he played the piano and organ in leading New York theatres and served as chorus master of the Boston Grand Opera Company.

He is an American, but much of his musical training was received abroad, notably in Berlin. He also directed orchestras in the German capital. He has composed the music setting for several important motion pictures.

Lon Chaney and Patsy Ruth Miller, a St. Louis girl, who played opposite Chaney in "The Hunchback of Notre Dame" spent several hours in St. Louis, August 19, en route from Universal City to New York where Chaney will appear in person in conjunction with the premier showing of "The Hunchback of Notre Dame," on September 2.

Chaney visited several of the St. Louis theatres during their stay in town. The party were also guests of Barney Rosenthal, resident manager for Universal, at a luncheon.

Claude McKean of the Fox Film exchange, acting treasurer of the Eddie Dustin Benefit Fund, reports that the net amount raised has been from $550 to $600. Donations are still coming in from exhibitors and other friends of Eddie. Those who have not contributed to the fund can do so by sending their offerings to McKean. Eddie is among the most popular film men in the St. Louis district, and all his friends have wanted to do their bit for him.

Floyd Lewis, manager of the St. Louis office of Selznick, has resigned to accept the position of district manager for Associated Exhibitors. Lewis left for New York, August 18, to confer with Jack Woody, new general sales manager for Associated Exhibitors. He will make his headquarters in St. Louis. Lewis was formerly associated with Woody when he had charge of Realart Pictures.

William Goldman, owner of the Kings and Queens theatres who plans to erect a $1,000,000 picture palace at Grand boulevard and Morgan street, is in New York City conferring with officials of Goldwyn-Cosmopolitan Productions about the new house, which will be the G.-C. first run house in St. Louis. The Goldwyn organization has agreed to purchase a large block of the bonds of the new theatre.

W. K. Jenkins, district manager for Enterprise Pictures, was a visitor of the week.

C. D. Kingsley, office manager, has been placed temporarily in charge of the Selznick-Select exchange to fill the vacancy caused by the resignation of Floyd Lewis.

Visitors of the week included: Cooper Jones, Brookfield and Booneville, Mo.; Mr. and Mrs. J. Moody, Grand theatre, Odin, Ill.; Ben Eskin, Dixie theatre, Madisonville, Ky.; Harry Lowry, Palace theatre, Highland, Ill.; C. E. Brady, Broadway theatre, Cape Girardeau, Mo.; M. C. McNamara, Rex theatre, Virden, Ill.; Mike Doyle, Grand theatre, Cape Girardeau, Mo.; L. L. Lewis, Sharum theatre, Walnut Ridge, Ark.; John Reese, Wellsville, Mo.; Tom Reed, Duquoin, Ill.; Elmer Brient, Hall Amusement Company, Centralia, Ill.; Oscar Wesley, Gillespie, Ill.; Leo Bernstein, Springfield, Ill., and Harry Redmond, Majestic theatre, East St. Louis.

Jack Weil of Goldwyn has just returned from a trip to New York. He is very enthusiastic about the outlook for 1923-24.

John Murphy, owner of the Merry Widow theatre, St. Louis, has taken over the Idle Wild theatre on Missouri avenue in East St. Louis. He also plans for the erection of a new 400 seat house near Eighteenth street and Cass avenue in St. Louis.



Cleveland



TOM COLBY has resigned as manager of the Cleveland Universal exchange. Colby has been manager here ever since Art Schmidt left Cleveland to become Universal general sales manager. Schmidt had been division manager for this territory, and had made Cleveland his headquarters. Colby has not announced his plans for the future. He is succeeded by F. Joseph. Joseph has been manager of the Universal exchange in New Haven for the past eight years. S. S. Liggett follows Joseph as manager of the New Haven exchange.

Charles W. Perry has returned into the fold of Cleveland motion picture men, having been appointed central division manager for Film Classics, distributors of the Warner product. Perry is to have supervision over the Cleveland, Pittsburgh, Detroit and Cincinnati offices. Film Classics will be in full swing by September 1st. Perry was manager of the local Select exchange when formerly in Cleveland.

Walter W. Kulp has joined the sales force of the Selznick Pictures Corporation, and will cover the Toledo territory. A. H. Toffler has also joined up with Selznick and will call on the exhibitors in the Akron-Canton-Youngstown territory.

C. E. Almy, manager of the Cleveland Metro office, has taken the selling reins in his own hands. He's been out all week calling on the first-run exhibitors in the territory, and closing for the big productions. Announcements of bookings will follow next week.

G. S. Crockett is to be the first manager of the new Lincoln theatre, now being erected in Lakewood at Madison and Arthur avenues. The house is almost completed and opens August 30th with Alice Adams as the initial feature and an all-Pathe short subject program.

George Settos of the Lyric theatre, Lima, motored up to Cleveland last Wednesday. He left on a two-weeks fishing trip somewhere in Canada.

John J. Gardiner works at being the manager of the Alhambra theatre, Toledo, in the winter time, and in the summer time he works at being a society beau at Nantucket, L. I. Right now, Gardiner is working at his summer job, and writes home that it's a bully good job, too.

J. Gulia, of the National theatre, Akron, was discovered visiting around the local exchanges on Friday of last week. So was Art Himmelein of the Plaza, Sandusky. Pete Theopolis of the Pantheon, Lorain, was also shopping around for bargains to fill in between the summer and the regular season.

John Kessler deserted his Alhambra theatre, Canton, on Thursday to come up to Cleveland and discuss the motion picture situation of the country with his friends and associates. So far as is known, Kessler's visit was purely social, no booking announcements having followed his appearance in the various exchanges.

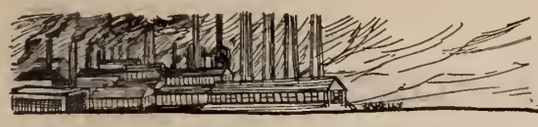
L. F. Eik, who divides his time between the Fenray theatre and the Pastime theatre in Martin's Ferry, made one of his all-too-few visits to the local exchanges the latter part of the week.

J. A. Beidler, manager of the Auditorium, Toledo, has a fine outlook on life—especially on the life of a manager of a motion picture theatre. Beidler says that in his opinion, the outlook for a crackerjack season was never better, and he looks for a whole stack of broken house records. With that in view, he has booked some of the biggest productions of the year, and will play 'em up big.

Reade's Hippodrome, Cleveland, officially opens its fall season the week of August 27th.

F. L. Olds, of the Opera House, Middlefield, took the time out of one of his busy days to write a letter to J. S. Jossey, of the Progress Pictures Company, congratulating him both upon the merit of his product, which he is now running, and upon the service rendered.

You should see Max Marcus' rejuvenated U. S. theatre, Cleveland. It's all been dolled with paint and paint and then some more paint. Being one of the largest neighborhood houses in the city, and playing to crowded houses all year round at a maximum admission price of ten cents, the U. S. gets hard wear. But just because Marcus gives the biggest show for the least money, does not mean that his patrons have to look at dirty walls. The ten-cent admission includes pleasant surroundings, music by a five-piece orchestra, and a big feature program. Marcus says business has been wonderful all summer.



Central Penn.



C. FLOYD HOPKINS, Harrisburg manager of the Wilmer & Vincent theatrical interests, has been chosen chairman of the special committee of the Harrisburg Chamber of Commerce, which is arranging for the annual Good Fellowship Cruise of the members of the Chamber, who will visit four southern cities on October 9, 10 and 11. Mr. Hopkins announces the party will go by rail from Harrisburg to Baltimore, thence by boat to Norfolk, Newport News and Washington, with stops in each of the cities. While in Washington the delegation will visit the White House and will meet President Coolidge. Among the members of Chairman Hopkins' committee are Mayor George A. Hoverter, of Harrisburg, and a number of the live wire business men of the city.

Peter Magaro and C. Floyd Hopkins, of Harrisburg, are among the prominent exhibitors of that city who attended the annual convention of the Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware, held in Atlantic City, N. J., August 6, 7 and 8. They report having been royally entertained.

One of the first stunts arranged by C. Floyd Hopkins, following the reopening, in the second week of August, of the Majestic theatre, Harrisburg—a picture and vaudeville house—was to invite to the theatre the members of the Harrisburg Lions Club, one of the features of the vaudeville part of the performance being an act by Professor Delmar's trained lions.

The new picture theatre that J. J. Hardy is building in Columbia, Lancaster county, is about completed and will be opened for performances next month. The projection machinery is now being installed. The theatre will seat 800.

The stork has been kind to the households of two prominent exhibitors in Central Pennsylvania recently. J. H. Higgins, of the Higgins theatres, of Shomokin, announces the arrival of a fine baby in his home, and a son has come to cheer the home of Mr. and Mrs. Edgar Brown, of Pottsville. Mr. Brown is manager of the Garden theatre there.

The Opera House, the Orpheum and the Hippodrome, of York, all have been undergoing renovations under direction of August Osols, chief decorator of the Continental studios, Chicago.

John G. Newkirk, manager of the Colonial theatre, Allentown, and formerly manager of the Victoria theatre, Harrisburg, both Wilmer & Vincent picture houses, who is said to be the youngest picture theatre manager in Pennsylvania, has just passed his twenty-first birthday and can vote in the Fall. He started his theatre career as a candy boy in the Majestic theatre, Harrisburg, and has risen rapidly in the show business.

On August 7, the Majestic theatre, Harrisburg, reopened its doors after having been closed throughout the earlier part of the summer, during which the interior was completely renovated. The Majestic is part vaudeville and part motion pictures.

According to a story that the Harrisburg Evening News stands sponsor for, Sam. Kuebler, manager of the Orpheum, a Wilmer & Vincent house in that city, while fishing in the Susquehanna river near Cly on August 4, caught a fifteen-inch salmon on one hook and an eel on a second hook at one cast.

The Danville opera house on August 1 passed into possession of the Chamberlain Amusement Company at a consideration reported between $55,000 and $60,000. The purchase was from George D. Edmondson, who had owned the theatre since 1905. A number of other business places are included in the building, which is to undergo extensive improvements.

Daily organ recitals by expert musicians are to be a feature of the program at the Victoria motion picture theatre, Shamokin, where a big Moller organ is being enlarged and improved at an expenditure of $30,000.

A special program, including several vaudeville acts, during the week of July 15, marked the first anniversary of the ownership of Nicola Iacocca, of the Franklin theatre, Allentown. Mr. Iacocca purchased this motion picture house a year ago for $50,000 and has since spent $10,000 in improving it.

The Opera House, Morristown, is to be rebuilt by A. and T. Sablosky at an expenditure of close to $150,000. It was Morristown's oldest theatre and was destroyed by fire last December.

Rudolph Trinke, extra organist of the Colonial and Rialto theatres, Allentown, and Miss Myrtle Schock, were married on July 24, in the First Presbyterian church, Catasauqua, where Mr. Trinke plays the organ on Sundays.

The Civic Theatre Corporation, backed by Bethlehem investors, plans to build a theatre in that city on Broad street, between the Kurtz and Loring theatres. Plans have been drawn by W. H. Lee, architect, of Philadelphia. The company is offering $100 for the best name for the theatre.

After having been closed all summer, the York opera house, of York, was scheduled to reopen August 13, and the Orpheum theatre, of the same city, on September 1. They are both controlled by the Appell interests. Aisle lights have just been installed in the Hippodrome, York.

During the week of July 30 when "Fury" was being displayed on the screen of the Colonial Theatre, Allentown, Adolph Milar, late of the Metropolitan Opera Company, who is one of the principals in "Fury," was the guest of John G. Newkirk, the Colonial's manager. Mr. Milar sang at each performance during the week and made brief talks. He also appeared as guest of honor at several noon-day luncheons of business men's clubs of Allentown.

Two motion picture houses at Kutztown have been leased by the Penn Counties Amusement Company, which also operates a theatre in Emaus. The Kutztown theatres are the Park and Herman's. The latter has been renamed the Strand. Dr. F. R. Lichtenwalner, of Allentown, is treasurer of the company.

The Star theatre, Easton, which has been dark since the middle of July, will be reopened on Labor Day.

The Arcadia theatre, one of the Carr & Schad, Inc., chain in Reading, reopened August 4 after having been closed for over three weeks, during which the interior of the big house was "done over." New decorations, furnishings and carpets and a new lighting system were installed. The lobby appointments were reset and the electric signs improved.

Infirmities due to his advanced age caused Louis W. Koneke, 74, a veteran ticket taker and theatre doorman, of Reading, to end his life by turning on the gas in his lodgings. He was doorman at the Orpheum theatre years ago and more recently with the Orpheum. George W. Carr, of Carr & Schad, Inc., his former employer, took the body to Utica, N. Y., for burial.



Salt Lake City



THE Pathe exchange is being visited this week by two of the general auditing force, in the persons of C. E. Walker, from Chicago, and O. W. Helwig, from Seattle.

Miss Esther Roskin, associate sales manager of the Pathe exchange at Chicago, is visiting this city and the local exchange on her vacation trip to the Pacific Coast. While here she is being entertained by W. J. Sieb, local manager, and his force.

B. A. Gurnette, resident manager at the Universal exchange, just returned from a trip to Boise, Idaho, where he succeeded in placing the entire output of the new season's products.

Lon Chaney, Universal-Jewel star, stopped off in Salt Lake City for several hours Friday the 17th, on his way to New York City to attend the world premiere of the "Hunchback of Notre Dame." He was met at the station by Manager Gurnette, press representatives and several prominent people.

L. W. Weir, district manager of the Intermountain section for Universal, visited the local exchange today, going over the new season's products with Manager Gurnette. He left this evening for Denver.

Louis Marcus, Famous Players-Lasky district manager, just returned from Omaha, where he accompanied Herman Wobber, Pacific Coast division manager, and Mike Lewis, his assistant, to a conference with S. R. Kent, general manager for Famous Players-Lasky Corp. Mr. Kent outlined the new sales policy to them.

H. W. Braly, local manager for Famous Players-Lasky, and his sales force, are busy boosting the new pictures that Paramount offers for the season of 1923-24, and is enthusiastic about the reception that is being met.

A successful sales meeting was held last Sunday at the Universal exchange, when exchange manager, B. A. Gurnette, met with the men covering this territory, and screened some of the new product productions. The salesmen attending were: Barney Rose, working Idaho; Joe Solomon, Southern Utah; and Dave Barnholtz, Central Utah and Nevada.

B. M. Shooker, general manager of the Arrow Film Corp., is in Salt Lake City for a few days, conferring with E. Winward, manager of the local Arrow exchange, on the policies of the company. Mr. Shooker is on his way to Los Angeles.

William Lloyd, an exhibitor of Walkerville, Montana, a suburb of Butte, is a visitor to the local row with his wife, who is visiting relatives. This is Mr. Lloyd's first trip to Salt Lake City, and he is so taken with the beauty of the surrounding country and the possibilities that he expressed the desire to make this his permanent location. Mr. and Mrs. Lloyd are motoring to the Pacific Coast on a vacation trip.

C. M. Stringham, manager of the Echo theatre at Price, Utah, stopped off this week on his way to California.

F. E. Knotts, who operates the Orpheum theatre at Park City, Utah, and Albert Naddon, proprietor of the Bluebird theatre, at Anaconda, Montana, were here this week visiting the exchanges and contracting for new productions.

G. L. Cloward, manager of the local Metro exchange, returned Saturday after a week's trip to Butte, Montana, where he succeeded in closing with Meryl Davis, of the Ansonia Amusement Co., for the entire output of the year on the Metro program. Mr. Cloward leaves today for a trip to Idaho and Montana, where he expects to visit the key centers in the interest of the new pictures. All indications point to an exceptionally good year for Metro, according to Mr. Cloward.

John Rugar, manager of the Vitagraph exchange, and his sales force, is busy viewing the new Vitagraph "special" releases, and lining up new contracts.



THE Strand theatre re-opened Sunday, August 12. General Manager A. T. Sparrow, was out of town a few days of the opening week, but his brother and assistant manager reports good business all week.

The Cosmos and other theatres are expected to re-open before the weeks remaining in August lapse into September.

Baltimore and the key towns in the territory report the early opening of theatres closed for the summer or pending repairs.

Visitors from a distance in local film circles recently included Lynde Denig of the First National publicity staff, just completing his tour of their exchanges; and Charles Howarth, operating the Red Mill theatre, a Yonge street film house, at Toronto, Ontario, Canada. Howarth was the guest of Bill Airey of Hodkinson's Washington staff.

One-way streets and restrictions on parking in the congested theatre and shopping section of Washington have been modified by the District Commissioners, at the request of local traffic committees, and exhibitors and merchants and their patronage. The Palace theatre will not be on a north bound street but, instead, on a south bound street. The usual thirty day notice period preceded the change. As most local people go to the theatres after government hours, or on concluding the daily shopping tour, they will again be able to attend the Palace. People shopping or working in the section from 9th to 13th will be able to attend the Metropolitan or Columbia before taking the uptown bus, restored to 12th street, or the F and G street car lines. Maybe the exhibitors are not smiling.

Wilmington, Delaware, has likewise realized some of its traffic evils in its congested region on Market street and has promulgated new regulations. The new edict permits parking nightly on Market street, gratifying proprietors of Wilmington theatres on that busy thoroughfare, but recalls all special parking permissions.

Considerable amusement circle interest was caused lately by the Baltimore city officials refusing further permission to Lieutenant James W. Dewey, war veteran and promoter of street carnivals, to run additional street carnivals as a benefit for the Maryland Academy of Sciences.

In a lengthy press statement, Dewey disclosed that injuries sustained by him in war time while flying over the Panama Canal had resulted in his retirement on a full compensation from the Veterans' Bureau. He does this work as a means of using his time and securing additional income. He was connected with John Garrity, Chicago Shubert representative, as business manager and is an experienced showman. Film circles, however, profess considerable satisfaction over this check to carnivals, even though a cameraman is the goat.

Paramount and Metro revivals recently run at the Columbia here, have been run all over the city at Crandall's and independent neighborhood houses, and are showing in the Maryland, Virginia and West Virginia theatres of the Crandall circuit. The whole program appeared recently at the Strand, a Crandall house in Cumberland, Maryland.

A. J. McAllister, special representative of Lee-Bradford Corporation, New York, introducing the new adventures of "Captain George Kleineschmidt in the Far North," spent a few days in the city.

R. H. Murray, from the F. B. O. Pittsburgh office, is now selling for the Washington exchange of F. B. O.

Jerome Safron is the home office special representative of F. B. O., traveling the territory with Manager F. L. McNamee, of the Washington office, advancing the interest of "Human Wreckage."

E. M. Ooghe, has announced that he will cover the Carolinas in the interest of the Vitagraph exchange organization.

Secretary Mass, of the Federal Film Service, is to enter the non-theatrical film field in Baltimore.

Miss Sarah Flax is back at the Liberty Film exchange after a three weeks' sojourn in the valleys of Connecticut.

Louis Berman, of Independent Films, Philadelphia, controlling the Washington office handling the Warner Bros. products, and special representative of Warner Bros. in the Philadelphia and Washington territories, was a visitor at the office of Milton Simon, Friday.

House Manager White of S. B. Lust's Leader theatre, admits he agrees with President Coolidge in having a weakness for corn muffins. On his return from his home town, Lynchburg, Va., he was in the heavy weight class, as twenty pounds extra was crowding his belt, due to Southern culinary skill, fried chicken, sweet potatoes, co'n pone waffles, and spoon bread. "Whitey" is treading on air.

C. L. Kendall, division manager of the Vitagraph organization was a visitor Saturday at the local office of the film company.

George Roberts, manager of the Fox exchange, following a two-day visit in New York, early last week, rushed off to Norfolk, on his return here, including Richmond in his itinerary. William A. Bush is now Baltimore representative for Vitagraph.

M. Masters, special representative for the Al Lichtman exchanges, paid a visit to the Washington branch this week, and traveled the territory, meeting the exhibitors. He assured Manager Young that he considered conditions very favorable in this territory.

The Goldwynners are getting their annual vacations now. Moe Bobys is motoring to Miami, Florida, in his Cadillac.

Manager Walter Price is week-ending with his family at Point Pleasant, New Jersey.

J. H. Zimmerman plans to tour Canada, shortly. Nat Sauber asserts that he will "Dodge-it" to New York, Boston, Newport, R. I., and Atlantic City.

Miss "Thommy" Simpson, lately with Paramount, but now a Goldwyn steno, is being congratulated on the purchase of a new Ford. Charles Marchel, of Goldwyn, wrote from Boston, saying that he and his flivver had reached there after a pleasant tour of New England and intervening places.

Out-of-town visitors at Goldwyn included: Drury Baskerville, of Salem, Va.; Walter Solter, of the Blue Bird theatres in Virginia, and Col. A. C. Frey, of Frostburg, Md.

Vice-president Jack Flynn of the Goldwyn-Cosmopolitan, was a visitor during the week at their local exchange.

O. J. Holmes of the Holmes Projector Company, Chicago, was a caller on Tuesday, Wednesday and Thursday at the office of C. E. Claflin, managing the Southern Moving Picture Corporation of Washington.

Other official visitors at Paramount besides S. R. Kent were: Harry Ballance, divisional sales manager from the New York office; W. E. Smith of Philadelphia, district manager; Herman Wobber of San Francisco, district manager for the Pacific Coast; all of whom made their base in the local exchange, and were entertained in and around town for several days by Manager Harry Hunter.

Irving B. Newcomb has finally launched his new film regional, known as the Washington Film News. The initial issue of August 15th, appears with Newcomb listed as managing editor, E. D. Williams as business manager, and has its editorial offices at 417 Southern Building.

Eugene T. Crall, of Newport News, Va., visited local film exchanges this week on his motor vacation to Gettysburg, Pa. Later he will go down the Shenandoah Valley of the Virginias, paying an official and informal visit to leading members of the Virginia Exhibitors Association, over which he presides. Points to visit, he says, include Harrisonburg, Winchester, Woodstock, Edinburgh, Clifton Forge, Covington and other points.

Ed Fowler, Maryland and Virginia censor representative of the Washington exchanges, who lives in Washington, paid his first visit in several weeks to the Mather building film row.

Miss Esther Paulson, of Baltimore, who has visited her cousins, the Flax's, was in the Liberty exchange for a few hours last week. She also visited her brother, Dr. Paulson, who is on the staff of Children's Hospital here.

Miss Margaret Hanan, in charge of the inspection service at Paramount, has returned from two weeks at North Beach. The Misses Angelina and Mary Hipolyte have returned from two weeks at Atlantic City. Miss Mary announces her forthcoming marriage to Mathew Ferace, to take place the last of September. Ruby Mathers leaves for Atlantic City, shortly, returning September 3.

Louis Silver, of the Regent theatre, announces the appointment of Frank Mitchell as chief practitionist.

Senor Jose Antonio de Huarte, Spanish violin virtuoso, made his Washington debut as a solo artist at Crandall's Metropolitan theatre last week.

Oklahoma City News and South West Briefs

M. F. Craetz who has just resigned the local management of the Southern States Film Company, in Dallas, becomes identified with the Al. Lichtman Corporation, and will have charge of the North Texas and Arkansas territory.

Miss Alberta Pierson booker for the Southern States Film Co. at Dallas, is taking her vacation in Galveston.

M. J. Sparks of Atlanta, has been appointed resident manager of the Southern States Film Co. at Dallas, Texas. Mr. Sparks was formerly with the American Releasing Corporation until its amalgamation with Select Pictures Corporation.

Resident Manager J. E. Luckett of the United Artists house at Dallas, is in New York City for a few days where he will visit the Home Office.

Wm. K. Jenkins, President and General Manager of the Enterprise Distributing Corporation, is on an inspection tour and will visit his exchanges in the Southwest before returning home.

Resident Manager D. J. Coughlin of the Pa the branch at Dallas, has returned from a ten days trip to the home office in New York City.

District Manager Tom Bailey of Paramount Pictures at Atlanta, visited Dallas during the week, combining business with pleasure.

Thomas Boland Jr., the two year old son of Thomas H. Boland, Manager of the Empress Theatre at Oklahoma City, Okla., was run over by an automobile and painfully injured at Oklahoma City, Oklahoma, August 14th. No bones broken and the boy was returned to his home after a brief stay at a local hospital.

Harold L. Youngblood, owner of a picture theatre at Cushing, Okla., filed a petition in the Federal court at Oklahoma City, Aug. 14, alleging that he was a bankrupt. In the petition Youngblood listed his liabilities at $5,946.13 and his assets at $13,450, of which exemptions of $100 was claimed. Thirty-six firms were listed as holding unsecured claims against him.

Announcement was made by Hal Worth that he is opening a theatrical exchange on the fifth floor of the Melba Theatre Building, Dallas. His formal opening will be made within the next few days.

The new Oak Lawn Theatre was opened at 2916 Oak Lawn Ave., Dallas, Texas, Aug. 8th. to pleased capacity business. Manager Jack Joyce greeted his guests at the door. Musical numbers were given by the Elks band, a jazz orchestra and the Elks male quartet.

San Francisco Exchange and Exhibitor Notes

CHARLES KURTZHAM, formerly publicity manager for Warner Bros., Los Angeles, where he made a name for himself, has been appointetd publicity manager of the Rothchild theatres and has surrounded himself with some of the best known theatrical publicity men on the Coast. The publicity department is being entirely "made over," as Kurtzham put it, and the result of its new policy has already been noted by receipts.

The Tivoli theatre, which has been one of the most successful of the motion picture houses, closed its doors and will remain dark probably for several weeks. A new policy is being planned by the West Coast Theatres Company, which recently bought out the Turner & Dahnken interests. In this organization Sol Lesser, the film magnate whose brilliant, successful career began in this city only a few years ago, is associated with M. Gore and other motion-picture men of Los Angeles. Mr. Gore, president of the company, has been in San Francisco conferring with A. M. Bowles, general manager of the northern division, but no definite statement of the theatre's future is obtainable. One of the West Coast Company's prominent Los Angeles theatres, the Kinema, has been closed for remodeling, to be made an exclusive long-run feature house; and a similar policy may be adopted for the Tivoli. The lease of this theatre expires next year, however, and this may have some effect on the plans.

William J. Murphy, publicity representative of the Rothchild theatres, which include the California, Granada, Imperial and Portola, has been appointed to the post of house manager of the Granada theatre. This appointment comes in the form of a well deserved promotion, for Murphy has long been a familiar figure in local theatrical circles, having started his career in this city as an usher at the old Gaiety, which has been since renamed the Hippodrome.

West Coast Productions Company of Los Angeles is to establish a producing unit in San Francisco. Hilton H. Chipman is now in charge of the San Francisco headquarters in the Phelan Building, which he is casting for the next seven-reel special feature entitled "Nobody's Child," with a cast including Lew Cody, Rosemary Theby and Dot Farley.

George A. Oppenheimer, Inc., the San Francisco firm which distributes Warner Brothers films throughout California, Arizona and Nevada and in the Hawaiian Islands, have closed a deal involving considerable money, whereby 12 new Joe Rock comedies, 12 new Sid Smith comedies and 12 Monty Banks comedies will be distributed in California, Arizona, Nevada and in the Hawaiian Islands by this organization.

The New Fillmore has inaugurated a series of matinees of special interest to the children. All children are invited to be guests free of charge. Added features of special interest to the young folks will be included in all Saturday and Sunday matinees, having started. Ellen Rose's professional juvenile entertainers is being offered in an up-to-the-minute musical revue.

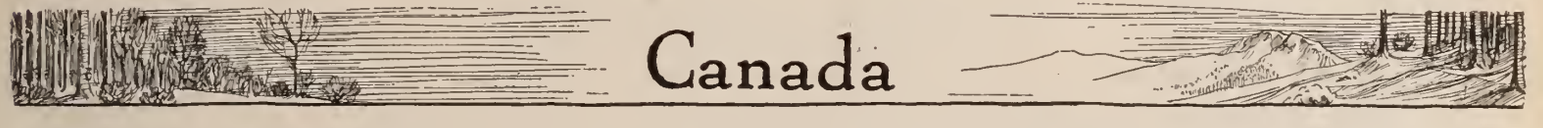
New harmony systems in the combination of saxaphones is one of the outstanding features of the popularity of Herbert Wiedolft's Cinderella Roof Orchestra, which opened a season of jazz at the Warfield theatre.

"My Granada Girl," the song written by J. A. Partington, general manager of the Rothchild theatres at the time the Granada theatre was first opened, was added to the repertoire of the American tenor, John Steel, and was sung by him in the new "Music Box Revue," in which he will star next season in New York.

Ready to tell the world emphatically that San Francisco has no superior among cities as an outdoor motion picture "location," Cecil B. DeMille and his company left for Los Angeles after breaking all known records by filming twenty-one scenes here in a single day. Perfection of conditions found in this city by DeMille resulted in reducing by three days the time allotted for "shooting" the San Francisco panoramic scenes for "The Ten Commandments," $2,000,000 production, said to be the most costly in the annals of filmdom.

A three-story building containing a theatre seating 2,000 people is to be erected on Park Street, Alameda, according to the announcement of L. Kaliski. The present Strand theatre and other buildings owned by Kaliski will be torn down to make room for the new structure. Tentative plans for this building, which it is estimated will cost $500,000, call for a class A construction, modern apartments and stores and one of the finest theatres in the bay cities. Construction work will begin the first of the year. The Rialto theatre, on Santa Clara Avenue, will be closed shortly for remodeling and redecorating and will take care of the patrons of the Strand theatre when that show house closes its doors.

Mary Philbin, star in "The Merry Go-Round," which played for five weeks at the Imperial, made a decided hit the five days she appeared in person at that motion picture house.



WESTON THEATRES, LIMITED, is the name of a company which has been organized at Weston, Ontario, a thriving industrial center just outside of Toronto, for the purpose of erecting a substantial type of picture theatre. Weston has not had a high-class theatre of any kind. G. Moorehead, president of Weston Theatres, Limited, conducted a large party of members of the Weston Businessmen's Association to Brampton, Ontario, on August 15 to visit the Capital theatre in the neighboring town. It is the intention of the company to duplicate the Brampton theatre in Weston.

Because waste moving picture films have caught fire on several occasions when they were being carted by city garbage collectors to the Toronto civic incinerator, Street Commissioner Wilson of the City of Toronto has prepared a by-law which requires all local film exchanges to take discarded or clipped nlms to the disposal plant themselves instead of placing them in garbage or refuse cans for removal by the civic employes. Commissioner Wilson has pointed out that the film rolls have caught fire several times recently while being handled or carted along with other rubbish by the collectors.

Massey Hall, the Toronto Auditorium, was re-opened for the season on Saturday, August 25, with the premier Canadian presentation of "Rob Roy," the English special production, under the auspices of Dominion Films, Limited, an Allen organization. Top price for the engagement, which is running eight days, is 75 cents.

That Saturday openings for programmes in moving picture or combination houses, in place of starting a week's show on Mondays, is a profitable detail has been shown in connection with the adoption of the plan with the Pantages theatre, Toronto, the Metropolitan theatre, Winnipeg and the Regent theatre, Ottawa. It is expected that various other picture theatres in Canadian cities will adopt the policy of starting shows on a Saturday because of the success of the experiment with the three theatres mentioned.

It is understood that the gross receipts at the Toronto Pantages have had an average increase of $1,500 weekly since the Saturday openings were made the rule some months ago.

The Family theatre, Ottawa, Ontario, is reopening Monday, September 3, after being dark for the past three months. The house, which is owned by Harry Brouse, also proprietor of the Imperial theatre, Ottawa, has been leased by J. M. Franklin of Halifax, N. S., and St. John, N. B., and the theatre is being re-named the "Franklin Theatre." The theatre is now in process of rejuvenation from top to bottom. A combination policy of pictures and vaudeville has been adopted for the theatre.

Jake Berman, a veteran exchangeman in the Canadian field, has been appointed special sales representative of the United Artists Corporation with headquarters at Toronto by R. K. Evans, general manager of United exchanges in Canada.

Clair Hague of Toronto, general manager of Universal Films, is making a coast-to-coast tour of the Canadian Universal offices from St. John to Vancouver, B. C.

The Independent Amusement Company, Montreal, operating a chain of picture theatres in that city, has taken over the Family theatre, Montreal.

Henri Jodoin, formerly manager of the Strand theatre, Montreal, is now operating the Empire theatre at La Tuque, Quebec.

Ben Kauffman of Montreal has transferred his activities from the Famous-Lasky Film Service to the Montreal office of Goldwyn. Ed Southgate has been appointed Montreal manager for Famous-Lasky.

Henry Morton, prominent as an exhibitor of Winnipeg, Manitoba, has purchased the Park theatre, Osborne street, near River Park. The Park is scheduled to open again toward the end of August.

Abe Case has been appointed manager of the Winnipeg branch of the Canadian National Film Company which was opened not long ago by Harry Allen in behalf of the Allen interests. Miss Rebecca Rusoff, formerly secretary to the manager of the late Allen theatre, Winnipeg, was temporarily in charge of this exchange and she remains on the office staff of the branch.

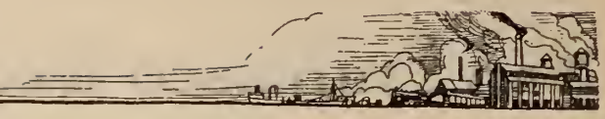
George Jeffries, representing the Al Lichtman productions, Toronto, is on a business tour of the Canadian West. He has already visited Winnipeg.

Miss Bessie Selig, of Toronto, for some time the cashier and bookkeeper of the Toronto office of United Artists Corporation, is to be married shortly to Mr. David Davis, a Montreal business man, according to announcement of engagement published at Toronto. Miss Selig is well known among exhibitors of Ontario.

G. C. Blumenthal of Educational Film recently visited the Educational offices in Montreal and Toronto on his way back to California from a conference of Educational officials at New York.



Albany



IN the most important deal in picture theatre circles in this part of the state in many a week, R. V. Erk, owner of the Big Ben and other houses in Ilion, acquired the Barcli in Schenectady, N. Y., the past week. While the consideration has not been made public, the deal will run far into the thousands. The house is a downtown one and only a few years old, having been built by John J. Walker, who has operated the house up until the present time. The house seats about 1,200 and ranks as one of the leading theatres in the city. It is understood that Mr. Walker will devote his energies to some other line of work.

Uly Hill, managing director of the Mark Strand in Albany and the Troy in Troy, has just returned from a trip to New York City.

More exhibitors were to be seen along Albany's Film Row the past week than at any time since spring. The majority were booking up their fall features. Among the visitors was William Smalley, who owns a considerable string of houses already, and who announced last week that he will add two others within the near future. Mr. Smalley refused to divulge the location of the two new ones.

The week also brought to town Bill Benton of Saratoga, who is paying mre attention to his theatre than to the races; Louis Schine of Gloversville, owner of a long string of houses and who proclaimed that business was running 20 per cent ahead of last summer; William Shirley of Schenectady who said that everything was going fine in the Electric City despite the street car strike which is still in existence.

The Albany F. I. L. M. club at its last meeting adopted resolutions on the death of President Harding.

There is one man in New York State who has a wonderful memory for faces. He is "Doc" Wilson, managing director of the Robbins' theatres in Watertown. The other day a certain person walked in Mr. Wilson's office, a person whom the said Mr. Wilson had met but once in New York City and six years ago at that. Mr. Wilson took one look at the person, walked over to him and shaking his hand, greeted him with a "Hello" that was coupled with the man's name. It might be said also that Mr. Wilson is a good mixer and isn't forgetting to meet the newspapermen of Watertown each day, always handing out a little information that makes good reading and helps advertise the house.

According to all reports, the State theatre in Schenectady, N. Y., which went into the hands of a receiver after the Spiegel blowup, is now making money. Double features prevail a good part of the time and the house is again drawing the crowds.

Shuberts' new theatre in Albany, N. Y., will open within the next few weeks and will offer stiff competition to the motion picture theatres. Aside from Proctor's Grand and stock at the Hall, the movies have been having things pretty near their own way in the Capitol city for some time past. The new house will be given over to vaudeville and road shows.

There is one exhibitor in Albany who can be found any day in August at the race track in Saratoga. His name is Sam Suckno, well known throughout the state. There is a whisper going the rounds that Mr. Suckno is breaking more than ordinarily well in picking the winners.

The Rialto of Schenectady, which was closed for some time, has reopened. The owner of the house, Abe Stone, finding that the street car strike was injuring his business, decided to even up matters a bit and operated a jitney for several weeks and made money at it.

Edward Hochstein is the new owner of the Star in Hudson, N. Y., a house which has been operated for some time past by Julius Thompson.

The management of the Astor in Troy, N. Y., is advertising these days that the theatre may be leased.

Roland G. McCurdy, who handles the exploitation for Universal from Albany to Buffalo, is in the Capitol city this week getting everything in readiness for a smashing big week soon at the Leland, when "Merry-Go-Round" will be shown. Incidentally Universal is doing a nice bit of billboard advertising around Albany in connection with the early showing of "The Hunchback of Notre Dame" in New York City.

Frank S. Hopkins, manager of the Universal exchange in Albany, made a short trip to the home office in New York the past week.

The Bijou in Troy goes back to a program of seven days a week on August 27. During the summer the house has been operating four days a week. Gardner Hall in Troy still remains closed and no word comes from Armstrong and Miller relative to its re-opening. The Griswold, also a Troy house, and owned by Ben Apple, re-opened a week or so ago.

Albany sees little these days of its former well-known townsman and theatre owner, George Roberts. Since William Bernstein acquired additional houses in various parts of the state, Mr. Roberts, general manager of the string, spends little time in Albany. He landed in town last Friday but left almost at once on a three weeks' trip. He did tarry long enough, however, to report that business was fine.

The Grand in Watervliet will re-open on September 3 with a full schedule for the fall.

Owing to increased business, the Universal has added Miss Lillian McNamara to its office force in Albany.

Des Moines

F. L. DAVIE, manager of the Des Moines Universal exchange, because of consistent good work last year, copped the first prize in the central western division. This is one of two prizes won by this exchange in the history of the office. It is also significant to note that the cup won by the exchange was awarded since Mr. Davie's arrival at this office.

In spite of the fact that A. W. Kahn, manager of Educational's Des Moines exchange, frowns upon publicity for himself, word should be spoken about the cards which Mr. Kahn is sending out to the exhibitors in the territory. "Class" is Mr. Kahn's watchword.

Mr. Young, manager of the F. B. O. exchange, was in a wreck at Cedar Rapids and slightly injured when his car overturned. Mr. Young and R. H. Fairchild, salesman for F. B. O., drove to Chicago the same week.

The F. B. O. staff is going to "look pretty" and pose with the cup which they won in the H. M. Berman Testimonial Jubilee contest. The cup stands a couple of feet high and is now on exhibition from a point of vantage at the exchange office.

Miss Menzie, cashier for Famous Players, was called out of town by the illness of her sister. She left last Thursday night for her sister's home in Missouri. Frank Shipley, who about a month ago became assistant cashier for the Des Moines exchange, coming from a position in the state banking department at the state house, is getting a workout at swinging his work and Miss Menzie's too.

Miss Harris, postal clerk for Pathe, is due for duty this week. She has been on a vacation trip to parts unknown.

Jimmy McGivern, formerly of Universal and F. B. O., has cast his lot with Educational Pictures and will cover the Iowa territory out of Des Moines.

The new film exchange building will not be ready for occupancy until the first of September. This building, which three of four of the film exchanges will move into, is all of stone and cement and steel and made as fireproof as possible.

The Famous Players staff are up on their toes for the Paramount week the first of September. Out of the 36 exchanges contesting for sales increase, the Des Moines branch is now ranking second and are right in line to step up.

A. W. Nicholls, manager of the Famous Players exchange, is expecting James Fidler, personal representative of William De Mille, in Des Moines this week.

A. J. Huseman, booker for Educational, is spending his two weeks' vacation amidst the Minnesota lakes, where, from all reports, he is landing some big ones, while Frank Crawford, salesman for Famous Players, just returned from a week in Indianapolis.

Jess Day, manager of the Palace and the Garden theatres, Des Moines, drove to St. Louis on his vacation trip. He returned after two weeks on Saturday and reported that he had come from Marshalltown that afternoon. He's evidently been just about running the wheels off of his car. During Mr. Day's absence the well trained staffs of the two theatres managed themselves.

S. S. Schwarz of the A. H. Blank Enterprises returned last Friday from his vacation trip to the lakes of northeastern Wisconsin. He was accompanied by T. R. Frazer, cashier for First National. Both are brown as berries and report that they had a wonderful time.

C. B. Hudson of the Masonic theatre at What Cheer was this week attending the American Legion convention at Mason City.

Bert St. John of the Garden theatre at Sigourney, has a sideline. He was formerly a player in a baseball league and one of the Creston, Ia., stars of the diamond. Last week he played baseball in Mason City.

David McElhinney is the new salesman for F. B. O. He has been for the past couple of years representing Pathe in Iowa. He just returned from a fruitful trip into northern Iowa.

"Dot" Pike of the F. B. O. exchange, left on her vacation Saturday. She is planning to make Payton, Ia., her headquarters.

Some sport news. Paul Groves, lightweight champion of F. B. O., received the decision over an unknown combatant at a one-round go at Lighthouse Inn last week. Groves thus explains his black eye.

William Finter, salesman in the southwest territory for Universal, has purchased a new Buick coupe, and is having a hard time keeping the girls out.

Esther and Leona Wilhelmi, Jennie Wood, Mildred Marchant and Helen Morris are the new ushers at the Strand theatre, Des Moines, which is replacing colored girls with white girls. Rhea McDonald is the new head usher.

V. G. Ballman will take possession Sept. 1, of the Postville theatre, Postville, Ia. The former owner was A. C. Schultz.

Mr. White of Muscatine had purchased the Crane theatre there. He purchased the theatre from Ludy Bostern and takes possession immediately.

The Olympic theatre at Clinton has changed hands. P. D. Allman, owner of the Strand and Family at Clinton, purchased the house from Scolaro Bros. Cleve Adams, assistant general sales manager for the central western division, Universal, was in Des Moines several days this week.

Production-Distribution Activities

"Druscilla With Million" Script Completed

BEATRICE VAN, continuity writer of H. C. Witwer's Fighting Bloods, has completed the script on Elizabeth Cooper's book, "Druscilla With a Million," for the Film Booking Offices.

The picture will be released early in 1923 with probably Mary Carr in the principal role.

Bryant Washburn Coming To Select Plays

Bryant Washburn, who has just finished three feature pictures for Grand-Asher which were produced at the Berwilla studios by Ben Wilson, will be in New York City early in October when he will, in conference with officials of the Grand-Asher Corporation, decide upon new plays in which he will star.

The names of the three completed productions are "Mine To Keep," "The Love Trap" and "Other Men's Daughters." In all three features Mabel Forrest was the female lead and Wheeler Oakman with an excellent cast offer the support. "The Love Trap" was directed by John Ince and the other two by Ben Wilson.

Press Book Issued for "Rupert of Hentzau"

L. F. Guimond, Director of Advertising and Publicity for the Selznick Distributing Corporation announces that the campaign book on "Rupert of Hentzau" is now completed and in the exchanges throughout the country.

It consists of sixteen pages of real, practical exhibitor aids and a newspaper insert of four newspaper size pages which carry all of the publicity material and ad and production cuts.

Several unique and serviceable novelties for the exhibitor to give away in his exploitation campaign are embodied in the list of accessories.

Accessories Completed on Nigh Specials

L. Lawrence Weber and Bobby North announce the completion of all accessories and campaign books on Will Nigh's "Marriage Morals" and B. P. Fineman's "Don't Marry For Money." A full line of paper, heralds, novelties and exploitation aids have been prepared for exhititor use and have been characterized by Ben Amsterdam, Sydney Samson and other Exchange men as being a most complete line and practicable in every sense.

Hays in Tribute to "Loyal Lives"

Ex Postmaster General Commends Production Devoted to Life of Mailman

WILL HAYS has added his glowing tribute to the many already given the Whitman Bennett production, "Loyal Lives," depicting the lives and adventures of the United States mailman. Mr. Hays, ex-Postmaster General, is well qualified to attest to the authenticity and value of the production.

His letter in part to Mr. Bennett follows:

"I was delighted with 'Loyal Lives.' I liked it as a picture and I was especially interested in the subject matter.

"The postal establishment of the United States is incomparably the biggest distinctive business in the world—and it comes nearer to the innermost interests of a greater number of men and women than any other institution on earth. No private business, however widespread, touches so many lives so often or so sharply; no church reaches into so many souls, flutters so many pulses, has so many human beings dependent on its ministrations.

"The postal service is the heart pumping the blood through the veins and arterics of our national life. It makes a thousand scattered communities into a state; it makes forty-eight scattered states into a nation. Through the printed matter it carries it brings the joys, the sorrows, the crimes and the achievements, the political, social, economic and religious theories and experiences of the whole people before each minute portion of it.

"You quote in the title the inscription on the New York post office: 'Neither snow nor rain nor heat nor gloom of night stays these couriers from the swift completion of their appointed rounds.'

"We all know that that is literally true. Whatever the heat or the cold or the storm the mail carrier goes out into it with his bag slung on his shoulder.

"The mailcarriers are the ambassadors of Uncle Sam to the homes of America. The postal employes are, in a high sense, the servants of the republic. They make the functioning of a democracy possible.

"The picture will do great good."

"Drifting" Premiere at Capitol

Universal Thriller Is Well Received by Reviewers and Public in New York

"DRIFTING," Priscilla Dean's last Jewel production, had its premiere showing this week in the Capitol theatre, New York City, where it played to excellent business.

"Drifting" is a Tod Browning production, adapted by Browning from John Colton's stage success, of the same name, produced on Broadway a season or so ago with Alice Brady in the leading role.

"Drifting" is the second big Universal picture to be presented to the public for the 1923-1924 season. "Merry Go Round" was the first, and since its premiere, has played in four Times Square houses, as well as in other big New York motion picture theatres.

Concerning "Drifting," the reviewer for the New York Times had the following to say:

"The Chinese atmosphere of 'Drifting' has been unusually well carried out, and although the story has a somewhat abrupt termination, it is nevertheless interesting and in spots quite thrilling. Priscilla Dean and Wallace Beery are capital in their respective parts."

The reviewer of the New York Journal characterized the picture as "dramatic, heart-ending and thrilling." "All the acting is clever and the photography excellent," he continues. "There are two great fights. Priscilla Dean has the leading role. Her acting won high praise."

The New York Evening Mail, speaking of Miss Dean's work, says: "Priscilla Dean makes the intrepid Cassie a vivid and volcanic figure and Matt Moore is suave and immaculate." Similar praise of Miss Dean's work was voiced by the Evening Telegram in the following words:

"The role of Cassie Cook, a friendless white girl engaged in the opium traffic of China, offers a range of dramatic possibilities suited to the dramatic talents of Miss Dean."

"Her Temporary Husband" Serial Started

Long Beach, Cal., has been chosen as the site for the exterior scenes for "Her Temporary Husband," a screen version of Edward Paulton's stage farce, which went into production this week for First National, under the direction of John McDermott. The big four in the cast of this farce are to be Sidney Chaplin, Owen Moore, Sylvia Breamer and Tully Marshall.

School Tieup Is Planned for "Othello"

A big school tie-up campaign is being arranged by the Export & Import Film Company in connection with the release this Fall of their highly praised Shakespearean production, "Othello."

'Mothers-in-Law' Day Proposed

AL LICHTMAN, visiting in Cincinnati last week, gave out a statement advocating a national "Mothers-in-Law Day." The Cincinnati papers saw some real human interest material in this and played it up big. The following day Mr. Lichtman arranged for a special trade showing on the latest Preferred Picture, "Mothers-in-Law."

Blanche Sweet as "Anna Christie" Approved

Motion picture theatre owners throughout the country in telegrams to Thomas H. Ince following his engagement of Blanche Sweet for the role of "Anna Christie," bear out the selection of Miss Sweet for this part, made by prominent photoplay critics.

Telegrams from Rowland Clarke Theatres, comprising a large chain of theatres in Pittsburgh, Willard Patterson, conceded to be one of the greatest showman in the south, Jules E. Mastbaum, President of the Stanley Company, one of the largest theatre chains in the world, and other leading exhibitors have enthusiastically endorsed the selection of Miss Sweet for "Anna Christie."

Elaborate Settings For Constance Binney

Opening with a typical Broadway cabaret de luxe, with the fashionable Strut Inn roadhouse cabaret setting about the third reel and the Cafe Grotesque with its "Mirror Mosaic" splendor toward the end of the picture, C. C. Burr's initial Constance Binney feature is said to be a thoroughly elaborate production.

The Broadway cabaret setting is the scene of the heroine's first taste of gay night life amid the lights and jazz bands. Silk Hat Harry's Clef Club Orchestra furnished the music and also did humorous bits of by-play before the camera.

"Green Goddess" Stage Crew See Picture

It was an audience of experts which saw "The Green Goddess" at the Sam H. Harris theatre Monday afternoon, for it included the entire staff of the Booth theatre, who handled the play during the two years in which George Arliss presented it at that house. Having handled it so often on the stage, they were eager to see it on the screen, and they were all there, from Manager Shaw down to the doorman. Several of them said the picture was "even better than the play."

Truart Makes Chili Argentine Sale

M. H. HOFFMAN, vice-president and general manager of Truart Film Corporation, consummated a sale with Max Glucksman for "The Empty Cradle" featuring Mary Alden and Harry Morey, adapted from Leota Morgan's novel "Cheating Wives" and the first Elaine Hammerstein production, "Broadway Gold." The latter was directed by Edward Dillon from the story by W. Carey Wonderly. The deal covered the territory of Argentine and Chile.

Special Music Score for "Yesterday's Wife"

A special synchromized music synopsis has been completed for "Yesterday's Wife," the new C. B. C. Film Sales Corporation—Columbia Picture featuring Irene Rich, Eileen Percy, with a distinguished cast.

James C. Bradford, who prepared the music score for this feature, says that the theme of the picture offers unusually fine opportunities for the synchronization of a wealth of melody with the film, as well as a great variety of tempo and phrasing. The cutting and editing and timing of the picture has had much to do with the opportunity for smoothness in the music score, he says.

First Richard Talmadge Feature Due Soon

Carlos Productions, which is producing Richard Talmadge's features for Truart release, the first of which is "East Freight," advises that this production is rapidly nearing completion and that it will probably be delivered in New York by the first of September.



ESTELLE TAYLOR
Was a hit in
"Only a Shopgirl"
"Thorns and Orange Blossoms"
"Desire"
"Bavu"

She's Great in

"FORGIVE AND FORGET"
ANOTHER C.B.C. BOX-OFFICE WINNER



Scenes from William P. S. Earle's romance of the days of King Tut, "The Dancer of the Nile," released by F. B. O.

Chicago Approves Whaling Picture

"Down To The Sea In Ships" Repeats New York Popularity at Roosevelt

ACCORDING to reports from Chicago, "Down to the Sea in Ships" is proving as popular at the Balaban and Katz Roosevelt theatre there as it did at the three months run at the Cameo theatre in New York City. The Hodkinson offices have received word from Chicago that capacity audiences have been the rule for the past four weeks despite extremely adverse weather conditions.

The showing in Chicago was preceded by an intensive advertising and publicity campaign. Billboards in some of the best sections of Chicago announced the appearance of this production at the Roosevelt theatre. Unusual tie-ups with some of Chicago's evening newspapers also gave front page publicity to "Down to the Sea in Ships."

Newspaper critics in Chicago were lavish in their praise regarding this production. Mae Tinee in the Chicago Tribune says, "If you like the wind in your face, a race with adventure, things that are clean cut, out of doors, and wholesome—why, 'Down to the Sea in Ships' is the ticket for you."

Carl Sandburg of the Chicago News admits that "Down to the Sea in Ships" is one of those pictures which shows that the movies are coming stronger.

The Chicago Post goes so far as to say that "Down to the Sea in Ships" should bring the people down to the Roosevelt theatre in droves, while Polly Wood, in the Chicago Herald, states that "Down to the Sea in Ships" will give you a real thrill. In it are some of the most exciting sea episodes I ever hope to witness. Bob Reel, in the Chicago Evening American, refers to it as "A hit." The Chicago Journal shows its appreciation of the film in these words, "The showing of 'Down to the Sea in Ships' at the Roosevelt theatre is in a class by itself."

Campaign on "Michael O'Halloran"

Intensive Bookstore and Exploitation Drive Is Under Way on Feature

ON August 17 the wheels of one of the most intensive bookstore and motion picture exploitation campaigns started to turn on Gene Stratton-Porter's "Michael O'Halloran," produced by Mrs. Porter from her own book of the same name for distribution through the W. W. Hodkinson corporation.

Aside from this date being this universally loved authoress's birthday, it will also mark the first appearance of Gene Stratton-Porter's new book "The White Flag," released in the original edition by Doubleday, Page & Co. On the same date Grosset & Dunlap will publish a reprinted edition of Gene Stratton-Porter's book "Her Father's Daughter" and also a popular photoplay edition of "Michael O'Holloran."

Both of the above publishers have planned an extensive campaign in conjunction with the advertising and publicity department of the W. W. Hodkinson Corporation, which comprises a comprehensive tie-up between bookstores and exhibitors in every section of the United States.

Owing to the exceptional popularity of Gene Stratton-Porter's novels it is felt by the W. W. Hodkinson Corporation that "Michael O'Halloran" will prove to be one of the biggest attractions offered the exhibitor for some time.

Dillon Starts Casting "Drums of Jeopardy"

EDWARD DILLON, directing Elaine Hammerstein for Truart Film Corporation, has arrived at the Truart studios, Los Angeles, from New York and has already commenced casting for "The Drums of Jeopardy," which was adapted by Arthur Hoerl from Harold MacGrath's story. It is to be Miss Hammerstein's next starring vehicle. The actress has already left New York and will arrive in Los Angeles within a few days.

Aronson Closes Deal for Truart Product

While on his tour through the East and Middle West, Alexander S. Aronson, general sales manager for Truart Film Corporation, stopped off at Pittsburgh long enough to negotiate the Truart franchise with Harry Lande, of the Lande Film Company. The territory covered by the franchise is Western Pennsylvania and West Virginia and includes the following productions already completed as well as those forthcoming under the Truart banner: "Women Men Marry," an Edward Dillon production; "The Empty Cradle," with Mary Alden and Harry T. Morey, the Elaine Hammerstein productions, commencing with "Broadway Gold," and "The Drums of Jeopardy," by Harold MacGrath.

Mr. Aronson also closed for the territory of Ohio and Kentucky with Mr. Lande and the Lande Film Distributing Company, which has offices in Cleveland and Cincinnati.

Issue Photoplay Edition of "Destroying Angel"

Almost simultaneously with the release of "The Destroying Angel," Leah Baird's latest production, which is the current Associated Exhibitors offering, A. L. Burt Company of New York, publisher of Louis Joseph Vance's famous novel from which the picture was adapted, has issued a handsome Photoplay Edition of the work.

The book is illustrated with full page photographs taken from production stills of the feature.

The adaptation of the story for screen use was made by Miss Baird herself.

"To those who have read the book the scenes of the film will be familiar," said the Providence News, "and to those who have never had the opportunity to read this clever work from Mr. Vance's pen the story will

Hart's "Wild Bill Hickok" Is Under Way

Production work on William S. Hart in "Wild Bill Hickok," the famous Western star's initial production since his retirement, has been definitely scheduled to start August 20. Hart will produce this and all subsequent Paramount Pictures at the Lasky studio, where he will maintain his own production unit.

ANNOUNCING—

Brooks COSTUME RENTAL CO.

1437 Broadway, New York

entering the rental field with the **worlds' most beautiful collection of costumes** covering every period and character.

The **entire wardrobe** of the **Charles Frohman** Estate forms the nucleus of our investure. There are approximately 11,000 costumes, including wigs, used in the 184 renowned Frohman productions, the original cost of which was over $1,250,000.00.

Brooks-Mahieu Costume Co. and the **Brooks Uniform Company,** our associated organizations, are furnishing us daily additional costumes of the same high quality with which they have always been identified.

In instances where our wardrobe does not contain the particular costumes required, **we will make** these costumes, furnishing them on a rental basis. Our unparalleled manufacturing facilities guarantee a service superior to that obtainable elsewhere.

Importations of **foreign costumes,** armor, accessories and fabrics are shortly to clear the customs, their purchase having been arranged for by our buyer, who is in Europe for the express purpose of buying genuine English, French, German and Spanish merchandise.

An **invitation to visit our showrooms** is extended to all interested at any time in costumes for hire. If you cannot come in personally, send us a list of costumes required and we will submit a rental proposal.

Your Stars Should Be Dressed By Our Brooks-Mahieu Co.

Furnishing gowns and costumes of unusual and exclusive designs our made-to-order department has recently entered the movie field too. We are the **leading makers of stage attire,** costuming either in whole or part almost without exception every Broadway production. See our name in the theatre programmes!

Hope Hampton's "Lawful Larceny" wardrobe was made by us. The N. Y. Tribune said: "Miss Hampton's gowns are the smartest ever shown on the screen."

There never was a classier Japanese Naval Captain than **Sessue Hayakawa** in the outfit we just finished for his production of "The Battle," nor has a better attired British Officer ever commanded Indian troops than **Harry Morey,** who was sent to us by Distinctive Pictures for their "Green Goddess" picture.

Corrine Griffith when ordering her "Black Oxen" gowns said: "Your designs are the most unusual and fascinating I have ever seen."

Our **designers will originate exclusive models** for your stars and submit colored sketches covering entire requirements. When next in New York be sure your stars visit our establishment so as to leave their measurements with us. It is easy then to order by mail at any time.

Remember! For Rental Costumes, BROOKS For Your Stars' Wardrobe, BROOKS-MAHIEU

Telephone 5580 Pennsylvania *Warehouse 260 West 41st Street*

Continuity Prepared for "Women Who Wait"

BERNARD McCONVILLE has prepared the scenario for "Women Who Wait," the screen adaptation of "Cape Cod Folks," which is to be a Reginald Barker production to be presented by Louis B. Mayer and distributed by Metro.

After completing "Women who Wait," Mr. Barker will begin the filming of "The Trail of Ninety-Eight," the Robert W. Service epic of the North country.

Truart Reports Sales on Independent Market

Alexander S. Aronson, general manager of sales for Truart Film Corporation, has closed a contract with Skouras Brothers, operating the St. Louis Film exchange, St. Louis, Mo., for the franchise of the entire series of five Elaine Hammerstein productions for the territory of Southern Illinois and Eastern Missouri.

The first of the series is "Broadway Gold," which is to be followed by "Drums of Jeopardy," now in production, from Harold McGrath's Saturday Evening Post story and novel.

"The Prairie Mystery," "The "Western Musketeer" and "Riders of the Range" were disposed of by Truart to Specialty Film Company. Dallas, Texas, for the territory comprising North and South Carolina, Georgia, Florida, Alabama and Tennessee.

Jacqueline Logan Again Popularity Winner

Jacqueline Logan, the popular Paramount star, was declared winner the other day in a popularity contest held by George J. Wehner, a New York exhibitor with a string of twelve theatres.

Mr. Wehner decided to obtain attractions that were really what his patrons wanted. He therefore held a popularity contest in all of his theatres. The outcome showed that Jacqueline Logan, was the best liked by the patrons of the Wehner theatres.

"Banks of Wabash" as Fund Raiser

Production Is Offered for Memorial Aid to Famous Indiana Composer

COMMODORE J. STUART BLACKTON, in a letter to Governor Warren T. McCray, of Indiana, has placed at the disposal of the Paul Dresser Memorial Association, Inc., of Terre Haute, of which the governor is an ex-official member of the executive committee, his coming Blackton production "On The Banks of The Wabash" to be used at a benefit performance to raise funds to carry on the work of erecting a fitting memorial to the beloved Indiana composer.

The Blackton Production, which was inspired by Paul Dresser's famous song, will be released by Vitagraph and is one of the twenty-six specials which Albert E. Smith, president, announced for the 1923-24 season. The story is laid in a little town along the banks of the Wabash River, in the very neighborhood where Dresser lived in his boyhood. It is said to be a gripping heart interest story with a tremendous climax.

In his letter to Governor McCray, Mr. Blackton recalled that he himself was one of Dresser's friends when the song writer lived in New York City, and that he had approached the translating of Dresser's sentiment to the screen with reverence because of his affection for the Indiana writer.

The Paul Dresser Memorial Association, Inc., has its headquarters in Terre Haute and Mique O'Brien, once a dramatic writer in New York, now the dramatic editor of the Tribune in that city, is the secretary of the executive committee. Mr. Blackton tendered the use of "On The Banks of The Wabash" directly to Secretary O'Brien as well as to Governor McCray.

Mary Carr, James Morrison, Burr McIntosh, Lumsden Hare, Mary MacLaren, Madge Evans, George Neville, Harry and Dick Lee, Ed Roseman, Marcia Harris and Charles Stuart Blackton are among the leading players.

It is likely that the benefit performance for the fund to erect the memorial will be given in Indianapolis and that Governor McCray and his staff will attend.

Two Fox Premieres Due in New York

"If Winter Comes" and "Silent Command" Scheduled For September 2 and 3

TWO thousand members of New York's army of social and professional celebrities have been extended invitations to the New York openings of the first two William Fox special productions to reach Broadway this season.

"The Silent Command," a J. Gordon Edwards production written by Rufus King and produced in Washington, New York and at the Panama Canal, will enjoy its world premiere at the Central theatre, Sunday evening, September 2nd.

"If Winter Comes," a screen version of A. S. M. Hutchinson's famous novel, directed by Harry Millarde, will have its first exhibition in the East, at the Times Square theatre, on Monday evening, September 3rd.

Both pictures are listed on the array of twenty-five special features which Fox Film Corporation recently announced in an unprecedented 72-page inset in national trade publications. The engagements are for indefinite periods and it is expected will be from three to six months.

"If Winter Comes," which took one year in the making both in England and the United States, has been running since July 15th at the Columbia theatre, San Francisco, and playing to capacity houses at each performance. The western seaport's newspapers were unanimous in their unstinted acclamation of the Fox photoplay and several went as far as defining "If Winter Comes" as the greatest film of the decade.

Many of the screen's most popular stars will be numbered in the large audience that is expected to attend both openings.

While no personal appearances are scheduled the majority of the members of both casts will be present, according to the Fox announcement.

OFFERS FOR LANDS, BUILDINGS

and equipment of our 1 and 2 plants at Bridgeport, Conn., are solicited from principals only. Inspection invited. Property includes about 23 acres, 60 buildings and 2760 feet of water front. Ready for structural steel fabrication, automobile or machinery manufacture. Useful for steamship docks and warehouses or seaboard oil tank station. Adaptable to movie studio, pleasure park or subdivision for homes on navigable water front.

C. E. ADAMS, Treasurer
The Lake Torpedo Boat Company
Bridgeport, Conn.

Ena Gregory Plays Queen in Spanish Film

Ena Gregory, young film actress, has completed her work in Emmett Flynn's "In the Palace of the King," the period spectacle Flynn is directing for the Goldwyn studios. Miss Gregory played the Queen of Spain. She was declared to have been the exact type needed for the part, as described by F. Marion Crawford, author of the book.

Miss Gregory played opposite Sam de Grasse, as the tyrannical King Philip II. Blanche Sweet and Edmund Lowe appear in the leading roles.

Jeanne de Balzac Easy Hollywood Winner

IN Hollywood less than a month, Jeanne de Balzac, a great-grand-niece of Honore de Balzac, famous French author, already has played parts in two pictures. She is appearing as a Castilian countess in Emmett Flynn's Spanish spectacle, "In the Palace of the King." She also had a role in George D. Baker's production of "The Magic Skin," taken from the fantastic story by de Balzac, her great-grand-uncle.

Gold Seekers' Perils in "Pioneer Trails"

The perils of the gold seekers of '49 is vividly depicted in one of the most thrilling and sensational scenes in "Pioneer Trails," the next David Smith production on the Vitagraph list of twenty-six specials for 1923-24 recently announced by Albert E. Smith, president.

The long train of landships of the prairie carrying three hundred men, women and children is attacked by Indians. The location used for this thrilling fight is one of the most beautiful western scenes ever shot by a motion picture camera.

David Smith staged this tremendous action from a historic episode in which an entire wagon train was annihilated. More than a thousand persons were carried by truck from Hollywood to the location, two hundred miles from the studio.

Accessories Ready For "Yesterday's Wife"

All accessories have been completed on "Yesterday's Wife," first of the series of Columbia pictures which C. B. C. Film Sales Corporation is distributing, and are all ready, simultaneous with the release of the feature promised.

The campaign book is off the press this week. It is replete with advertising, publicity and exploitation ideas, which have been worked up in accordance with ideas submitted first hand by franchise holders and exhibitors.

C. B. C. is also issuing to franchise holders a beautiful leather album with the name "Yesterday's Wife" embossed in gold, in which is mounted a complete set of production stills of the picture, and "straight photographs" of the players.

Cruze Cutting and Editing "Ruggles of Red Gap"

"Ruggles of Red Gap" is now undergoing cutting and editing at the hands of James Cruze, who produced it for Paramount with Edward Horton, Ernest Torrence, Lois Wilson, Fritzi Ridgway, Charles Ogle and Louise Dresser heading the cast. Walter Woods and Anthony Coldeway adapted Harry Leon Wilson's story to the screen.

Daniel Carson Goodman presents

Sets a new high-water mark in the independent field!



Written and Produced by
DANIEL CARSON GOODMAN

YOUTH—daring, alluring, red-blooded youth—at the age when Folly is the mistress of Reason, rollicks through this latest Equity special and gives to it the strongest audience appeal possible to inject into the picture.

College boys and girls, cabaret performers—every mother's and father's child—living, loving, laughing as they do today, in a strong story, elaborately produced, which will pull every member of both older and younger generation to every theatre.

WITH a cast seldom equalled in Independent productions, including MILDRED HARRIS, TYRONE POWER, MARY CARR, CHARLES EMMETT MACK (Courtesy of D. W. Griffith) CLARA BOW, JOE KING and others. The personal drawing power of these stars alone spells exceptional box-office receipts.

If you combed the country for a title you couldn't find a stronger one than "Daring Years." It suggests mystery, romance, adventure—all the elements that pull patrons into theatres.

WRITE OR WIRE TO-DAY FOR TERMS AND TERRITORY.

EQUITY PICTURES CORPORATION

723 Seventh Ave. New York City



Mary Eaton of the Paramount Forces

Griffith And Chaplin Win British Fan Votes

D. W. Griffith and Charles Chaplin are the favorites of the British film-going public, according to cable reports of a popularity contest completed recently by the Sunday Pictorial, London.

"Way Down East" was declared the most popular picture by the voting which was carried on throughout the British Isles. "Orphans of the Storm" was named the second most popular, while the film-goers selected Charles Chaplin's "The Kid" as the third.

"Orphans of the Storm" has received the highest honors ever given to a motion picture, having been declared the best picture of last year through a vote of the motion picture throughout the country.

The voting in the British Isles contest included every important American picture which has been shown in this country prior to March, it is said.

Lee-Bradford Close Deal In Pittsburgh

Frank Whittle, special representative of Lee-Bradford Corporation, left a few days ago for a trip through the West. While in Pittsburgh, Mr. Whittle closed with the Merit Film Co. for their territory on "Shattered Reputations," "Partners of the Sunset" and "The Image Maker." He is leaving Pittsburgh for Cleveland and a trip through the Middle West.

"Green Goddess" Acclaimed in N. Y.

Distinctive Is Conducting Extensive Campaign for Showing in New York

BILLBOARDS, a heavy schedule of daily newspaper advertising, one sheet posters in elevated and subway stations, car cards throughout the metropolitan district, window displays and a sniping campaign covering the principal boroughs—that's the way in which Distinctive Pictures Corporation is putting across "The Green Goddess," its feature starring George Arliss now running at the Sam H. Harris theatre in New York City.

The twenty-four sheet stands for "The Green Goddess" are generally acknowledged among the most artistic and powerfully attractive sheets ever created for the exploitation of a motion picture. The design is by Eugene Savage, noted here and abroad for his poster printings and illustrations.

One-sheet posters—one set pictorial and one set with New York newspaper comment—are distributed throughout the subway and elevated lines of Manhattan, the Bronx and Brooklyn, and in the Hudson Tubes and New Haven railroad. Car cards are on every line in Manhattan, the Bronx, Staten Island, Long Island, the Long Island railroad and the West Shore railroad.

Two of the most effective window displays were obtained from Aeolian Hall which has placed in its 42nd street window a six-foot colored enlargement of a scene from "The Green Goddess" with a panel on either side, one advertising the Vocalion records used in the scene and the other announcing the fact that "The Green Goddess" is now playing at the Sam H. Harris theatre. This is the first step in a national tie-up between the Vocalion company and "The Green Goddess" which will be available for all exhibitors.

William Fox Cables Thanks Abroad

Forwards Appreciation of Many Courtesies Extended For "If Winter Comes"

BECAUSE of the invaluable assistance given the Harry Millarde company that went to England to screen the greater portion of the adaptation of Hutchinson's "If Winter Comes" by the persons mentioned below acknowledgments were cabled this week to the following:

Canon Bickersteth, of Canterbury Cathedral, for his courtesy in permitting scenes to be taken of "The Precincts" of the Cathedral, which have been used to show the dignified surroundings of the firm of Fortune, East & Sabre.

Mr. and Mrs. Edmund Davis, the present owners of Gilham Castle, for permitting the Castle to be used for many of the exterior scenes and for placing his offices and men at the disposal of Director Millarde.

Captain E. F. D. Strettell, Adjutant of "The Buffs," for assisting his chief in every possible way with the military scenes.

Chief of Police Carleton, of Canterbury, for helping to organize the crowds of spectators used in the military scenes, and for detailing an efficient police guard.

C. P. Wicken Marten, owner of Leeds Castle, for courtesies extended.

His Honor, James Robinson, Mayor of Aylesbury, for permitting the use of the old Court House in that city, as the Coroner's Court of the picture.

Chief of Police John E. Harrison, of St. Albans, for assisting to stage the mob scenes.

"If Winter Comes" will have its New York premiere at the Times Square theatre, Monday evening, September 3rd.

Bond Photoplay Corp. Buys New Features

"Marriage Morals," and "Don't Marry for Money" have been purchased for their Buffalo and Albany exchanges by the Bond Photoplay Corporation from L. Lawrence Weber and Bobby North.



Polly Archer, with "Chic" Sale in Associated Exhibitors Features.

Branham Sees Filming Of "Scaramouche"

One of the most interested spectators at the filming of the thrilling mob scenes for Rex Ingram's Metro production of "Scaramouche" recently was Charles S. Branham, Director of Theatres for the Famous Players Theatres of Canada, one of the largest theatre circuits in the world.

Although Mr. Branham has been connected with the exhibiting end of the industry for nearly fifteen years, his recent trip offered him his first opportunity of visiting a motion picture studio.

The "Scaramouche" scenes which Mr. Branham witnessed in the filming depicted the march of the revolutionary mob through the streets of Paris, the birth of "The Marseillaise" and the sacking of the homes of aristocrats by the bloodthirsty terrorists.

Crosland Progressing on "Three Weeks"

Alan Crosland is making rapid progress on the preliminary preparation for filming Elinor Glyn's "Three Weeks." Cedric Gibbons, Goldwyn art director, has designed some very impressionistic sets for this picture and also some very unusual gowns which will be worn by Aileen Pringle as the Queen. Miss Pringle and Conrad Nagel are the only members of the cast thus far finally decided upon.

LUDWIG G.B.ERB,
PRESIDENT



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Lillian R. Gale, late member of Motion Picture News Staff, whose character work has already created a sensation.

Oscar Shaw Shows Wallop in "Cain and Mabel"

Oscar Shaw, formerly leading man in "Good Morning, Dearie" and numerous other Broadway musical successes and now making his motion picture debut in "Cain and Mabel," an H. C. Witwer story, which E. Mason Hopper is directing for Cosmopolitan, carries more of a wallop than probably he himself ever realized. In the picture Shaw impersonates the hero of the story, a boxer. Prior to a championship bout in which he engages, Shaw is revealed in various scenes in his training quarters.

These scenes were filmed in Madison Square Garden and one of the sparring partners of Shaw engaged for the film was Jack Francis. The latter is a promising pugilist. During an interim between the making of scenes, Walter Futter, film editor at Cosmopolitan, got Francis aside and suggested that the latter "take" Shaw's hardest punch for an extra check.

The fighter agreed and when the filming of the scene was resumed invited Shaw to cut loose. The actor suited the action to the word, landed a hard right across to Francis' jaw, with the result that the professional dropped for a count.

Mabel Normand Approves "Extra Girl" Role

Since starting production on "The Extra Girl," the new Mack Sennett super-feature which will be distributed by Associated Exhibitors, Mabel Normand, the star, has maintained that it is one of the most interesting stories she has ever done. With F. Richard Jones, production manager of the company, who is again directing Miss Normand, she is bending every effort to make "The Extra Girl" the greatest photoplay of her career.

Miss Normand says: "I am truly in love with this part. It is a new character to me and vivid in the extreme. While at times it is most vivacious, it never strays far from the sympathetic. It is the part I most love to play, as it gives me opportunity to portray every emotion, and I am confident it is the type that will greatly appeal to the public."

Huge Campaign for "Scaramouche"

Floats Will Parade Principal Thoroughfares In All Leading Cities

"SCARAMOUCHE," Rex Ingram's gigantic production of Rafael Sabatini's famous novel, to be released by Metro, will have the benefit of one of the most far reaching and extensive advertising and exploitation campaigns ever put over on a picture.

For the past several weeks the Metro publicity forces have been hammering home the title, "Scaramouche," in every conceivable way. Because of this the name of this massive production is brought to the mind of all motion picture fans and a desire to see the production is created.

One of the latest tie-ups to be announced on "Scaramouche" is the big advertising campaign being arranged by Grossett and Dunlap, publishers of the photoplay edition of the book. The principal feature of this publicity will be a large float, a huge representation of the book with pages open. From out these pages will step players costumed as the principal characters in this story of the French Revolution. Messrs. Grossett and Dunlap will have one of these floats in every city of the country, parading up and down the main thoroughfares.

In addition to this float, which is certain to attract unusual attention there will be tie-ups with book and department stores where special displays of the novel with star photographs and scene stills will be prominently used.

The stage production of "Scaramouche," to be presented this season by Charles L. Wagner, will also be of decided value in bringing the title before the public.

So that exhibitors will be in a position to put over big local campaigns on "Scaramouche" the Metro exploitation department is preparing a vast amount of original and novel ideas. Novelties, stunts, tie-ups, special newspaper stories, contests, etc., will be included with expertly prepared publicity material, cuts, mats, advertisements, posters, hangers, lobby displays, slides, trailers and everything else that could possibly be used in connection with the exploitation of this elaborate production.

Victor Fisher Outlines New Policies

General Manager Tells Plans of Newly Organized Mammoth Pictures Corp.

ONE of the most important events of the new season in independent film circles was the formation of the new Mammoth Pictures Corporation, which will specialize in the distribution and sales of superlative box office attractions upon a carefully worked out and equitable franchise plan.

Victor B. Fisher who has for years been a prominent factor in the producing and distributing fields is vice-president and general manager of the new organization.

Simultaneously with the opening of the New York offices of the Mammoth Pictures Corporation, Mr. Fisher said, "The policy of the Mammoth Pictures Corporation is the result of an intensive investigation extending over several months, of the needs of the American exhibitor and exchangemen.

"We have found," continued Mr. Fisher, "that the countrywide demand is for pictures of high merit, produced upon a lavish scale and upon the principle of 'dollar on the screen for dollar spent in the studio.' The majority of buyers and exhibitors favored productions based upon a widely read novel or successful stage play.

"Our first production fulfills this demand in every particular. The initial offering of the Mammoth Pictures Corporation is a sumptuously mounted production based upon George Gibbs novel "Youth Triumphant" which for months ran as the featured serial in the Green Book Magazine. Since that time it has gone through five editions in book form.

"It is with this exclusive type of production that we enter the field.

"Our ample resources insure continuous operations and the past business history of the directing heads of the Mammoth organization is proof that a fair and square deal will be received by all who, in the near future will be associated with us in our activities."

The Mammoth Pictures Corporation will handle the entire output of the studios of the Fisher Productions on the Coast. This contract calls for seven super pictures in addition to the production already made based upon George Gibbs novel "Youth Triumphant." A definite title for this offering has not as yet been determined.

Baker Centennial Is Set for Goldwyn Lot

With an even hundred productions to his credit George D. Baker, dean of picture directors, is to be signally honored at a George D. Baker Centennial to be celebrated on the Goldwyn lot with the final cutting of Balzac's "The Magic Skin."

After many years on the stage as an actor, director, manager and star George D. Baker was drafted into motion picture work to direct John Bunny and Flora Finch for Vitagraph in the old one-reel days.

In checking over his record of picture making Baker discovered that "The Magic Skin" was his hundredth contribution to the silver sheet and commented on the fact to his associates. Members of his cast have decided to make the event a memorable one so when "The Magic Skin" is shorn of its final 12 inches of extra footage, a golden jubilee will take place on the Goldwyn lot at Culver City, California, with George D. Baker as guest of honor.



George D. Baker, Goldwyn Director, who recently directed his hundredth picture.

Mae Murray in Concert for L. A. Children

Mae Murray, who is appearing before the camera in her new Metro picture, "Fashion Row," recently gave a free afternoon concert in the Hollywood Bowl for 12,000 youngsters from Los Angeles.

Miss Murray not only took off time from her production to arrange and finance this concert, but she also had the children from every charitable institution in Los Angeles as her guests, providing transportation for them as well. Miss Murray insists that the ovation she received when she addressed the thousands of smiling youngsters more than repaid her for her efforts.

"Fashion Row," written by Sada Cowan and Howard Higgins, is a Robert Z. Leonard presentation through Metro, sponsored by Tiffany Productions, of which Mr. Leonard is director general and M. H. Hoffman general manager.





Pauline Garon, who is playing the leading role in the new C. B. C. feature, "Forgive and Forget."

Sada Cowan Joins Forces With Howard Higgin

Upon the completion of her original story, "Fashion Row," and the adaptation of it, which went into production last week at the Goldwyn studios Los Angeles, with Robert Z. Leonard directing and Mae Murray starring, it was announced that Sada Cowan had joined forces with Howard Higgin to collaborate on originals and scripts.

Miss Cowan is recognized as one of the ablest of screen writers. Five years ago she signed with Famous Players-Lasky, and has two score noted scripts to her credit. Her most recent Paramount productions, now being shown throughout the country are "Bluebeard's Eighth Wife," with Gloria Swanson, and "The Silent Partner," with Leatrice Joy. She recently titled "Brass" for Warner Brothers, and "Thundering Dawn" for Harrt Garson.

Howard Higgin has for the past seven years been art director for, and co-director with, Cecil B. DeMille.

F. B. O. Increases Season's Output

Additional Features Added to Schedule Will Bring Total to Over Fifty

HARDLY one year and a half old, the Film Booking Offices announces this week that they will release over fifty feature length pictures for the coming season of 1923-24 instead of thirty productions as originally announced following their sales meeting last month. In addition to the enlargement of their product they are also augmenting their sales facilities to handle the additional output.

The increase of F. B. O. distribution plans follows on the heels of an announcement made by the Carl Anderson Pictures Corporation that the distribution of their product will be handled by the Film Booking Offices. This company will release eighteen productions for the coming season. In addition to this the F. B. O. have taken on the distribution of some seven or eight independently made pictures which they have added to the thirty productions they will produce over the season. These thirty will be made by the F. B. O. at the P. A. studios in Los Angeles and do not include a list of some 30 two-reel subjects.

In addition to the output of the Anderson Company and the pictures made at the F. B. O. studios there will also be handled several additional independent productions which are to include four pictures made annually by Richard Thomas. His first picture is entitled "The Silent Accuser" which is already in the organization and which it is planned to give an early release.

Plans are in preparation to enlarge all departments of the Film Booking Offices to facilitate the handling of the increased product. The publicity and home office distributing departments will be enlarged both in floor space and in employees.

The expansion of the sales and distributing force scattered over the F. B. O. exchanges throughout the country will begin immediately on the return of J. I. Schnitzer, vice-president and general manager of the Film Booking Offices. He has been on a month's inspection of the studios. During his stay in California plans were made to handle the increased production of the studios..

The enlargement of the sales department will be under the direct supervision of H. M. Berman, general manager of exchanges, who plans to increase the sales efficiency over fifty per cent over its present standard.

In the way of publicity the company plans to have an exploitation expert in each and every exchange who will be under the direction of Nat. G. Rothstein in the home office.

Release Date Set for "Going Up"

Expert Testimony Commends Excellence of Associated Exhibitors Feature

"GOING UP," first of Douglas MacLean's independent productions for Associated Exhibitors, has been set for release September 30, according to an announcement made this week by J. S. Woody, general manager of Associated.

Direct word-of-mouth and over-the-signature testimony to the excellence of the production keeps pouring in on Mr. MacLean and his staff, as it has been doing ever since the showing which was given at the Writers' Club, in Hollywood, a few weeks ago.

"I think you have flown so high in 'Going Up' that no one can ever reach you," Josephine Quirk of the Lasky scenario department wired to the star.

"If all pictures were like this Will H. Hays and I both would be out of jobs," declared Thomas H. Patton, former postmaster of New York City and now Pacific Coast representative of the "Judge Landis of the movies."

"I haven't laughed so much in years," chuckled Mrs. Leslie Carter, world celebrated dramatic artiste.

"We haven't laughed so much since the first time we saw Weber & Fields," Charles A. Brabin and Theda Bara exclaimed in unison.

"It's the best picture ever produced at the Writers' Club," declared Waldemar Young, the president of that well known organization.

Others who expressed identical or similar sentiments were Daniel Frohman, Madge Bellamy, Hope Loring, Helen Rowland, May Allison, John B. Ritchie and Clara Beranger, scenario editors; Tom McNamara, the cartoonist; Louis D. Leighton, and Zoe Beckley of the New York Mail.

Arthur S. Kane, president of Associated Exhibitors, was further thrilled a few days ago by the receipt of the following telegram from Stanley Chambers, of the Miller theatre, Wichita, Kan.

"Just had the extreme pleasure of screening Douglas MacLean's first independent release, 'Going Up.' Congratulations to you and your organization on securing this picture."

MUSICAL DIRECTOR

for past five years connected in above capacity with first-class motion picture theatre desires change. Would like to hear of opening for similar position. Unlimited references from present employer as to ability and character.

MOTION PICTURE NEWS

Box 90 729—7th Avenue, N. Y. City



Finis Fox, author, director and producer of "The Man Between," current offering of Associated Exhibitors.

Two Discoveries for "His Children's Children

There are many ways of breaking into motion pictures but the surest way is by being "discovered." In Sam Wood's latest picture, "His Children's Children," now in production at the Paramount Long Island studio, there are two recent discoveries—Dorothy Mackail and Mary Eaton. And both, strange to say, come from the New Amsterdam theatre where Mr. Ziegfeld glorifies the American girl in his productions.

Miss Mackaill, who came from England three years ago, was seen on the New Amsterdam roof in the "Midnight Frolic" by Marshall Neilan and given her first picture work in his "Bits of Life." In the short space of two years she has played in "A Woman's Woman," "The Isle of Doubt," "The Inner Man," "Mighty Lak a Rose," "The Fighting Blade," with Richard Barthelmess, and "His Children's Children."

Mary Eaton, star of the Follies for three years, was discovered by Sam Wood, who searched the New York theatres for a girl to play the role of Mercedes in "His Children's Children." Naturally Mr. Wood included the "Follies" in his search and Miss Eaton was induced to forsake the stage, at least temporarily, for the screen.

Niblo Enthuses Over Ray's Latest Production

Arthur S. Kane, president of Associated Exhibitors, which is to distribute Charles Ray's super-production, "The Courtship of Myles Standish," received from Los Angeles this week a telegram which caused him to indulge in considerable jubilation. It came from Fred Niblo, and reads as follows:

"Have just seen private preview of 'The Courtship of Myles Standish.' I cannot find words to express the thrilling impression it made on me. In story, production, acting, direction, it surpasses anything in recent years, and I predict a sensational success. It has popular box office appeal for all classes, wonderful exploitation possibilities and a historical value worthy to be recognized by the United States government as patriotic propaganda."

Shooting Night Scenes Thrills Brooklyn

RESIDENTS of Flatbush, Brooklyn, were startled one night last week by flares of yellow white light which illuminated the heavens between Prospect Park and Coney Island. This was occasioned by lights used at Vitagraph studios in night storm scenes in the coming Blackton production, "On the Banks of The Wabash."

A village street had been built on the old Vitagraph comedy lot and scores of extras were drenched and soaked in the manufactured rainstorm. James Morrison, Mary Carr, Burr McIntosh, Madge Evans and George Neville took part in the scenes.

Doris Kenyon to Start "Restless Wives"

Doris Kenyon, who is about to begin the production of "Restless Wives" for C. C. Burr at the Glendale studio, has appeared in three previous pictures made at his studio. It is a coincidence, that like her present Burr series, all these pictures were produced for the Independent market.

In "You Are Guilty," produced by Edgar Lewis for presentation by Mr. Burr, Miss Kenyon co-starred with James Kirkwood.

When B. F. Zeidman recently rented the Glendale studio for the production of "Bright Lights of Broadway," Mr. Burr loaned Miss Kenyon's services for a featured role in this Gerald C. Duffy story.

Miss Kenyon's first appearance before the camera at the Glendale studio was as the feminine lead in C. C. Burr's melocomedy "Sure-Fire-Flint."

In "Restless Wives," her fourth picture at the Burr Glendale studio, Miss Kenyon is said to have a vehicle particularly fitted to her talents. Izola Forrester wrote this modern-day drama and Mann Page supplied the continuity.

Charnas Buys Product of C. B. C. for Season

Another big blanket purchase of the C. B. C. Film Sales Corporation product for the season was completed this week when Harry Charnas of Cleveland, purchased for his organization, The Standard Film Service Corporation, with exchanges in Cleveland, Detroit and Pittsburgh, the C. B. C. series of four Columbia Pictures, the series of three new features, and the single reel novelty release "Screen Snapshots," which C. B. C. is State Righting this year.

The contract, which was closed personally by Joe Brandt, President of C. B. C., who made a special trip to Cleveland for the purpose, gives Standard therefore, seven features and a short release for the Ohio, Kentucky, Michigan, Western Pennsylvania, and West Virginia territory the features including "Yesterday's Wife," "The Marriage Market," "Discontented Husbands," "Traffic In Hearts," "Forgive and Forget," "Pal O' Mine" and "Innocence."

Metro Premier Features Announced

Milton Hoffman Completes List with Purchase of "Woman's Intuition"

AFTER months spent in a search for material that would measure up to the exacting requirements of the series of Metro Premier Features, Milton E. Hoffman, production manager, has completed his work. He has just announced the purchase of "Woman's Intuition," an original story by Sada Cowan and Howard Higgins, which completes the list for the coming season.

Mr. Hoffman took particular pains in his selection of stories. Those chosen are the work of the foremost writers of the day.

Fortunately Mr. Hoffman was not compelled to have any certain star or director in mind when selecting stories. He bought his stories and then obtained the players most fitted to create the various roles, placing the production in charge of a director noted for his ability to produce just the sort of story necessary.

The other Premier Features as announced by Mr. Hoffman include, "The Eagle's Feather," by Katherine Newlin Burt; "Held to Answer," by Peter Clark MacFarlane; "The Living Past," by William J. Locke; "Desire," by John B. Clymer and Henry R. Symonds; "The Book of Fate," and "Borrowed Plumage," by Natalie de Palmer. Production has been completed on two of these Premier Features, while the others are in the course of production or having scenario prepared. All will be completed several months in advance of release dates.

Mr. Hoffman selected James Kirkwood, Lester Cuneo, Mary Alden, Elinor Fair, George Siegmann, Crauford Kent and William Orlamond as the principal players in "The Eagle's Feather."

In "Held to Answer," Mr. Hoffman believes Metro has an unusually strong drama. House Peters, Evelyn Brent, James Morrison, John Sainpolis and Bull Montana are numbered among the prominent players in the cast. The story, by Peter Clark MacFarlane, was directed by Harold Shaw.

"The Living Past," is an adaptation of one of the greatest novels ever written by William J. Locke. Production details are now being arranged.

For "Desire" Mr. Hoffman announces a cast including John Bowers, Marguerite De La Motte, David Butler, Estelle Taylor, Walter Long, Edward Connelly and Ralph Lewis. The original story by John B. Clymer and Henry R. Symonds was directed by Rowland V. Lee.

Mr. Hoffman is now completing the selection of the cast and the arranging of other details for the filming of "The Book of Fate."

"Borrowed Plumage" was written by Natalie de Palmer. This Premier Feature will also boast an all-star cast.

"Woman's Intuition," the story just purchased by Mr. Hoffman to complete the series of Metro Premier Features, will soon be in production. Miss Cowan and Mr. Higgins, the co-authors, were also responsible for Mae Murray's forthcoming Metro production, "Fashion Row."

Mr. Hoffman's announcement contains the news that "Desire," "The Eagle's Feather" and "Held to Answer" have already been completed.

Warm Tribute for "Green Goddess"

New York Reviewers Are Unanimous in Commendation of Arliss Feature

ONE of the most unanimous press tributes ever given a motion picture production was accorded "The Green Goddess" with George Arliss in the leading role, which Distinctive Pictures Corporation opened for a run at the Sam H. Harris theatre, New York, August 14.

Here is what the papers said:

New York American—"Thrills, beauty, drama and tense appeal predominate in 'The Green Goddess'; it is vital, gripping play. . . . The entire production is a screen triumph."

New York Times—"It is not only beautifully staged, but the acting is excellent and the direction faultless. . . . All players in the cast, and this includes even those who served as extras, have done their bits to make this the best photoplay of its kind ever produced. . . . Here is a photoplay that shows the dawn of a new era in the motion picture world."

New York Tribune—"'The Green Goddess' on the screen is much more effective than ever it was on the stage. . . . We are ready to call 'The Green Goddess' the perfect picture if you like thrilling melodrama."

New York Evening Mail—"A melodrama done in the best style. In its film form 'The Green Goddess' deserves all the success it had while on the stage."

New York Evening Journal—"An epic of photoplays. Every moment was tense. The audience seemed held by some mystic spell from beginning to end of the picture."

New York Evening World—"An evening full of entertainment."

New York Evening Telegram—"Another Arliss screen triumph."

Daily News—"The fascinating splendor, the thrilling mystery holds its audience in a grip of iron."

New York Herald—"One glorious moment in 'The Green Goddess' is calculated to pull the audience out of its seats."

New York World—"George Arliss may be easily ranked among the first ten in motion picture pantomime."

New York Morning Telegraph—"The production is a highly artistic one and the cast is so excellent that the familiar play has become one of the most thoroughly worthwhile pictures that has been given to us this year."

Export, Import Close Sales on Product

LOUIS AUERBACH of the Export & Import Film Company, Inc., announces two important sales on "The Jungle Goddess," the fifteen episode wild animal serial produced by Col Selig, and "The Curse of Drink," a feature production with Harry T. Morey and an all-star cast.

The Standard Film Company, Weiland Brothers, of Pittsburgh purchased the Western Pennsylvania and West Virginia rights to these films. Julius Singer, special sales representative for Export & Import, negotiated the deal.

Vignola Passes Half Way Mark with "Yolanda"

Robert G. Vignola who is directing "Yolanda" with Marion Davies in the title role for Cosmopolitan announced this week that the picture has passed the half-way mark towards completion. "Yolanda" is planned to be a big special production and probably the biggest that Mr. Vignola has yet made not excepting even "When Knighthood Was In Flower."

At the present time Mr. Vignola is engaged in making interior scenes which because of their size and the large number of people in them require the use of two studios, the Jackson and the Pathe plants. While most of the exterior scenes have already been taken there still remain a large number to be "shot" and these will be done at Laddin's Rock Farm, near Stamford, Conn., as soon as Mr. Vignola has finished with the sets he is now using in the New York studios. If the present schedule of work is kept up Mr. Vignola expects to have finished actual "shooting" by October 1.



Ruth Clifford & Flynn in Jones Support

RUTH CLIFFORD and Maurice Flynn, two well-known screen celebrities, once stars in their own right, play the leading roles in support of Charles Jones, the Fox star, who is featured in "Hell's Hole," special for September release.

McIntosh Tells Fans of Radio About Wabash

Burr McIntosh, who plays Cap Hammond in "On the Banks of the Wabash," the J. Stuart Blackton production which will be released by Vitagraph, talks to radio fans every Monday night from the W E A F broadcasting station. He told his listeners the other night of the origin of Wabash, the name which became famous through Paul Dresser's song classic.

Burr also told his radio friends that Hoosier, the nickname for natives of Indiana, came from a custom in the pioneer days of visitors crying at the open door: "Who's yere," when they called. McIntosh plays the captain of an old steamboat in the little town of Cranberry Corners on the Wabash River in Mr. Blackton's picture.

Southern Campaign For Burr Specials

The Enterprise Distributing Corporation of Atlanta, Georgia, controlling the Southern States and Middle Western franchise rights on the C. C. Burr specials "Secrets of Paris," "The Last Hour," "You Are Guilty" and "Luck," is placing an intensive direct-to-the-exhibitor campaign back of these screen successes. This drive is an addition to liberal advertising in the trade and newspapers in their territory.

William K. Jenkins, president of Enterprise, showed his great faith in the entertainment value of the Burr product when he bought four features from this producer to include in the "Enterprise Big 6."

Trucks Will Speed Work Of Grand-Asher

To facilitate the quicker production of Grand-Asher comedies, Mr. Ben Verschleiser, general manager of the Grand Studios in Hollywood, OK'd the purchase of three Mack trucks equipped with special bodies to carry sets, special lights, etc. This will make it easier for the three Grand-Asher comedy units headed by Sid Smith, Monty Bankes and Joe Rock, to make their remaining productions.

Zierler Booklet Lists Burr Specials

The four Independent specials which C. C. Burr will produce for the season of 1923-24 are each given a full-page display in the handsome booklet just issued by Samuel Zierler, President of the Commonwealth Film Corporation, of New York City. Mr. Zierler contracted with Mr. Burr for these specials in advance of production.

The forthcoming Burr pictures are "Restless Wives," Izola Forrester's dramatic story; "Youth to Sell," another story from the virile pen of Miss Forrester; "The Average Woman," Dorothy De Jager's Saturday Evening Post story; and "Lend Me Your Husband," Marguerite Gove's original drama written especially for the screen.

Other Burr pictures listed in full-page display are "You Are Guilty," co-starring Doris Kenyon and James Kirkwood; "The Last Hour," co-starring Milton Sills and Carmel Myers; and the melo-comedy "Luck" with a brilliant Burr cast.

Warners Start Preparing For "Daddies"

Following the arrival of Mae Marsh at the Warner Brothers' Studio, Jack Warner and H. M. Warner immediately set their studio staff to work preparing room on the large stages for the forthcoming production of the successful Belasco stage play, "Daddies," in which Miss Marsh will star.

Sets are now being constructed and a cast of players rapidly assembled to hasten the filming date of the forthcoming production. Among the screen personalities who have already been signed for "Daddies" are Monte Blue, Harry Myers and Claude Gillingwater. William Seiter will handle the megaphone.

Seeks Location for "Call of the Canyon"

Victor Fleming, director of Paramount pictures, has left Hollywood for Flagstaff, Ariz., where he will begin a search for a location for the filming of "The Call of the Canyon," an adaptation of Zane Grey's latest novel.

To find a canyon in Arizona which will be fully as startling as the one described by Mr. Grey is now Mr. Fleming's task.

Production of the interiors in "The Call of the Canyon" began at the Lasky studio in Hollywood this week. Present plans call for publication of Mr. Grey's novel simultaneously with the release of the picture.

Dorothy Mackaill to Be Real American

DOROTHY MACKAILL, who has risen rapidly in the film world in the last two years, is spending her time lately getting naturalized when she isn't working in front of the camera for Sam Wood in his Paramount picture, "His Children's Children."

Miss Mackaill has taken out her first papers and plans to become an American citizen just as fast as she can. She was born in Hull, England, and received her dramatic schooling in Thorne Academy, London. She came to the United States three years ago.

Young Doug Starts Career in Turkish Empire

Douglas Fairbanks, Jr., to all intents and purposes has spent his first two weeks as a screen star in the heart of the Turkih Empire. Under the direction of Joseph Henabery, the youthful star has been busily engaged in the Turkish episodes of "Stephen Steps Out," his first venture as a star of Paramount Pictures. The story was adapted by Edfrid Bingham from the Richard Harding Davis story "The Grand Cross of the Crescent."

Theodore Roberts is featured with the boy star with Noah Beery, Harry Myers and Frank Currier heading the supporting company. G. N. Baker, noted authority on Turkish matters, is in charge of the technical problems of that part of the story which occurs in Turkey.

Near East Relief Official Endorses "Nanook"

Pathe quotes the following letter received from Margaret Case, Department of Motion Pictures of the Near East Relief Society:

"I wish to express appreciation of your great kindness in arranging for us to see 'Nanook of the North.' It is a tremendous picture—surely the best of its kind ever taken. Please call upon me if you ever wish any information about the Near East."

Portrait Cameraman Signs With Grand-Asher

Junius D. Estep, one of the best known portrait photographers on the Pacific Coast, has been engaged as publicity cameraman for Grand-Asher productions, under the supervision of Adam Hull Shirk, director of publicity at the Grand-Asher studios.

William Farnum in New Drama of Old West

"The Gun Fighter," William Farnum's initial new Fox-Year production to be released September 2nd, depicts the popular star in the type of role which gained him his present-day ascendancy in Western dramas.

This production is claimed to be timely in view of the cry being raised by exhibitors everywhere for the style of product much in vogue during the industry's infancy.

Made under the direction of Lynn Reynolds, the production is the brain-child of John Frederick, noted in the literary sphere for his remarkable tales of the old West.

Of interest to exhibitors is the press and exploitation book which has been prepared on the picture. Exhibitors will find herein the many-sided and novel exploitation angles offered by "The Gun Fighter."

Making Modern Scenes for "Ten Commandments"

Present work on the modern story of Cecil B. DeMille's new Paramount picture, "The Ten Commandments," is in strong contrast to scenes taken two months ago during the making of the Biblical prologue.

Where the drama of the Biblical prologue concerned itself with tremendous crowds and great spectacles, the scenes now being photographed are extremely simple, including but four principal characters. The mass movement of the Biblical prologue has been replaced by the intense concentration of the dramatic incidents concerned with the tale of very modern people

Agnes Ayres, Charles Ogle and Roscoe Karns are recent additions to the cast of this picture, which was written for the screen by Jeanie Macpherson.

La Cava Will Direct Sale in Burr Features

Gregory La Cava was engaged by C. C. Burr to direct Charles "Chic" Sale in his first feature for distribution through Associated Exhibitors because of his excellent work on the Burr series of All-Star comedies, featuring Charlie Murray. La Cava has a keen sense of comedy, as well as dramatic values and is well equipped to make this Sale feature a comedy-drama of real entertainment.

The director gained his schooling in developing comedy plots, gags and effects in the cartoon field. He is one of the best known cartoonists in the country. For many years he was associated with the Hearst papers and also the New York World, New York Herald, the American Press Association and other publishing organizations.

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N. Y. Educator Commends Ray Production

Nearly 200 delegates from the annual convention of the National Education Association passed through Los Angeles on their way home from San Francisco and were extended the courtesies of some of the motion picture studios.

One of the forthcoming productions in which the delegates took an especially keen interest was Charles Ray's ten reel picturization of Longfellow's poem, "The Courtship of Myles Standish."

After witnessing the preview, Ernest L. Crandall, director of visual instruction, New York City, sent the following letter to the producer:

"Permit me to acknowledge with sincere thanks your courtesy in giving me the opportunity to preview your forthcoming picture, "The Courtship of Myles Standish," and to investigate the conditions under which it was made.

"This is a most commendable undertaking. It is just this type of plays that will be welcomed by the better class of patrons—plays that have both a literary and an historical value, yet so constructed as to be full of dramatic interest."

Dwan Completes "Zaza" For Paramount

"Zaza," Allan Dwan's picture version of the famous French play which brought Mrs. Leslie Carter fame on the American stage and afforded Geraldine Farrar one of her best characters in opera, has been completed at the Paramount Long Island studio.

Gloria Swanson is the "Zaza" in this newest screen play, which was adapted by Albert Shelby LeVino, and her work in it is said to far surpass anything she has done before.

H. B. Warner plays the leading male role of Bernard Dufrene; Ferdinand Gottschalk is Duke DeBrissac; Lucille La Verne has the part of Aunt Rosa; Mary Thurman will be seen as Florianne, and other members of the cast include Riley Hatch, Roger Lytton, Ivan Linow and Yvonne Hughes.

"Eternal City" Company Is Back

Unusual Scenes Obtained by Fitzmaurice After Three Months in Rome

GEORGE FITZMAURICE and the company of players appearing under his direction in Samuel Goldwyn's production of "The Eternal City," Sir Hall Caine's novel, arrived from Rome on August 11 on board the Aquitania after spending three months in Rome, where all the exterior scenes of the big production were filmed. The returning company consisted of Lionel Barrymore, Richard Bennett, Bert Lytell, Barbara LeMarr, and Montagu Love, the principal players; Ouida Bergere, responsible for the scenario, and Herman Bruenner, company manager.

During the time Mr. Fitzmaurice's company was in Rome, more than 400 scenes were staged and upon his arrival in New York last week he stated that not only was the first half of the production completed, but that he had assembled it in continuity form. His average working day in the Italian city began at 7 A. M. and lasted until 1 A. M.

Mr. Fitzmaurice spoke in glowing terms of his splendid reception throughout Italy. Premier Mussolini, present head of the Italian government, afforded him every possible co-operation. For the scenes of the Roman Coliseum, Mussolini issued a call to his followers and 20,000 Fascistas responded. The ensemble scene staged in the Coliseum with the cast in the foreground backed by a horde of black-shirted men will be one of the inspiring scenes of the production.

The Italian Minister of War permitted three regiments of the King's troops to enact a scene depicting the dispersing of a mob about to descend on Dona Roma's home, it is said. Dona Roma is played by Miss Le Marr.

Locations were used by Fitzmaurice through the courtesy of various Italian government heads, which, it is said, were not even allowed local producers.

All these arrangements were consummated through Samuel Goldwyn, producer of "The Eternal City," who elicited the sympathy and co-operation of Prince Catana, Italian Ambassador to Washington who allotted Countess Di Robilant, a Counselor of his staff, to accompany the unit to Rome and who returned with them.

"Black Oxen" in Newspaper Serial

Newspapers with Total Circulation of Five Million Agree to Run Story

FIRST NATIONAL will create advance interest through the newspaper serialization of "Black Oxen." Newspapers whose circulation totals, according to A. B. C. audits, more than five million, have already agreed to run the story in sixty-seven installments, each of which will bear the credit line: "Published by arrangement with Associated First National Pictures, Inc. Watch for the screen version directed by Frank Lloyd with Corrinne Griffith as Countess Zattiany."

When First National purchased the screen rights to Gertrude Atherton's best seller, it also acquired the newspaper serialization rights. In order to obtain the maximum value, the privilege of publication was not offered to the press until the approximate release date was ascertained. Under the present arrangements with the newspapers publication will not start until on or immediately after October 15th. This means that the serialization will be concluded shortly before the presentation of the picture throughout the country.

Fourteen Hearst newspapers in as many large cities, will publish "Black Oxen" with the announcement of the forthcoming picture, it is said. These cities are New York, Boston, Chicago, Los Angeles, San Francisco, Atlanta, Rochester, Baltimore, Washington, Milwaukee, Syracuse, Fort Worth, Detroit and Seattle.

Among other big city newspapers which will start publication of the novel on or about October 15th are: Kansas City Star, Louisville Courier Journal, Omaha Bee, New Orleans Item, St. Louis Times, Des Moines Register and Tribune, Buffalo Times, Cleveland News, Pittsburgh Press, Albany Times-Union, Racine Journal News, Minneapolis Star, St. Paul News, New Bedford Standard, South Bend Tribune, and Charlotte Observer.



Arthur Bernstein who rejoins Jackie Coogan Productions as manager of production.

Photography Completed on "Acquittal"

Photography has been completed at Universal City on "The Acquittal," screen adaptation of Rita Weiman's stage play, and the film is now in the hands of Clarence Brown, the director, and a staff of experts for cutting. It will be a Universal-Jewel.

The picture, featuring Norman Kerry and Claire Windsor, is lavishly set.

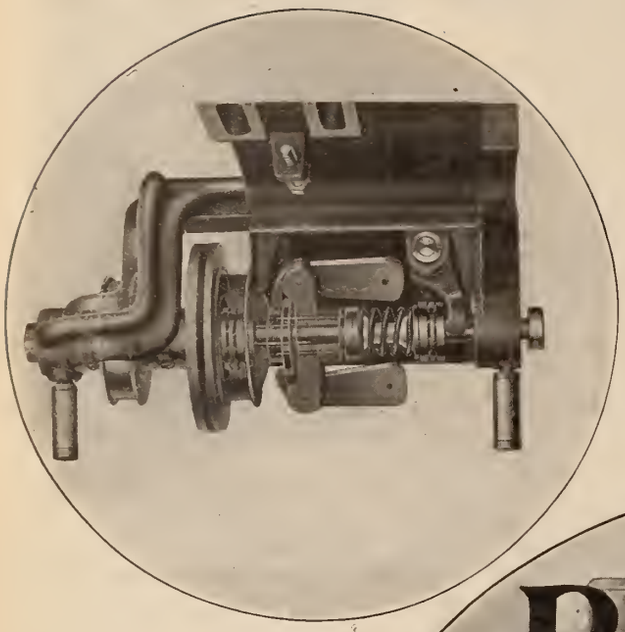
The task of cutting will consume several weeks, as the footage taken was considerably over the proposed length of the production, and many episodes will have to be edited and shortened.

Following completion of the cutting, Brown will make another large picture, "The Signal Tower." The cast for this has not been chosen, but will probably be announced within two weeks. Work has already started on the continuity of the Brown offering.

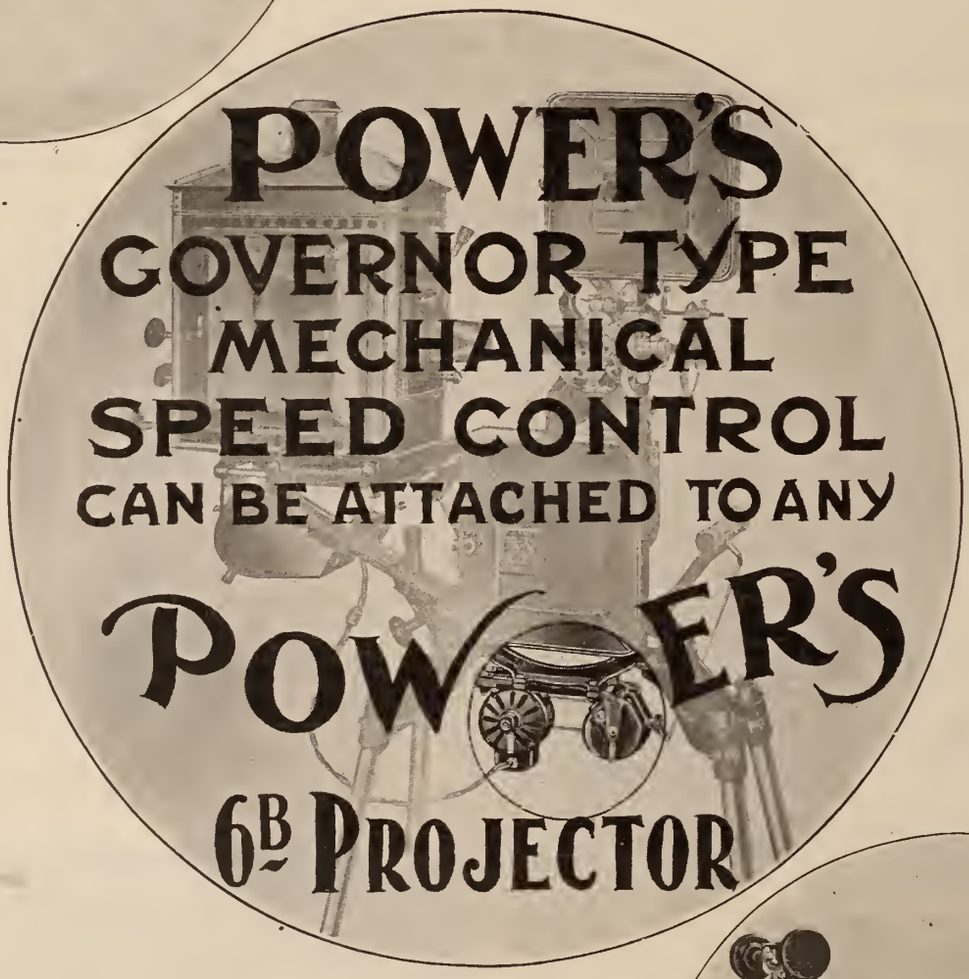
"FORGIVE AND FORGET"

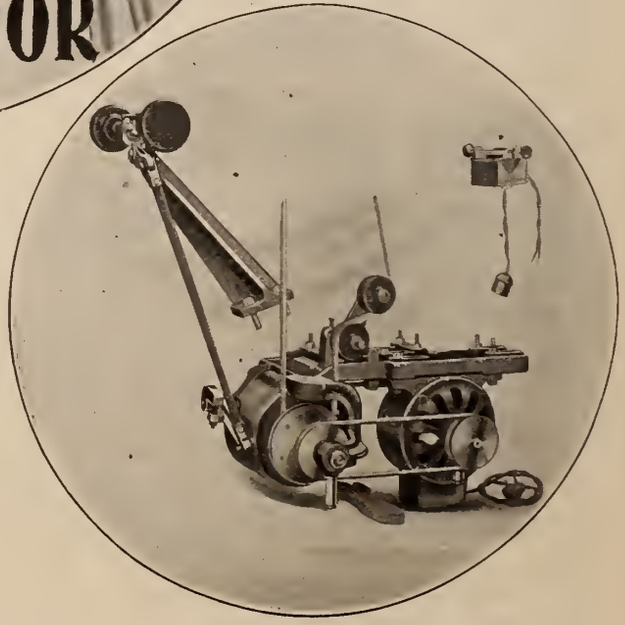


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P. M. ABBOTT - - - - - - - - - - TECHNICAL EDITOR

Device for Projecting Border Around Picture

New Feature Introduced at Capitol Theatre, New York, Attracts Much Attention

EXHIBITORS will be interested in a new specialty that was shown at the Capitol theatre, New York City, last week.

This specialty, consisting of a colored border (possibly it could be termed "proscenium") was projected so as to surround a short subject picture (a scenic, "My Country").

This border was elaborately designed and filled the entire stage opening excepting that portion taken up by the picture itself. Color was artistically applied to this border which gave a most pleasing effect, particularly in offsetting the tinted parts of the picture.

In some respects, this border surrounding the picture, seemed to produce an optical illusion, i. e., to give depth to the picture. This apparent depth should enhance the attraction of a picture to the ordinary observer.

A claim that is strongly brought forth by the inventor of this lighted and artistically colored border, is that it reduces eye strain. To what degree this is true could not be determined from the observation of the short subject shown at the Capitol theatre. However, it does appear that theatres, particularly the smaller houses, will find use for this special projection which in a modified form will permit a colored proscenium to be projected to the front of the theatre giving an illusion that the proscenium is actually constructed as a part of the house.

This idea when applied only in respect to bordering a particular picture may lend itself aptly to enhancing the picture through added depth and added appeal from a special design incorporated in the border fitting the theme of the picture itself.

It seems likely that an adaptation of this special projection may in one form or another find popularity among motion picture theatres due to the great flexibility to which this special projection can be subjected.

Two views shown on this page were photographed from proscenium projected to the stage and serve as an illustration of what can be done along these lines. Color schemes are incorporated in the various dsigns.

Perhaps the most unusual phase of this specialty is the fact that no additional light source is needed to project the border or proscenium to the stage. A special apparatus, which is not intricate in its design, is attached to the projector and uses the light which is ordinarily cut off from the screen while the picture at the aperture is in motion and one of the shutter's blades are in front of the projection lens. By a special arrangement of prisms, lenses and reflecting surfaces, this light which is ordinarily wasted, is redirected through a slide and focused on the stage of the theatre. The apparatus is ingeniously designed and appears to work in a very satisfactory manner producing excellent results.

As was previously stated, great flexibility in the application of this idea is permitted through the various designs and colors which may be incorporated in the slide so that color screen used in connection with this slide gives the proper effect on the stage.

The inventor of this device is Thomas A. Marten and the system will be known as Marten Projection. Plans have been laid to commercialize the system for distribution to theatres throughout the country so that exhibitors will be afforded, in the near future, an opportunity to inspect this new feature.

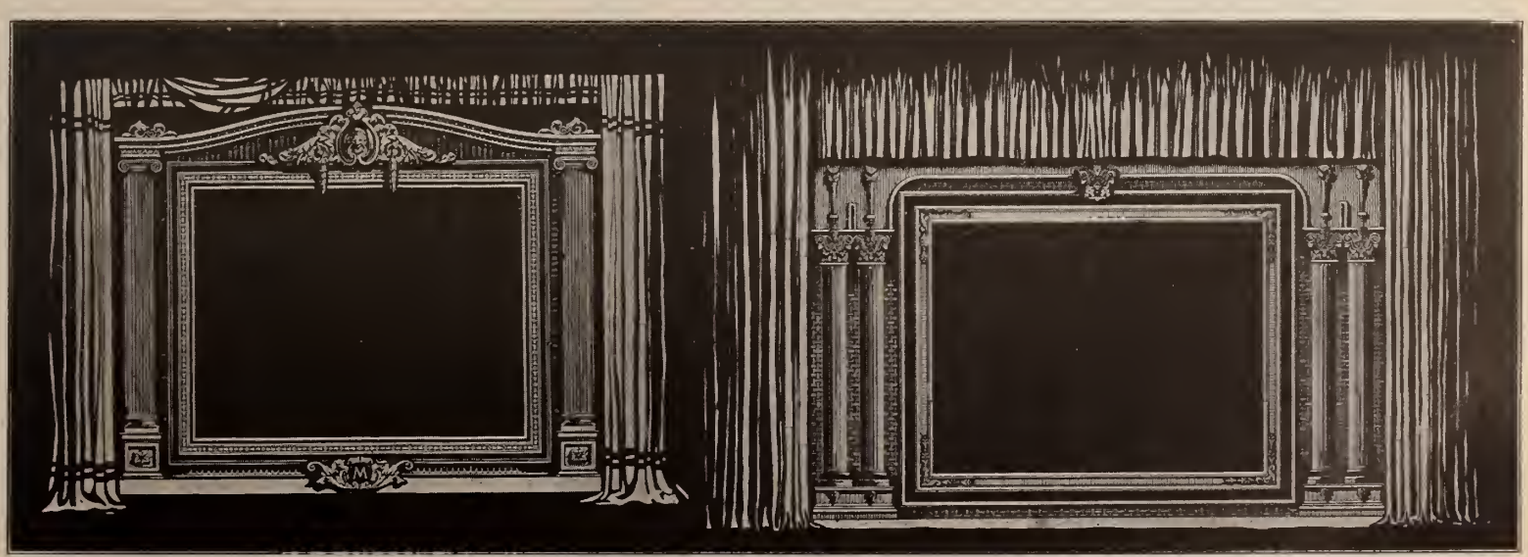
For the Good of All

It is actually distasteful to feel compelled to bring up the old time-worn subject of projection. But distasteful or not—the truth still stands that projection in a large portion of theatres, is poor. And poor projection can only be laid to negligence.

If only the exhibitor would give thought to the importance of screening the picture, eliminating all the common flaws inherent to careless projection and worn-out apparatus, motion pictures, as a consequence, would become more popular.

The investment required to keep projection apparatus in first class shape is comparatively small. And furthermore, such an investment returns high dividends.

You as exhibitors, cannot afford to ignore the importance of the proper screening of the picture. A screen evenly illuminated with sufficient light, on which is thrown a picture free from projection defects, is a real feature for the theatre.



Two views of sets projected to the stage of a motion picture theatre by the Marten Projector described in the article on this page. The sets incorporate colors and toning and may varied so that nearly any design can be obtained

Exploitation Stunts Used by Exhibitors to Good Effect

THE following article is taken from the house organ, The Getogether, published by the Eastern Theatre Equipment Corp., Boston, Mass., and tells about some stunts used by exhibitors in exploiting their theatre through the use of its physical characteristics.

"Some stunts are good and some are bad, but here are a couple that came to our attention from a couple of live wire exhibitors that got results and might offer an idea for some of the rest of you to "drum up trade."

"Manager J. W. Keough, of Memorial Hall, Dedham, Mass., installed a New Motiograph De Luxe projector and a new Crystal Bead Screen and Mazda Lamp Equipment. He invited his patrons to inspect the new equipment, then got up a neat circular announcing a prize letter contest and also containing a list of coming features. The contestants were asked to write a letter explaining the advantages of the new equipment and not to sign their names but to write a copy of the letter and retain it. Announcements were made on the screen each night that on a certain date the winning letter would be read from the stage. Well known people were selected as judges and a first, second and third prize consisting of a season ticket and different amounts of complimentary tickets were offered.

"A stunt like this is surely new and cannot help but stimulate interest in the theatre as well as increase business.

"The second stunt was an inspiration on the part of Charles J. Hohman, manager of the Globe theatre at Manchester, N. H.

"Mr. Hohman got up a neat circular letter on the theatre letterhead addressed 'To Our Patrons to Be,' in which he spoke of the ninth birthday of the theatre, of its fireproof construction, advantages, and the class of pictures shown. With this was included a list of coming features with the synopsis of the features soon to be shown and two complimentary tickets. The whole was enclosed in an envelope.

"Now, while this part of the stunt was not particularly new, the method of presenting it was. Manager Hohman hired a lady of pleasing personality to distribute these envelopes. She was paid 5 cents per call and in each case, rang the bell and personally delivered each letter with a little talk.

"There can be no doubt that the 'personal contact' of this plan with the invitation to use the complimentary tickets would not fail to produce results. It did!

"How many of you exhibitors are sitting down waiting for business to come and wondering why your one-sheet display doesn't draw when you should be planning some way like this to go after them and get them in?"



The excedingly attractive front of the Norva theatre, Norfolk, Va., which was recently opened to the public

Bonita Theatre Being Constructed

The contract for the construction of the new Bonita theatre, Tampa, Fla., has been awarded to G. A. Miller, and work on the new building will be started as soon as the material is assembled.

The entire Jackson building will be used. The Bonita now occupies one-half of the ground floor and, with the double space, will have a seating capacity of about 800 on the main floor and a balcony of about 200 more.

The new theatre will be modern in every way. On each side of the front lobby there will be a small store. The lobby will be built of Alabama marble, with tile flooring. The interior will also have the tile floor. Large poster display frames will be built in on each side of the lobby and the box office, which will be all glass, will be in the center.

The special feature of the new theatre will be the ventilation. Large fans will be located upon the roof so that there can be a constant flow of cool breezes to all parts of the house.

Just back of the stores will be stairways leading to the balcony. The toilets will be located at a middle landing on these stairs. The manager's office will be on the second floor back of the balcony. A stage will be built with sufficient space for vaudeville acts, though the policy of the new house will be feature pictures. The Bonita is owned by the Consolidated Amusement Company of Tampa. J. H. McLoughlin is the present manager, as well as treasurer, of the company, and will no doubt have the new house when it is completed.—Leslie.

New Rex Theatre Nearing Completion

The New Rex theatre, which is being erected at Sheboygan, Wis., will have a seating capacity of 1,000, about 700 of which will be on the main floor. The foundations have been completed and the steel work is being installed.

The exterior will be granite base with terra cotta trim, and a red Spanish tile roof. The building will be fireproof of steel framing, brick and hollow tile walls and concrete floors, with eight fire exits. The ventilation and heat control will enable a change of washed air every three minutes, and the lighting system will be most modern and will consist of a concealed lighting effect for the auditorium. The seating arrangement will be exceptionally comfortable, sight lines being correct from any seat in the house.

The interior color scheme is being worked out to assure the most restful relaxation and to harmonize in every detail. Frank Geib is the general construction contractor, W. C. Weeks the architect, and E. J. Hoefer the owner. The theatre will have a pipe organ of latest type, and in its entirety undoubtedly be a leader among modern theatres in this section of the northwest.—Pollak.

Stanley Frame Moves Office

The Stanley Frame Company, Inc., builders of theatrical lobby displays, who have been located in the Godfrey Building, 729 Seventh Avenue, New York City, have removed their office and salesroom to 727 Seventh Avenue, New York City. Mr. Kornicker, President, announces that the frame business has been very satisfactory during the past season.



Grauman's Metropolitan Theatre, Los Angeles, Calif.

Are You Proud of Your Theatre Chairs?

BEFORE the play or program begins, when the lights are turned on and the people are being seated, are you proud of the appearance presented by the chairs or do they show signs of wear, sunken seats and worn-out upholstery? Under these conditions, theatre patrons certainly cannot feel at ease. They pay for amusement and comfort—why shouldn't they receive it?

Because of the beauty and convenience of modern theatres, the public are becoming educated to choose the better class where they know care is given for their comfort.

The Metropolitan Theatre shown above offers the public every convenience possible and the theatre chairs, installed by the American Seating Company, are examples of perfect construction combining all the elements of proper seating. Mr. Grauman realizes and appreciates the quality of our chairs and has given us not only one contract, but three, proving that satisfactory service was rendered in each installation.

It is from installations such as the above, and from the many others of equal note which are illustrated from time to time in our advertisements, that a feeling of perfect confidence must be established and the conclusion formed that this organization is equipped to handle any seating installation with perfect satisfaction.

American Seating Company

NEW YORK	CHICAGO	BOSTON	PHILADELPHIA
113 W. 40th St.	10 E. Jackson Blvd.	77-D Canal St.	705, 250 S. Broad St.

National Anti-Misframe League Forum

Simplified Electricity for Projectionists

Direct Current Projectors

Lesson VI—Part XI

Direct Current Projectors

EXPERIENCE has shown that direct current is the only source of power supply satisfactory for projection arcs, especially for the projection of moving pictures in theatres of any consequence. As most of the neighborhood houses, together with a considerable number of some of the larger theatres are located in the alternating current districts where only A .C. power is available, some form of apparatus must be used in order to change the alternating current into direct current suitable for use with projection arcs.

The electric arc is unstable if connected to a constant voltage supply line without ballast resistance in series with the arc. This because of the fact that any increase in current due to any cause increases the temperature of the arc, and an increase in the temperature of the arc is accompanied by lowering of its resistance. Lowering the resistance causes it to draw even more current so that this continues until fuses blow or something happens, if the line service is such as to maintain constant voltage.

The only way to operate a projection arc from the constant voltage source is through ballast resistance and satisfactory results are not obtained unless the drop across this resistance is at least 25 volts.

It was pointed out in one of the preceding articles that there are a number of ways of changing to direct current where the alternating current, so commonly supplied by the central station, was the only kind at hand. One of these methods, the mercury arc rectifier, has already been described and so requires no further mention.



The Hertner Converter

There are several other methods, however, which are also commonly used, the principal of these being, motor-generator sets and rotary convertors. The most commonly used machines of the first-class are the Westinghouse, General Electric, Hertner and Hallberg, while the second-class is represented by the Wagner convertor.

It is our plan to cover in more or less detail, all of these machines, discussing principally the points of interest from the electrical standpoint and in no way, from that of merit. Indeed, nearly every projectionist has his own ideas and pet prejudices on this particular subject. If more attention, then, is seemingly being paid one type than another, the reason for it will be that of electrical interest only.

The various electrical manufacturers are supplying much of the material which will appear in this section and of the course, and only lack of space prevents the full use of their contributions.

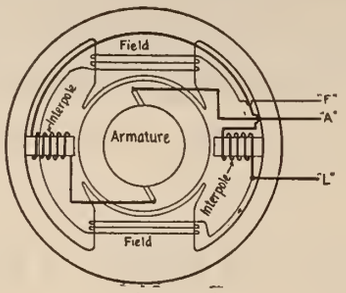


Figure 95

The first machine to be described will be the Hertner Transverter which should require no further introduction.

The Hertner Transverter

There are available motor generator sets used for changing alternating current to direct current at constant voltage. There are few instances where machines of this sort meet the service requirements very nicely, but at an additional power cost over the machine which will be described later. These constant voltage generators, used primarily for projection arc work, are wound for 75 to 85 volts and in some cases 110 volt motor generators are used.

The Transverter is a motor generator set designed and built for supplying direct current of constant value to projection arcs, eliminating the ballast resistance and, therefore, cutting down power cost. The general design is such as to adapt it to the small space available in projection rooms and generator rooms in theatres. The vertical design also makes it possible for the commutator to be located well above the dirt and dust of the floor. Even though a generator room be kept scrupulously clean, there is always some dirt or dust present.

The Motor

The motor is designed especially for this machine. A power motor ordinarily must be designed so as to have a relatively high starting torque. This high starting torque requirement means that the motor suffers an appreciable decrease in speed when full load is applied to it. The motor of the Transverter does not need to have high starting torque owing to the fact that it always starts without load and the rotating elements are mounted on ball bearings. This results in a high efficiency motor and also one which, due to its design, has exceptionally high overload capacity for short periods of time, such as is required when an operator is using the maximum current which he can obtain from the machine and operating two arcs. Briefly, this motor is of the squirrel cage, induction type. The stator windings are made either for one, two or three phase. The rotor has copper bars forced into spiral slots, the ends of these bars being brazed into a heavy copper end ring. This eliminates one continual source of trouble which is present in a great many motors.

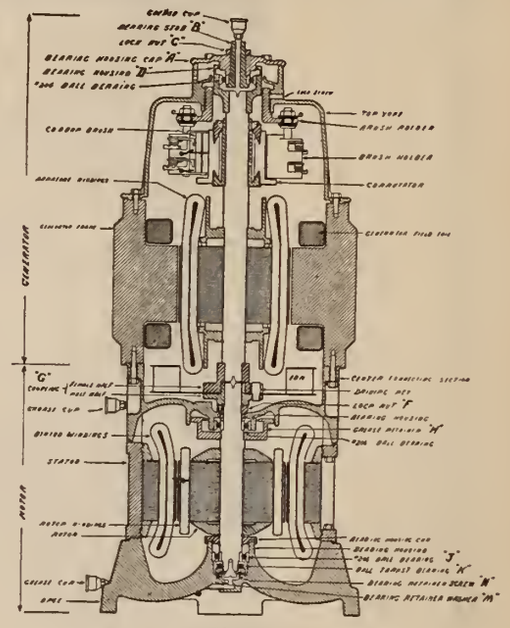


Figure 96

The Generator

The generator is of the shunt wound, interpole type. The scheme of the internal connections of the generator is shown in Fig. 95.

When the armature of a generator is rotating in the magnetic field, a voltage is induced in the winding and, if there is an electrical connection between the terminals of this armature, current can flow. The current flowing through the armature windings makes a magnet out of the armature and by properly positioning the brushes, the magnetism of the armature can be made to oppose the main field, resulting in practically constant current output over a wide range of voltage from the generator. This eliminates the necessity of any reverse series (differential type) winding in order to maintain constant current from the generator. The interpoles are placed in the machine in order to obtain satisfactory commutation and the setting of the interpoles is such that they are directly over the coils undergoing commutation. For this reason, the position of the interpoles may be varied according to the brush setting. If once set at the factory, the position of neither brushes nor interpoles should be changed. Best results obtained from the Transverter are not only due to the way in which connections are made, but to the proper proportions of the material used in it.

(*Continued on page* 1114)

A Projector Carbon Trim for Every Current Requirement

Columbia Silvertip Combination
for low intensity direct current lamps

Columbia H I White Flame Uppers and Silvertip Lowers
for high intensity direct current lamps
50 Amperes 75 Amperes 100-120 Amperes

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for alternating current

Each Combination Without an Equal

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NATIONAL CARBON COMPANY, INC.
Cleveland, Ohio San Francisco, Cal.



Two views of the interior of the Norva theatre, Norfolk, Va., which show the attractive design carried throughout the house

Two New Britain Houses Being Remodelled

In at least two of the motion picture playhouses of New Britain, Ct., extensive alterations and improvements are to be made during the summer. Extensive alterations are planned to be completed when the Capitol theater on West Main street, formerly Fox's theatre, is re-opened under the management of Contaras Brothers and Perakos. The entire building is being painted and the lobby will be entirely new, the work to be done under the supervision of George Davison of Hartford, who did the art-plaster work at Poli's Capitol theatre in Hartford.

The Strauss Company of New York has inaugurated work on a pretentious marquee, which will extend over the sidewalk to the curb, and be illuminated at night by 1,185 lights. The front and the two sides will have the word "Capitol," while below will be changeable letters, giving the vaudeville attractions and feature films. The front top piece will be made into the form of a capital dome and be illuminated by 420 lights.

The playhouse will be re-carpeted throughout, while a smoking and lounging room for men will be fitted up in the basement. With completion of improvements, it is planned to have the Capitol one of the most modern vaudeville-motion picture houses in the state. High-class vaudeville and first-run photoplays will be featured.

The Palace theatre on Main street, owned by the same concern, will be changed over for exclusive use as a motion picture house.

A Waterproof Screen

A news item of great importance to theatre managers and projectionists, is the discovery of a waterproof screen. The Beach theatre at Belhaven, North Carolina, has forwarded the formula given below for the type of screen now in use in their theatre.

The screen is made of beaver board and nailed to a backing built of ceiling material. The seams are made smooth by putty. Two coats of Athey's outside white are used on back of the screen and four coats on the front of the same kind of paint. The screen is set in a black box thus doing away with the effect that moonlight has on it. This screen sits over salt water, has no protection from the elemenets, the pictures are projected from a pavilion across the water about 60 feet and the audience sits on the pier.



The Beach theatre, Bellhaven, N. C., I. L. Taylor, owner. The screen is over the salt water and does not depreciate in its reflecting qualities. The way to preserve the screen is describd in an article on this page

Steel Furniture Company Changes Office

The Steel Furniture Company, manufacturers of furniture for theatres, who have had their office and salesroom in the Godfrey Building, 729 Seventh Avenue, New York City, have recently moved to 727 Seventh Avenue, New York City, where they have secured sufficient froom to take care of the expansion anticipated in their business.

Mazda Going Good in Texas

Projection by Mazda Lamps is meeting with much favoritism in the Southwest—especially in Texas, there having been a number of theatres in that state which have installed machines equipped with General Electric Mazda Lamp houses is the report received in this office.

Laboratory Problems Taken Up

The Rex Hedwig Laboratories, Inc., New York City, headed by William K. Hedwig, have published the initial pamphlet on the various problems concerning the laboratory. The detailed story of the problems will oe taken up in issues following.



Coast to Coast Service for G-E Incandescent Lamp Projectors

Following is a list of the distributors of G-E Incandescent Lamp Projectors, which are cutting cost and increasing profits for owners of small theatres all over the country.

Alabama, Birmingham
Queen Feature Service

Arkansas, Pine Bluff
Southern Film & Supply Co.

California, Los Angeles
Andrews & Hanson
Argus Enterprise
Pacific Amusement Co.

California, San Francisco
E. H. Kemp
Theatre Equipment Supply Co.
Western Theatre Supply Co.

Colorado, Denver
Argus Enterprise
Denver Theatre Supply Co.
Seeman Mitchell Co.

D. C., Washington
Scientific & Cinema Supply Co.
Washington Theatre Supply Co.
Webster Electric Co.

Florida, Tampa
Tampa Photo & Art Supply Co.

Georgia, Atlanta
Lucas Theatre Supply Co.
Southern Theatre Equipment Co.

Illinois, Chicago
Argus Enterprise
Amusement Supply Co.
Exhibitors Supply Co.
Fulco Sales Co.
United Theatre Equipment Co.

Indiana, Indianapolis
Exhibitors Supply Co.

Louisiana, New Orleans
General Supply Co.
Harcol Film Co.

Maryland, Baltimore
J. F. Dusman

Massachusetts, Boston
Eastern Theatre Equipment Co.
Exhibitors Supply Co.
U. T. E. Equipment Corp.
Wells & Douglass

Michigan, Detroit
Exhibitors Supply Co. of Mich.
Service Theatre Supply Co.
U. T. E. Equipment Corp.

Minnesota, Minneapolis
Exhibitors Supply Co.
Rialto Theatre Supply Co.
Standard Theatre Equipment
U. T. E. Equipment Corp.

Missouri, Kansas City
Cole Theatre Supply Co.
C. M. Stebbins Picture Supply Co.
Kansas City Machine & Supply Co.
Yale Theatre Supply Co.

Missouri, St. Louis
Exhibitors Supply Co.
Fulco Sales Co.
U. T. E. Equipment Corp.

Nebraska, Omaha
Argus Enterprise
Graphoscope Service Co.
U. S. Theatre Supply Co.
U. T. E. Equipment Corp.
Western Theatre Supply Co.

New York, Auburn
Auburn Theatrical Supply Co.

New York, Buffalo
Becker Theatre Supply Co.

New York, New York City
Graphoscope Service Co.
Howells Cinema Equipment Co.
Independent Movie Supply Co.
U. T. E. Equipment Corp.

North Carolina, Charlotte
Exhibitors Supply Co.

Ohio, Cleveland
Argus Enterprise
Art Film Studio
Theatre Supply Co., Inc.
U. T. E. Equipment Corp.

Ohio, Cincinnati
Dwyer Brothers & Co.
Theatre Supply Co.

Ohio, Toledo
Ohio Theatre & Elec. Supply Co.

Oklahoma, Oklahoma City
Southern Theatre Equipment Co.
U. T. E. Equipment Corp.

Oregon, Portland
Service Film & Supply Co.
Portland Motion Picture Mach. Co.

Pennsylvania, Philadelphia
Lewis M. Swaab
Philadelphia Theatre Equipment Co.
U. T. E. Equipment Corp.
Williams, Brown & Earle

Pennsylvania, Pittsburgh
Hollis-Smith-Morton Co.
S. & S. Film & Supply Co.
U. T. E. Equipment Corp.

Rhode Island, Providence
H. A. & E. S. Taylor

Tennessee, Memphis
Monarch Theatre Supply Co.

Texas, Dallas
General Theatre Equipment Co.
Lucas Theatre Supply Co.
R. D. Thrash
Southern Theatre Equipment Co.

Utah, Salt Lake City
Salt Lake Theatre Supply Co.

Washington, Seattle
Theatre Equipment Co., Inc.
B. F Shearer, Inc.
Graphoscope Service Co., Inc.

West Virginia, Charleston
Charleston Elec. Supply Co.

Wisconsin, Milwaukee
Exhibitors Supply Co.
Ray Smith Co.
Wisconsin Theatre Supply Co.

Vermont, Montpelier
Hicks & Pryce

General Electric Company
Schenectady, N. Y.
Sales Offices in all Large Cities

GENERAL ELECTRIC

35C-120

Simplified Electricity for Projectionists

(*Continued from page* 1110)

As noted from the cross sectional view, Fig. 96, the rotating parts of the Transverter are mounted on ball bearings. Automobile practice together with the many varied uses of ball bearings show that they are reliable when properly used and mounted.

In mounting ball bearings it is universal practice to hold the inner race of the bearing tight on the shaft and permit the outer ball race to have a free fit in the housing, yet without any lateral shake, so that this outer race has enough freedom to adjust itself lengthwise of the shaft in oder to avoid any binding action or end thrust between itself and the inner race.

To accomplish this, the top and center bearings of the Transverter are mounted so that the inner ball race is firmly bound to the shaft. The commercial standard limit of accuracy set by the engineering societies, is .0005″ or .0006″ variation in bore, and in order to have a proper fit on the shaft, each bearing must be fitted to its own shaft if only the friction of the bearing on the shaft is to hold it in place. The inner ball races of the center and top bearing are held firmly on the shaft by means of locking nuts. The lower bearings are located in the base of the machine. The annular bearing takes side load, while all the weight of the rotating elements is supported by the thrust bearing. The inner ball race of the annular bearing rests against a shoulder on the shaft, while the upper ball race of the thrust bearing rests against the inner ball race of the annular bearing. The weight of the rotating elements, therefore, holds the inner ball race of the annular bearing in place. The

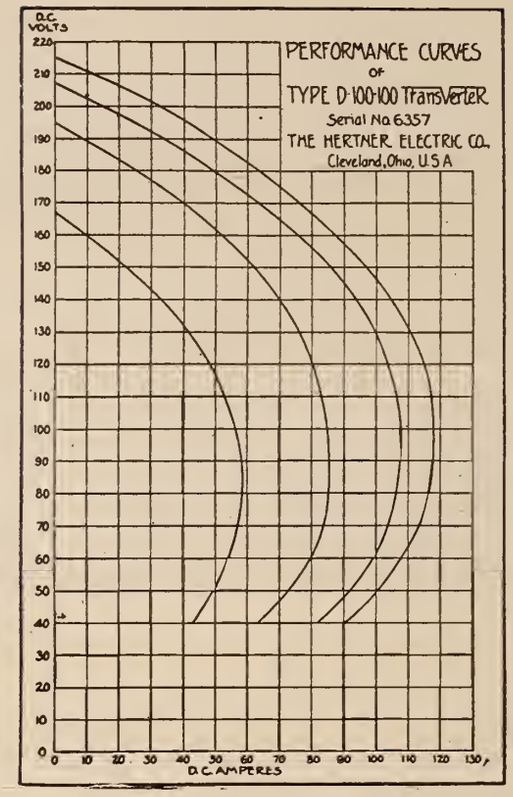


Figure 97

thrust bearing is constructed with a spherical seat which renders it self-aligning. A bearing retaining screw is set into the bottom of the shaft and holds all the parts of the thrust bearing loosely in place. This is an aid in assembling the machine. When the rotor is put into its proper position, the thrust bearing will rest on the washer, leaving the bearing retaining screw free from any connection with the bearing or its parts. Both these bearings are enclosed and guarded against dirt, grit and moisture by the bearing housing cap on the rotor shaft. Grease cups are provided so that the bearings may be readily lubricated.

The character of grease used is of the utmost importance in the care of the machine. The grease cups should not be turned more than one turn once every month. Only grease which is absolutely known to be free from any graphite moisture, animal fat or any materials which would tend to form acid, should be used to fill the grease cups. The grease which is furnished with the Transverter is chemically inert and serves the purpose required of the grease, i.e., keep moisture out of the bearings, as the ball bearing itself needs no lubrication.

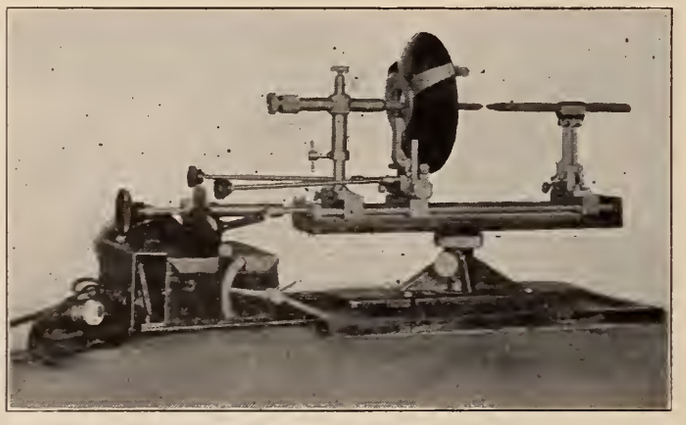
The commutator, brush rigging and brushes are the heart of any generator, as it is there that trouble will first develop if there is anything lacking in either the design or the material used. The commutator of the Transverter is made up of cold drawn copper bars. This to insure uniform density of material. These bars as well as the mica segments are punched to exact uniformity of size and all are assembled between mica end rings into a steel core under many tons of hydraulic pressure, thus eliminating any possibility of the bars becoming loose in service. The mica is cut out from between the bars to a depth of about one thirty-second of an inch and the brushes used are non-abrasive, so that if in the life of the machine the commutator wears so that any mica comes flush with the surface of the commutator, this mica should be cut down as it will start serious trouble with the commutator.

(*Continued on page* 1118)

American Reflecting Arc

GIVES PERFECT PROJECTION ON BOTH ALTERNATING AND DIRECT CURRENT

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Theatre Construction Continues to Increase

High Cost of Building Fails to Curtail Plans for Many New Projects

THE following list of new theatre projects indicate that construction is more than holding its own regardless of the advance in the cost of materials and labor.

ARKANSAS

Texarkana—The Saenger Amuse. Co., of New Orleans has awarded contracts for the erection of a new and modern theatre to be erected in Texarkana on that company's property at 3rd and Main Sts. Plot 100 x 140. Seating capacity 2,000. Emile Weil, local architect associated with Saenger architect, Charles G. Davis.

CALIFORNIA

Culver City—Merrill & Paralta, proprietors of the present Culver City theatre, have purchased a lot 70 x 196 on Putnam Ave., west of the Bobier garage. Theatre will seat 1,000, building will be two story brick.

Hollywood—A local company represented by John M. Bowen, attorncy, has given architect G. Albert Landsburgh instructions to draw preliminary plans for a playhouse on Hollywood Boulevard facing Yucca Street.

Los Angeles—The John Sugar Amuse. Co. has given the Winter Construc. Co. contract for two-story concrete theatre building to be erected at York Boulevard and Avenue 50. Theatre will seat 900 and cost $100,000.

Santa Monica—Ground is being broken for the erection of a three-story theatre building fronting 150 feet on Third Avenue and the same on Arizona Avenue. Theatre will seat 1,200. Cost $500,000. Picture and vaudeville house.

DISTRICT OF COLUMBIA

Washington—Architects Moore & Blakesloo, Colorado Bldg., 14th and G Streets, N. W., revising plans for the three-story, 63 x 156, $100,000 theatre and store building on 14th and Crittenden Streets, N. W., for Charles E. Wire, Inc., 1413 H Street. Brick structure.

ILLINOIS

Springfield—Architect F. K. Klein, 331 Main Street, Peoria, Ill., has plans for the remodelling of the "Chatterton," $200,000. Owner, G. C. Hickox, Reisch Bldg., Springfield. Conc. Gen. Contract let to Alzina Constr. Co., Unity Bldg., Springfield; Htg. to Patterson Stewart Co., 515 E. Capitol Bldg., Springfield. Plot 57 x 37, building stone trim.



Rest room in the new Norva theatre, Norfolk, Va.

Sterling—Sterling Theatre Corp., G. Greenough, c/o Grand theatre, will build a theatre on Locust and 4th Streets, 100 x 135, architect not yet selected.

INDIANA

Elkhart—Architect K. M. Vitzthum, 600 N. Michigan Avenue, Chicago, drawing plans for three-story, $45,000 theatre and office building on Main and Franklin Street for H. E. Korner, Buckler theatre, 527 Main Street, Elkhart, Struc. Engr. J. Scheitler, 600 N. Michigan Avenue, Chicago.

KANSAS

Topeka—Roy Crawford, Amuse. Syndicate Co., 106 E. 8th Avenue, will build $100,000 one-story and base. theatre building. Architect not selected.

Wichita—R. T. Ingels recently prepared plans for his new $100,000 picture and vaudeville theatre building. Architect withheld.

MICHIGAN

Grand Rapids—Hunter S. Robbins, prop. Robinwood theatre, will build a theatre, of brick on 3rd Street, N., of Washington, to seat 1,000. Architect not selected.

MISSOURI

Kansas City—The Receivers of the Grand theatre, W. F. Zumbrum, 1015 Gloyd Bldg. will remodel the Grand into a three-story and base. brick building on 7th and Walnut. Architect not yet selected.

NEW YORK

New York City—Arch. E. DeRosa, 110 W. 40th Street, has plans for a two-story 100 x 125, $145,000 theatre and store building on 170th Street and S. W. corner Sheridan Avenue, structure of brick for Hinlie Real Estate Corp., Sam'l Minskoff, 55 Liberty Street. Owner taking bids.

OHIO

Dover—Arc. Geo. Everling, 612 Newman Stern Bldg., Cleveland, O., has plans for a four-story and base., 50 x 145, $150,000 brick theatre and lodge building for the Dover Pythian Castle Co., J. A. Barr, Chairman Bldg. Commission, Dover. Owner taking bids.

OREGON

Portland—Houghtaling & Dougan, architect, Elks Temple, are preparing plans for a building at 47th and Woodstock for J. H. Wilson of New York City. Structure to be 90 x 100. Theatre will be 40 x 90 on ground floor and rest of floors for apartments.

PENNSYLVANIA

Allentown—A. Schuster, 418 Ridge Avenue is preparing private plans for a one-story theatre building costing $15,000 of brick. Owner taking bids on sept. contracts. Plot 30 x 112, theatre to be on site of old Ridge Avenue Bank Bldg.

Pittsburgh—Arc. Rubin & VeShancey, Union Arcade, drawing plans for a one-story $75,000 theatre building of brick on 5th Avenue near Magee Street for the Majestic Theatre Corp., c/o architect.

Pittston—Arch. L. Lebpert & Son, Cutler Bldg., Rochester, N. Y., has plans for a three-story 150 x 144, $225,000 brick, steel and reinforced concrete theatre building on N. Main Street for the Comerford Amuse. Co., M. E. Comerford, Regent theatre, Scranton, Pa. Owner taking bids on gen. and sep. contr. Seating capacity 2,200.

WASHINGTON

Cle Elum—Arch. C. Ferris White has plans for the erection of the new theatre in Cle Elum with a frontage on Penn. Avenue of 50 feet and 130 feet. Theatre will seat 650. Cost $25,000.

WASHINGTON

Aberdeen—H. W. Andrews of Andrews & Wade, announces the erection of a new playhouse on Austin property at Broadway & Wishkah Sts. Plans being drawn by Architects Dobell and Griffiths of Aberdeen and H. Ryan of Seattle. Construction will be modern and fireproof throughout, and seat 1,500. Plot is 130 feet on B'way and 100 feet on Wishkah.

WISCONSIN

Milwaukee—Wisconsin Real Estate Development Corp., J. I. Beggs, Pres., 425 E. Water St., are building a theatre and commercial building, 7 story and basement, 165x220, $2,000,000, on the N. E. Cor. 6th and Grand Architect for theatre, C. W. and G. L. Rapp, 190 N. State St., Chicago. Architect for commercial bldg., Martin Tullgren & Sons, 425 E. Water St., Milwaukee. Architects taking bids.

Sheboygan—E. R. & T. M. Bowler, 520 N. 8th St., building two story, 70x240, $150,000 theatre and office building, 1,600 seating capacity, on 811 8th St., to be of brick and steel. Architect, E. A. Juul, Imig Bldg. Architect taking bids.

CONNECTICUT

Willimantic—Abraham Krug is drawing plans for his new amusement house of 1,000 capacity. Details to be announced in the near future.



THEATRE OWNERS

Selective Slides of ex-President Warren G. Harding showing the important incidents of that celebrated trip of our late ex-President, his wife and party from Washington to Alaska and return, including the sad journey back to the Capitol of the funeral train and burial services at Marion. Set of 10 slides plain $5.00, colored $7.50; 20 slides $8.00, plain; $13.00, colored; special prices in larger quantities. Handsomely Colored Memorial Slide as cut including two one sheets given free with each order, extra paper 10 cts. each. Remittance MUST accompany order, charges prepaid. Save the price of a reel and show these slides to an appreciative audience.

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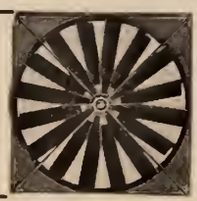
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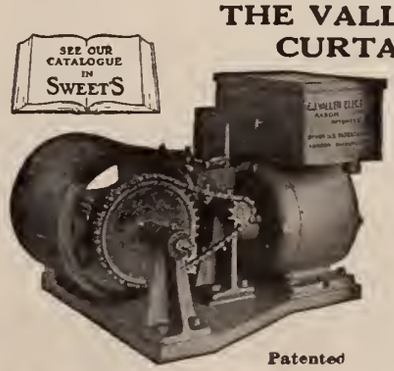


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Business Offerings

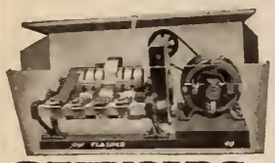
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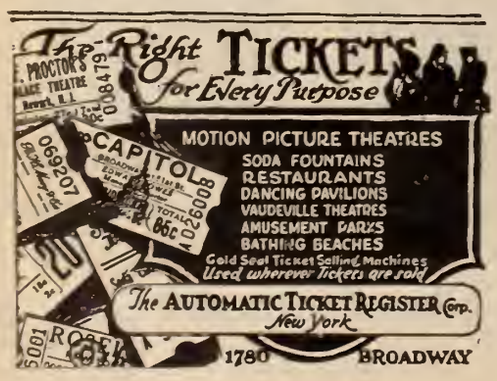


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Simplified Electricity for Projectionists

(*Continued from page* 1114)

The brushholders are of brass and are of a modern type. They have adjustable tension fingers to hold the carbon brushes in contact with the commutator. These carbon brushes are electrically connected to the brushholder casting with flexible pigtails, thus minimizing loss and eliminating any possibility of the joints or tension springs being injured by such currents.

The various parts of Transverter of any given size are interchangeable and while it is seldom that anything more than a set of brushes is required by the user, the interchangeability of parts is an advantage to the manufacturer in assembly of the machines and insures that in the event the user may have need for any part, it may be obtained from the nearest Transverter dealer or from the factory.

Performance

On making a test of a type D-100-100 Transverter it was found that on starting the voltage immediately went to about 220 and quickly dropped back to 150. This is caused by the action of the relay in the panel which inserts resistance into the field circuit as soon as the voltage builds up to a high value. Two things are accomplished by this device, first, protection to the field from abnormally high current and heat, and second, a saving in the power consumption when the Transverter is operated on open circuit.

With the voltage back at 150 and one of the lamps short-circuited by its switch, the other arc was started in the usual way. The field regulator was set so that the arc was burning at 100 amperes and at about 60 volts. The switch across the second arc was then opened, the carbons began to glow and when drawn apart, produced a second arc. Both arcs were now consuming 104 amperes at a total of 120 volts. The arcs being in series, the voltmeter registered the sum of the voltages across the two arcs. On short-circuiting the first arc, the voltmeter again returned to approximately 60, while the amperes remained at 100. Allowing this arc to burn without any adjustment, watching the voltmeter and ammeter, the current which was 100 at 60 volts went to 105 at 70, 108 at 80 and 109 at 90. Following the curve below mentioned the current would have been found to begin to decrease slightly below this value had the test been carried up to beyond 100 volts. Such an extremely long arc has no practical value, but it illustrates the constancy of the current supplied by the Transverter.

The curve shown in Fig. 97 illustrates the point very clearly, volts are shown vertical and amperes horizontal. The four curves are for four different field regulator settings corresponding to 50, 80, 100 and 110 amperes on the arc with normal arc length. Let us see how the test and resulting curve will help to answer questions such as the following:

1. When both arcs are open and the machine running and the voltmeter on the panel showing 150 volts. why does not the fuse blow upon dead short-circuit?

2. Why does not the current diminsh when burning one arc if that arc is allowed to burn up to a 70 or 75 volt length?

3. What happens to the current in the arc upon starting the second arc?

4. What happens to the current in either arc upon shorting the other?

1. What happened when running on open circuit at 150 volts or what would happen with the relay cut out so as to give the full 220 volts on open circuit if the machine were short-circuited is simply this: Immediately upon short-circuiting, the current generated will set up a reaction which demagnetizes the main fields, thus producing less and less voltage, following down the curve till it practically hits the bottom horizontal line, which shows that the voltage on this line is zero and the amperes approximately 30.

When the shorting of the generator is accompanied by closing the switch across the arcs, the current will momentarily increase somewhat above that indicated by the curve, but at no time is the load sufficient to cause the blowing of fuses. The machine will run indefinitely with the switches closed in the short-circuiting position with considerably less load on the A. C. line than if run on open circuit.

2. Upon opening the arc gradually from its normal length to upward of 70 volts, the current increases slightly. This can be readily traced on the curve, the current being the same at 60 and 120 volts, but slightly greater at the points between, so that could a single arc be drawn out to 120 volts, the current would gradually rise to 109 amperes at 90 and then decrease to normal at 120 volts.

3. The third question is answered by the second because on starting the second arc the current is practically unaffected, as the voltage rises rapidly to about double its former value.

4. When either arc is shorted, the current value follows the curve, as the voltage decreases and again assumes a value corresponding to 55 or 60 volts. In fact, it will soon be found, when handling a machine, that the current can never depart except momentarily from the curve assigned to it for any given setting of the field regulator.

Efficiency

The overall efficiency from line to the lamps varies from 65% to 75% depending upon the size of Transverter and the number of arcs burning.

Starters

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J. C. JESSEN'S PRODUCTION NOTES BY WIRE

Studio and Player Brevities

LITTLE STORIES ABOUT PEOPLE ON THE LOT

With Paramount Units

Pola Negri, having completed her stellar role in "The Spanish Dancer" plans to make a vacation trip to the Grand Canyon and Yellowstone Park before she begins work in her next production.

August 20th is the date set for the taking of the first scenes on Bill Hart's comeback picture, "Wild Bill Hickok."

"The Marriage Maker" is now being titled and edited by William de Mille and Clara Beranger.

Tom Moore has left for New York to take a principal role in Sam Wood's production "Big Brother," which will be made at the Long Island studios.

The important players in George Melford's production of Kipling's classic, "The Light That Failed," are now on the desert in Arizona filming scenes. Jacqueline Logan, Percy Marmont, Sigrid Holmquist and David Torrence are among the members of the cast who made the trip.

James Cruze is now cutting and editing "Ruggles of Red Gap."

First National Items

Norma Talmadge will start on "Dust of Desire" next week. Joseph Schildkraut will be leading man. Arthur Edmund Carew, Hector Sarno and Earl Schenck have been engaged for roles.

Another production by J. K. McDonald, producer of "Penrod and Sam" has been contracted for by First National. Its title is as yet unannounced.

Thomas H. Ince has completed the cutting and editing of "Her Reputation," in which May McAvoy is starred. It is scheduled for fall release.

"Thundergate" has been completed and is now in the hands of the film editors. Owen Moore, Sylvia Breamer, Tully Marshall, Virginia Brown Faire, Robert McKim, Richard Cummings and Ynez Seabury comprise the all-star cast. Phillips Smalley, husband of Lois Weber, has been added to the cast of "Flaming Youth," which is directed by John Francis Dillon with Colleen Moore in the leading role.

Sam Rork's production of "Ponjola" has been completed by Donald Crisp. It will be released in November.

George Siegman, Carmelita Geraghty, Marion Feducha and Emily Fitzroy have been added to the cast of Maurice Tourneur's "Jealous Fools."

An English village has been built in the Hollywood hills for the setting of Constance Talmadge's "A Dangerous Mail." A castle, 112 rooms, is an outstanding architectural sight for miles around.

On the Goldwyn Lot

Alan Crosland will direct the film version of Elinor Glyn's "Three Weeks," having arrived from New York where he recently completed Cosmopolitan's "Under the Red Robe." Mrs. Glyn will assist in the filming. Carey Wilson has made the screen adaptation.

Two Pullmans and two baggage cars were employed by Rupert Hughes to transport the cast, props, etc., to Yellowstone Park where he will film scenes for his new picture tentatively titled "Law Against Law." Lew Cody, Helene Chadwick, George Walsh, Carmel Myers, Dale Fuller and William Orlamond were among the players who made the trip.

After but one day spent at the studio in Los Angeles, Eric Von Stroheim and his company left for Keeler, California, from which point they will enter the desert in Death Valley.

Jesse D. Hampton while in New York will confer with the Goldwyn exploitation forces regarding a campaign on "The Spoilers." It is probable his next production will be another Rex Beach story, as he has the rights to several.

Dale Fuller is on location at Yellowstone in "Law Against Law," under the direction of Rupert Hughes.

Around Metro Studios

The supporting cast assembled for "In Search of a Thrill," Viola Dana's next starring vehicle, comprises Warner Baxter, Rosemary Theby, Robert Schable, Mable Van Buren, Templar Saxe, Billy Elmer and Leo White. John Arnold is the cameraman. Oscar Apfel is directing.

Rex Ingram, after resting several days at Catalina Island, following completion of "Scaramouche," returned to the studio with his wife, Alice Terry. He will shortly leave for New York after editing the production.

Ten thousand orphan and school children of Los Angeles, were recently guests of Mae Murray at a special matinee concert of the Hollywood Bowl Symphony Orchestra.

E. M. Saunders, general sales manager, has returned to New York after a short visit on the Coast.

Director Harold Shaw and the "Held to Answer" company, headed by House Peters, have returned from a location trip to San Francisco and Oakland.

At Universal City

Clarence Brown has been assigned to direct "The Signal Tower," a railroad drama. He has just finished "The Acquittal," the cutting of which is expected to occupy several weeks.

The serial department at Universal City entertained the rest of the studio on Aug. 15, with the stars of the chapterplay department entertaining in vaudeville skits. William Desmond did a scene from "Quo Vadis," and William Duncan a Scotch monologue. Eileen Sedgwick sang, and Pete Morrison did roping tricks.

"Thundering Dawn," which Harry Garson directed, is pronounced by studio officials one of the best Universal features of the year. J. Warren Kerrigan, Anna Q. Nilsson, Winigred Bryson, Richard Kean, Tom Santschi, Edward Burns and Winter Hall are among the principal players.

A sea voyage of a month is scheduled for William Desmond and his supporting cast making "Beasts of Paradise," a new chapterplay. Scenes will be taken along the Mexican coast and on an island.

King Baggot is soon to start shooting "The Custody of the Child," starring Baby Peggy. This production will be the second of a series of "Peggy" specials Baggot is making for Universal.

Here and There

"Hogan in Hollywood" has been completed by Director Fred Caldwell. This is the fourth of the series of Hollywood pictures he has made. Chester Conklin, Alice Howel, Muriel Reynolds, Vic Potel and Violet Schram are in the cast.

"The Milkman of Hollywood" an original by J. Stewart Woodhouse, will be the next production made by Fred Caldwell. Chester Conklin will star.

Eddie Lyons, well known comedian, is taking the first vacation he has had in years. He is now at Harsdale Lodge, near Encampment, Wyoming. He just finished an important role in "Seeing Double." A production which will shortly reach the market through Arrow.

Marjorie Daw, and her husband Eddie Sutherland, are finally on their delayed honeymoon. Two months of work interfered with the bride's plans, immediately following the wedding.

Evelyn Brent is back at work, following a week's layout on account of a nervous breakdown.

"The Scarlet Letter" is being considered by Chester Bennett as the next starring vehicle for Jane Novak.

Finis Fox has completed the filming of "Bag and Baggage," featuring Gloria Grey, and is now editing the production.

"The Girl Expert" is the temporary title of Harold Lloyd's next production.

The first public showing of the initial scientific film, depicting the activities of insects, being made by Principal Pictures, was held at the Ambassador theatre, Los Angeles, August 11. The pictures are being made under the so-called "cold light," which has been experimented with for years.

James Morrison is in New York City enacting the principal male role in "On The Banks of The Wabash," a screen adaptation of the one-time popular ballad, which is being filmed for Vitagraph by J. Stuart Blackton.

Harry Corn, general manager of Waldorf studios, has started production with Edward J. Le Saint directing, on "The Marriage Market," from the novelette by Evelyn Campbell, with Pauline Garon and Jack Mulhall leading an all-star cast.

Charles "Buck" Jones is starting a new production, as yet untitled, at the Fox studios,



Tom Mix has a different role in "Soft Boiled," as will be seen from these scenes taken from his latest William Fox production.

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

MARCH

Feature	Star	Distributed by	Length	Reviewed
Adam and Eva	Marion Davies	Paramount	7 reels	Feb. 10
Adam's Rib	Special Cast	Paramount	10 reels	Feb. 17
Are You a Failure?	Special Cast	Preferred Pict.	6 reels	Mar. 17
Bolted Door, The	Frank Mayo	Universal	5 reels	Mar. 3
Brass	Monte Blue	Warner Bros.	9 reels	Mar. 17
Call of the Hills	Special Cast	Lee-Bradford-S.R.	5 reels	
Can a Woman Love Twice?	Ethel Clayton	Film Book. Offices	6 reels	Mar. 10
Daddy	Jackie Coogan	First National	6 reels	Mar. 17
Down to Sea in Ships	McKee-Courtot	Hodkinson	8 reels	Dec. 2
Driven	Special Cast	Universal	6 reels	Dec. 9
East Side, West Side	Special Cast	Principal Pict.	5 reels	Apr. 21
Fourth Musketeer, The	Johnnie WaWlker	Film Book. Offices	6 reels	Mar. 31
Gallopin' Through	Jack Hoxie	Sunset Prod.	5 reels	
Glimpses of the Moon	Bebe Daniels	Paramount	7 reels	Apr. 14
Good-By Girls	William Russell	Fox	5 reels	Mar. 24
Good Men and Bad	Sais-McCormick	Selznick Dist. Corp.	4 reels	
Gossip	Gladys Walton	Universal	5 reels	Mar. 10
In the Devil's Bowl	Neal Hart	Wm. Steiner-S. R.	5 reels	
Isle of Lost Ships	Nilsson-Sills	First National	7 reels	Mar. 24
Is Divorce a Failure?	Leah Baird	Asso. Exhib.	6 reels	July 21
Just Like a Woman	Special Cast	Hodkinson	5 reels	Mar. 17
Lamp in the Desert	Special Cast	C. B. C-S. R.	5 reels	
Leopardess, The	Alice Brady	Paramount	6 reels	Mar. 17
Little Church Around the Corner	Claire Windsor	Warner Bros.-S. R.	7 reels	Mar. 3
Lion's Mouse, The	Standing-Marsh	Hodkinson	5 reels	Mar. 31
Lost and Found	Special Cast	Goldwyn	7 reels	Mar. 17
Luck	Johnny Hines	Mastodon-S. R.	7 reels	Apr. 14
Mad Love	Pola Negri	Goldwyn	6 reels	Feb. 24
Man and Wife	Special Cast	Arrow	5 reels	Aug. 4
Midnight Guest, The	Special Cast	Universal	5 reels	Mar. 17
Mr. Billings Spends His Dime	Walter Hiers	Paramount	6 reels	Mar. 17
Nth Commandment, The	Special Cast	Paramount	7 reels	Mar. 31
Noise in Newboro, A	Viola Dana	Metro	6 reels	Apr. 28
Outlaws of the Sea	Marguerite Courtot	Selznick Dist. Corp.	5 reels	
Pilgrim, The	Charles Chaplin	First National	4 reels	Jan. 27
Racing Hearts	Special Cast	Paramount	6 reels	Feb. 24
Refuge	K. McDonald	First National	6 reels	Apr. 14
Scars of Jealousy	Special Cast	First National	6 reels	Mar. 17
Shreik of Araby, The	Ben Turpin	Allied Prod. & Dist.	5 reels	Mar. 3
Single Handed	Hoot Gibson	Universal	5 reels	Mar. 31
Smilin' On	Pete Morrison	Sanford Prod.	5 reels	
Success	Special Cast	Metro	6 reels	Feb. 24
Temptation	Special Cast	C. B. C.-S. R.	6 reels	
Tents of Allah	Blue-Alden	Asso. Exhib.	7 reels	Apr. 21
Three Jumps Ahead	Tom Mix	Fox	5 reels	Apr. 14
Vanity Fair	Mabel Ballin	Goldwyn	8 reels	Mar. 17
Vengeance of the Deep	Special Cast	Selznick Dist. Corp.	5 reels	Apr. 28
Western Justice	Caldwell-Hill	Arrow	4 reels	
When a Woman Turns	Tom Kennedy	Norca Pict.-S. R.	5 reels	
Where the Pavement Ends	Special Cast	Metro	7 reels	Mar. 24
White Flower, The	Betty Compson	Paramount	6 reels	Mar. 10
Your Friend and Mine	Special Cast	Metro	6 reels	Mar. 31

APRIL

Feature	Star	Distributed By	Length	Reviewed
Abysmal Brute, The	Reginald Denny	Universal	8 reels	Apr. 21
Alice Adams	Florence Vidor	Asso. Exhibitors	7 reels	July 7
Backbone	Special Cast	Goldwyn	7 reels	May 12
Bella Donna	Pola Negri	Paramount	8 reels	Mar. 31
Bright Lights of Bway	Special Cast	Principal Pict.	5 reels	
Bright Shawl, The	Dick Barthelmess	First National	8 reels	Apr. 28
Bucking the Barrier	Dustin Farnum	Fox	5 reels	Apr. 21
Clansmen of the North	Travers-R. Dwyer	Selznick Dist. Corp.	5 reels	
Cordelia the Magnificent	Clara K. Young	Metro	6 reels	June 2
Crashing Thru	Harry Carey	Film Book. Offices	5 reels	Apr. 7
Dead Game	Ed Gibson	Universal	5 reels	Apr. 21
Flames of Passion	Special Cast	Independent Pict.	5 reels	Jan. 20
Forbidden Lover, The	Bedford-Sparling	Selznick Dist. Corp.	5 reels	
Go-Getter, The	Special Cast	Paramount	8 reels	Apr. 21
Grumpy	Roberts-McAvoy	Paramount	7 reels	Mar. 31
Her Fatal Millions	Viola Dana	Metro	6 reels	May 5
High Speed Lee	Reed Howes	Arrow	5 reels	
Jacqueline	Special Cast	Arrow	6 reels	Mar. 31
Law Rustlers, The	William Fairbanks	Arrow	5 reels	
Lost in a Big City	John Lowell	Arrow	7 reels	Jan. 27
Lovebound	Shirley Mason	Fox	5 reels	May 19
Madness of Youth	John Gilbert	Fox	6 reels	Apr. 28
Man From Ten Strike	Guy Bates Post	Principal Pict.	6 reels	
Nobody's Bride	Herbert Rawlinson	Universal	5 reels	
Old Sweetheart of Mine	Dexter-Eddy	Metro	6 reels	Apr. 14
Prodigal Daughters	Gloria Swanson	Paramount	6 reels	Apr. 28
Safety Last	Harold Lloyd	Pathe	7 reels	Mar. 3
Salty Saunders	Neal Hart	Wm. Steiner-S. R.	5 reels	
Slander the Woman	Dorothy Phillips	First National	6 reels	May 19
Snow Bride, The	Alice Brady	Paramount	6 reels	May 26
Snowdrift	Charles Jones	Fox	5 reels	June 9
Souls for Sale	Special Cast	Goldwyn	8 reels	Apr. 7
Sunshine Trail, The	Douglas MacLean	First National	5 reels	Aug. 4
Tansy	Special Cast	Burr Nickle Prod.	5 reels	
Temporary aMrriage	Special Cast	Principal Pict.	6 reels	May 12
Tiger's Claw, The	Jack Holt	Paramount	5 reels	Mar. 31
Town Scandal, The	Gladys Walton	Universal	5 reels	Apr. 14
Trailing African Wild Animals		Metro	7 reels	May 19
Trail of the Lonesome Pine	Mary M. Minter	Paramount	6 reels	Mar. 31
Timmed in Scarlet	Special Cast	Universal	5 reels	Apr. 7
Westbound Limited	Ralph Lewis	Fiml Book. Offices	7 reels	May 5
What Wives Want	Special Cast	Universal	5 reels	May 5
Within the Law	Norma Talmadge	First National	8 reels	May 12
Wonders of the Sea	Lulu McGrath	Film Book. Offices	4 reels	Nov. 4
You Are Guilty	Kirkwood-Kenyon	Mastodon-S. R.	5 reels	Mar. 31
You Can't Fool Your Wife	Special Cast	Paramount	7 reels	May 5

MAY

Feature	Star	Distributed By	Length	Reviewed
Affairs of Lady Hamilton	Liane Haid	Hodkinson	8 reels	Apr. 28
Bavu	Wallace Beery	Universal	8 reels	Apr. 28
Black Shadows		Pathe	5 reels	June 2
Boston Blackie	William Russell	Fox	5 reels	June 2
Broken Violin, The	Special Cast	Arrow	6 reels	
Burning Words	Roy Stewart	Universal	5 reels	June 2
Crossed Wires	Gladys Walton	Universal	5 reels	May 19
Double Dealing	Hoot Gibson	Universal	5 reels	May 26
Empty Cradle, The	Alden-Morey	Truart Film	7 reels	
Fighting Strain, The	Neal Hart	Wm. Steiner-R. R.	5 reels	
Fog Bound	Dorothy Dalton	Paramount	8 reels	June 9
Fortune of Christina McNab	Special Cast	Playgoers	5 reels	
Fools and Riches	Herbert Rawlinson	Universal	5 reels	May 14
Girl of the Golden West	Kerrigan-Breamer	First National	7 reels	June 2
Girl Who Came Back	Special Cast	Preferred Pict.	6 reels	Apr. 21
Little Red Schoolhouse	Special Cast	Arrow	6 reels	May 26
Lonely Road, The	Kath. MacDonald	First National	6 reels	May 12
Man From Glengarry	Special Cast	Hodkinson	5 reels	Mar. 31
Ne'er-Do-Well, The	Thos. Meighan	Paramount	7 reels	May 12
Power Divine, The	Special Cast	Independent Pict.	5 reels	
Ragged Edge, The	Lunt-Palmeri	Goldwyn	7 reels	June 16
Remittance Woman The	Ethel Clayton	Film Book. Offices	7 reels	May 19
Rip Tide, The	Special Cast	Arrow	6 reels	June 8
Rustle of Silk, The	Compson-Tearle	Paramount	7 reels	May 12
Sixty Cents an Hour	Walter Hiers	Paramount	6 reels	May 26
Soul of the Beast	Madge Bellamy	Metro	5 reels	Apr. 21
Stepping Fast	Tom Mix	Fox	5 reels	May 26
Sunken Rocks	Alma Taylor	Burr Nickle Prod.	5 reels	
Wandering Daughters	Special Cast	First National	6 reels	June 30
Wolf Tracks	Jack Hoxie	Sunset Prod.	5 reels	

JUNE

Feature	Star	Distributed By	Length	Reviewed
Bargains	Special Cast	Burr Nickle Prod.	5 reels	
Below the Rio Grande	Neal Hart	Wm. Steiner-S. R.	5 reels	
Counterfeit Love	Special Cast	Playgoers	5 reels	Aug. 11
Critical Age, The	Special Cast	Hodkinson	5 reels	May 19
Daughters of the Rich	Special Cast	Preferred Pict.	6 reels	June 30
Desert Rider, The	Jack Hoxie	Sunset Prod.	5 reels	
Devil's Partner, The	Norman Shearer	Independent Pict.	5 reels	
Divorce	Jane Novak	Film Book. Offices	6 reels	June 16
Don Quickshot of the Rio Grande	Jack Hoxie	Universal	5 reels	June 9
Fog, The	Harris-Landis	Metro	7 reels	July 7
Exciters, The	Daniels-Moreno	Paramount	6 reels	June 16
Heart Raider, The	Agnes Ayres	Paramount	5 reels	June 16
Last Moment, The	Special Cast	Goldwyn	6 reels	May 19
Man of Action	Douglas MacLean	First National	6 reels	June 2
Michael O'Halloran	Irene Rich	Hodkinson	7 reels	June 23
Mysterious Witness, The	Robert Gordon	Film Book. Offices	5 reels	June 30
Only 38	Special Cast	Paramount	6 reels	June 23
Paddy - the - Next-Best Thing	Mae Marsh	Allied Prod. & Dist.	6 reels	May 26
Railroaded	Herbert Rawlinson	Universal	5 reels	June 16
Sawdust	Gladys Walton	Universal	5 reels	June 30
Sun-Dog Trails	Special Cast	Arrow	5 reels	
Trifling With Honor	Special Cast	Universal	5 reels	May 12
Western Blood	Pete Morrison	Sanford Prod.	5 reels	
Woman With Four Faces	Compson-Dix	Paramount	6 reels	June 30
Youthful Cheaters	Glenn Hunter	Hodkinson	6 reels	June 2

JULY

Feature	Star	Distributed By	Length	Reviewed
Brass Bottle, The	Special Cast	First National	6 reels	July 28
Children of Dust	Special Cast	First National	6 reels	June 23
Children of Jazz	Special Cast	Paramount	6 reels	July 21
Desert Driven	Harry Carey	Film Book. Offices	5 reels	July 14
Flying Dutchman	Special Cast	Film Book Offices	6 reels	Aug. 4
Forbidden Range	Neal Hart	Wm. Steiner Prod.	5 reels	
Gentleman of Leisure, A	Jack Holt	Paramount	6 reels	July 28
Homeward Bound	Thomas Meighan	Paramount		
Itching Palms		Film Book Offices	5 reels	July 28
Law of the Lawless, The	Dorothy Dalton	Paramount	6 reels	June 30
Love Piker, The	Anita Stewart	Goldwyn-Cosmo.	6 reels	July 7
Man Between, The	Special Cast	Asso. Exhibitors	6 reels	
Man's Man, A	J. Karren Kerrigan	Film Book. Offices		
McGuire of the Mounted	William Desmond	Universal	5 reels	July 14
Penrod and Sam	Special Cast	First National	6 reels	June 23
Rapids, The	Harry Morey-Mary Astor	Hodkinson	5 reels	June 30
Self Made Wife, A	Special Cast	Universal	5 reels	July 31
Shootin' For Love	Hoot Gibson	Universal	5 reels	July 7

Feature	Star	Distributed By	Length Reviewed
Skid Proof	Charles Jones	Fox	5 reels
Stormy Seas	McGowan-Holmes	Asso. Exhibitors	5 reels...Aug. 4
Trilby	Special Cast	First National	7 reels...Aug. 4
Victor, The	Herbert Rawlinson	Universal	5 reels...July 28

AUGUST

Feature	Star	Distributed By	Length Reviewed
Alias the Night Wind	William Russell	Fox	
Broken Wing, The	Special Cast	Preferred Pict.	6 reels...Aug. 18
Circus Days	Jackie Coogan	First National	6 reels...June 30
Destroying Angel, The	Leah Baird	Asso. Exhibitors	6 reels
Dulcy	Con. Talmadge	First National	
Fighting Blade, The	Rich. Barthelmess	First National	
Harbor Lights	T. Moore-Elsom	Asso. Exhibitors	5 reels
Human Wreckage	Mrs. Wallace Reid	Film Book Offices	7 reels...July 14
Huntress, The	Colleen Moore	First National	
If Winter Comes	Special Cast	Fox	12 reels
Legally Dead	Milton Sills	Universal	5 reels...Aug. 18
Love Brand, The	Roy Stewart	Universal	5 reels...Aug. 11
Man Who Won, The	Dustin Farnum	Fox	
Miracle Baby	Harry Carey	Film Book Offices	6 reels...Aug. 18
Out of Luck	Hoot Gibson	Universal	5 reels...Aug. 4
Scarlet Lily, The	K. MacDonald	First National	
Second Hand Love	Charles Jones	Fox	
Shadows of the North	William Desmond	Universal	5 reels
Soft Boiled	Tom Mix	Fox	Aug. 4
Spoilers, The	Special Cast	Goldwyn-Cosmo	8 reels...June 30
Tea—With a Kick	Special Cast	Asso. Exhibitors	6 reels
Three Wise Fools	Special Cast	Goldwyn-Cosmo	7 reels...July 7
Tipped Off	Special Cast	Playgoers Pict.	5 reels
Yesterday's Wife	Rich-Percy	C. B. C.-S. R.	6 reels

SEPTEMBER

Feature	Star	Distributed By	Length Reviewed
Ashes of Vengeance	Norma Talmadge	First National	10 reels...Aug. 18
Blinky	Hoot Gibson	Universal	6 reels
Broadway Gold	E. Hammerstein	Truart Film	7 reels
Daytime Wives	Derelys Perdue	Film Book Offices	
Eleventh Hour, The	Jones-Mason	Fox	7 reels...Aug. 4
Enemies of Women	L. Barrymore-		
Exiles, The	Rubens	Goldwyn-Cosmo	10 reels...Apr. 14
	John Gilbert	Fox	
French Doll, The	Mae Murray	Metro	7 reels...Aug. 4
Gun Fighter, The	William Farnum	Fox	
Hell's Hole	Charles Jones	Fox	6 reels...Aug. 11
Her Reputation	Special Cast	First National	
Lone Star Ranger, The	Tom Mix	Fox	
Monna Vanna	Lee Parry	Fox	
Merry-Go-Round	Philbin-Kerry	Universal	10 reels...July 14
Mothers-in-Law	Special Cast	Preferred Pictures	7 reels...Aug. 18
Potash and Perlmutter	Barnard-Carr-Gordon	First National	
Rouged Lips	Viola Dana	Metro	
Silent Command, The	Special Cast	Fox	
Souls in Bondage	Special Cast	Sanford Prod.	6 reels
St. Elmo	John Gilbert	Fox	6 reels...Aug. 18
Strangers of the Night	Special Cast	Metro	
Three Ages	Buster Keaton	Metro	
Unknown Purple, The	Walthall-Lake	Truart Film	7 reels
Untameable, The	Gladys Walton	Universal	5 reels
Wanters, The	Special Cast	First National	
Where Is This West?	Jack Hoxie	Universal	5 reels

Comedy Releases

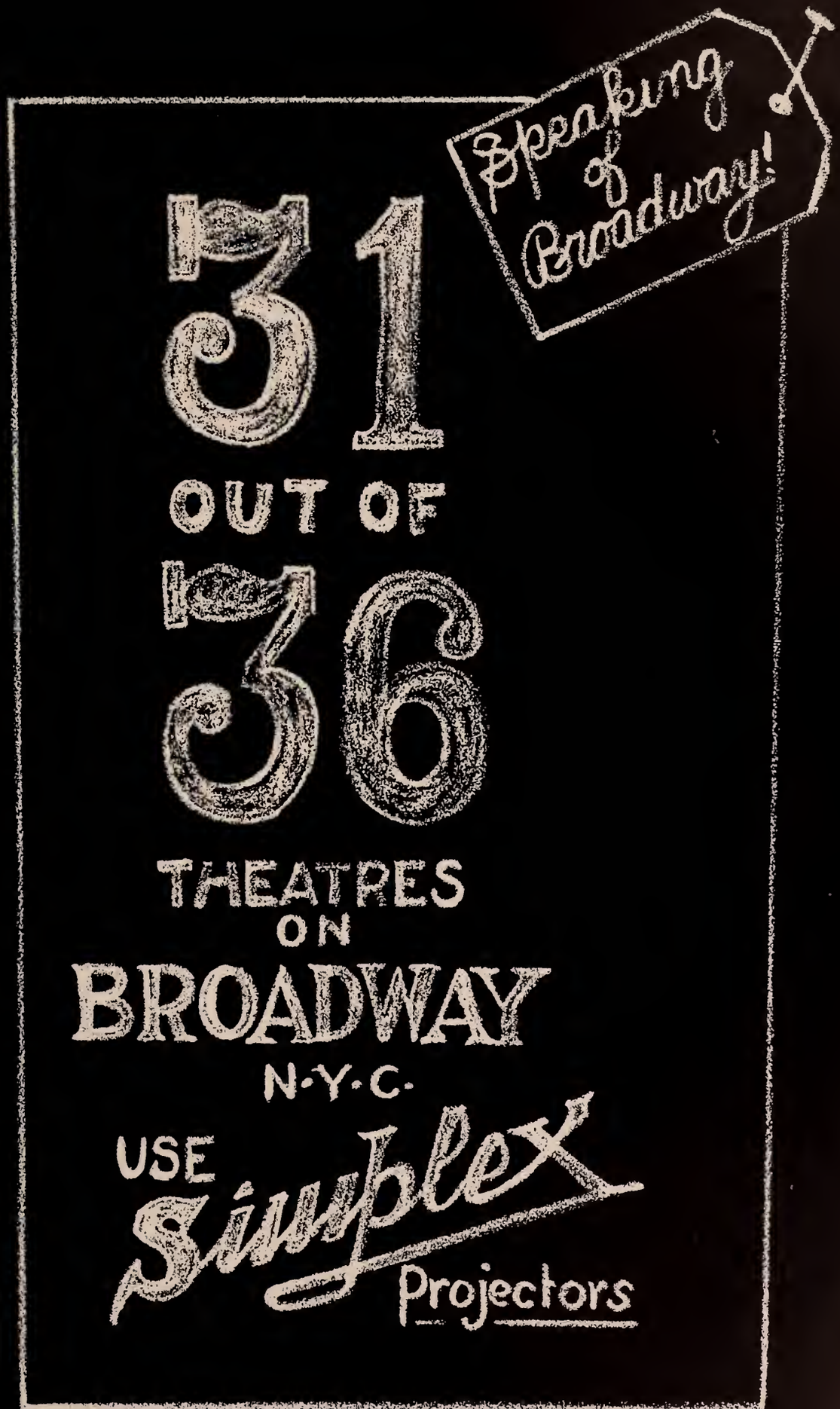
Feature	Star	Distributed By	Length Reviewed
Ain't Love Awful		Universal	2 reels...May 26
Alley Cat, The	Aesop's Fables	Pathe	2/3 reels...Mar. 24
All Over Twist	Buddy Messinger	Universal	2 reels
Amateur Night on Ark.	Aesop's Fables	Patbe	2/3 reels...May 26
Applesauce		Fox	2 reels
Author, The	Al St. John	Fox	2 reels
Babies Welcome	Dorothy Devore	Educational	2 reels...Mar. 3
Backfire	Lige Conley	Educational	2 reels...June 23
Back Stage	Children	Pathe	2 reels...June 1
Back to Earth	Earle-Engle	Universal	2 reels
Back to the Woods	Neal Burns	Educational	2 reels...June 16
Bad Bandit, The	Aesop Fables	Pathe	2/3 reel
Barnyard, The	Larry Semon	Vitagraph	2 reels...May 12
Beauty Parlor, The	Aesop's Fables	Pathe	2/3 reel
Before the Public	Snub Pollard	Pathe	2 reels...Mar. 3
Be Honest	Dippy Doo Dad	Pathe	1 reel...Aug. 18
Between Showers		Educational	1 reel
Borrowed Trouble	Carter DeHavens	Film Book. Offices	2 reels
Bowled Over	Paul Parrott	Pathe	1 reel...Mar. 24
Boys to Board	Children	Pathe	2 reels
Broke	Jimmie Adams	Educational	1 reel...Mar. 3
Buddy at the Bat	Buddy Messinger	Universal	2 reels
Bum Grafters	Neely Edwards	Universal	1 reel
Bumps		Educational	1 reel
Bum Slickers	Edwards-Roach	Universal	1 reel
Burglar Alarm, The	Aesop's Fables	Pathe	2/3 reel
Bus Boy, The	Buddy Messinger	Universal	2 reels
Busher, The	Lee Moran	Educational	2 reels...Aug. 18
Busy Body, The	Murray-Anderson-McKee	Hodkinson	
California or Bust	Snub Pollard	Pathe	2 reels...Apr. 28
Captain Applesauce	Eddie Lyons	Arrow	
Carmen, Jr.	Baby Peggy	Universal	2 reels
Cat That Failed, The	Aesop's Fables	Patbe	2/3 reel
Chop Suey Louie	Joe Rock	Jo-Rok Prod.	2 reels
Circus Pals		Fox	2 reels
Clothes and Oil		Fox	2 reels...May 26
Coal Dust Twins	Neely Edwards	Universal	1 reel
Cold Chills	Louise Fazenda	Educational	2 reels...Apr. 28
Collars and Cuffs	Stan Laurel	Pathe	1 reel
Courtship of Miles Sandwich	Snub Pollard	Pathe	2 reels...June 30
Covered Push-Cart, The	Aesop's Fables	Pathe	2/3 reel...July 7
Col. Heeza Liar and the Burglar		Hodkinson	1 reel
Col. Heeza Liar in Uncle Tom's Cabin		Hodkinson	1 reel
Col. Heeza Liar, Nature Fakir		Hodkinson	1 reel
Col. Heeza Liar's Vacation		Hodkinson	1 reel
Crimson Coppers	Neely Edwards	Universal	1 reel
Dad's Boy	Buddy Messinger	Universal	2 reels
Day By Day—In Every Way	Aesop's Fables	Pathe	2/3 reels
Dogs of War	Children	Pathe	2 reels
Day By Day—In Every Way		C. B. C.-S. R.	2 reels
Don't Flirt		Pathe	1 reel...May 26
Don't Get Fresh	Buddy Messinger	Universal	2 reels...June 30
Do Your Stuff	Paul Parrott	Pathe	1 reel...Mar. 3
Dude, The	Adams-Vance	Educational	1 reel...Apr. 14
Easter Bonnets		Educational	2 reels
Easy Terms	Neely Edwards	Universal	1 reel
Empty Bottles	Bert Roach	Universal	1 reel
Exit Stranger		Educational	1 reel...May 12
Fakers	Edwards-Roach	Universal	1 reel
Family Troubles	Eddie Barry	Educational	1 reel...Mar. 31
Fare Enough	Jack Cooper	Universal	2 reels...June 23
Farmer Al Falfa's Bride	Aesop's Fables	Pathe	2/3 reels...May 5
Fish Story, A	Aesop's Fables	Patbe	2/3 reels
F. O. B.	Lloyd Hamilton	Educational	2 reels...May 5
For Art's Sake	Paul Parrott	Pathe	1 reel...May 26
For Guests Only	Paul Parrott	Pathe	1 reel
For Safe Keeping	Paul Parrott	Patbe	1 reel...Mar. 17
For the Love of Tut	Eddie Lyons	Arrow	2 reels
Fortune's Wheel	Lewis Sargent	Universal	1 reel
Forward March	Larry Semon	Vitagraph	2 reels
Fourflusher, The		Fox	2 reels...May 5
Fresh Eggs	Paul Parrott	Pathe	1 reel...June 30
Gamblers, The	Aesop's Fables	Pathe	2/3 reels
Gas and Air	Stan Laurel	Pathe	1 reel
Get Your Man	Paul Parrott	Pathe	1 reel...Mar. 31
Giants vs. Yanks	Children	Patbe	2 reels...Mar. 31
Good Deeds	Walter Forde	Universal	1 reel
Good Riddance	Paul Parrott	Pathe	1 reel...Apr. 14
Great Explorers, The	Aesop Fables	Pathe	2/3 reel
Green as Grass	Jimmie Adams	Educational	2 reels...Apr. 14
Green aCt, The	Snub Pollard	Pathe	2 reels...Aug. 4
Handy Man, The	Stan Laurel	Metro	2 reels
Helpful Hogan	Charles Murray	Hodkinson	2 reels...July 14
High Kickers	Cooper & Follies	Universal	2 reels
His School Daze	Bert Roach	Universal	1 reel
Hold On	Engel-Earle-Marcel	Universal	2 reels
Hold Tight	Lige Conley	Educational	2 reels...Mar. 3
Host, The	Neely Edwards	Universal	1 reel...Aug. 4
Hot Water	Neal Burns	Educational	2 reels...Mar. 24
Imperfect Lover, The	Brownie (dog)	Universal	2 reels
In Hock	Neely Edwards	Universal	1 reel...July 7
Jack Frost	Snub Pollard	Pathe	2 reels...July 21
Jazz Bug, The	Bert Roach	Universal	1 reel
Jolly Rounders, The	Aesop's Fables	Pathe	2/3 reels
July Days	Children	Pathe	2 reels...Aug. 25
Jungle Romeo, A	Snooky	Geo. H. Wiley	2 reels...Mar. 17
Kick Out	Lige Conley	Educational	2 reels
Kid Reporter, The	Baby Peggy	Universal	2 reels...June 9
Kill or Cure	Stan Laurel	Pathe	1 reel...July 14
Kinky		Educational	1 reel
Knockout, The	Lyons-Moran	Universal	1 reel
Live Wires	Paul Parrott	Pathe	1 reel...Aug. 25
Lodge Night		Pathe	2 reels...July 28
Lots of Nerve	Pal (dog)	Universal	2 reels...Aug. 18
Love Nest, The	Buster Keaton	First National	2 reels...Mar. 24
Maid to Order	Lewis Sargent	Universal	1 reel
Marathon Dancers, The	Aesop's Fables	Pathe	2/3 reel...Aug. 4
Midnight Cabaret, The	Larry Semon	Vitagraph	2 reels
Mouse Catcher, The	Aesop's Fables	Pathe	2/3 reels
Movie Dare Devil, The	Hurd Cartoon	Educational	1 reel...Apr. 14
Mummy, The		Fox	2 reels...June 2
Mysteries of the Sea	Aesop's Fables	Pathe	2/3 reel
Mystery Man, The	Snub Pollard	Pathe	2 reels...Aug. 18
Nobody's Darling	Baby Peggy	Universal	2 reels...Aug. 4
Nip and Tuck		Pathe	2 reels...Aug. 11
The Noon Whistle	Stan Laurel	Pathe	1 reel...May 5
No Wedding Bells	Larry Semon	Vitagraph	2 reels...Feb. 10
Nuisance, The	McKee-Anderson-Murray	Hodkinson	2 reels...Feb. 17
Oh, Nursie	Marcel-Cooper	Universal	2 reels...May 26
Oh Shoot	Bobby Dunn	Arrow	2 reels
Oh, Sister	Adams-Vance	Educational	1 reel...Mar. 3
One Hard Pull	Aesop's Fables	Patbe	2/3 reels
One Wild Day	Bull Montana	Metro	2 reels
Oranges and Lemons	Stan Laurel	Pathe	1 reel...Aug. 11
Pace That Kills, The	Aesop's Fables	Pathe	2/3 reel
Panic's On, The	Carter DeHavens	Film Book. Offices	2 reels
Peanuts	Lewis Sargent	Universal	1 reel
Pearl Divers, The	Aesop's Fables	Pathe	1 reel...Aug. 11
Peg o' the Movies	Baby Peggy	Universal	2 reels
Pencil Pusher, The	Chuck Reisner	Universal	1 reel...Aug. 25
Pharoah's Tomb	Aesop's Fables	Pathe	2/3 reels
Pick and Shovel	Stan Laurel	Pathe	1 reel...June 16
Pill Pounder, The	Charles Murray	Hodkinson	2 reels
Pitfalls of a Big City	Ben Turpin	Pathe	2 reels
Pleasant Journey, A	Children	Patbe	2 reels...Mar. 24
Please Arrest Me	Monty Banks	Federated- S. R.	2 reels
Plumb Crazy	Bobby Vernon	Educational	2 reels...June 2
Plus and Minus	Bowes-Vance	Educational	1 reel...Aug. 11
Pop Tuttle's Lost Nerve	Dan Mason	Film Book. Offices	2 reels...May 26
Pop Tuttle's Russian Rumor	Dan Mason	Film Book. Offices	2 reels...June 2
Pop Tuttle's Tactics	Dan Mason	Film Book. Offices	2 reels
Post No Bills	Paul Parrott	Pathe	1 reel...Aug. 4
Private, Keep Off	Carter DeHavens	Film Book. Offices	2 reels
Radio Romeo	Walter Forde	Universal	1 reel
Rice and Old Shoes	Carter DeHavens	Film Book. Offices	2 reels...June 16
Ringer for Dad, A	Carter DeHavens	Film Book. Offices	2 reels
Roaring Lions on Steamship		Fox	2 reels...July 28

Feature	Star	Distributed By	Length	Reviewed
Roll Along	Jimmie Adams	Educational	2 reels	May 26
Salesman, The	Al St. John	Fox	2 reels	Apr. 14
Say It With Diamonds.	Carter DeHavens	Film Book. Offices	2 reels	
Sheik, The	Aesop's Fables	Pathe	2/3 reels	
Shoot Straight	Paul Parrott	Pathe	1 reel	Mar. 17
Short Orders	Stan Laurel	Pathe	1 reel	
Should William Tell....	Edwards-Roach	Universal	1 reel	July 7
Sing Sing	Edwards-Roach	Universal	1 reel	
Sister's Beau	Buddy Messinger	Universal	2 reels	
Skeletons	Neely Edwards	Universal	1 reel	
Skylarking		Pathe	2 reels	
Small Change	Eugene-Vance	Educational	1 reel	May 26
Smarty	Buddy Messinger	Universal	2 reels	
Smile Wins, The	Paul Parrott	Pathe	1 reel	
Snowed Under	Bull Montana	Metro	2 reels	
Sold at Auction	Snuh Pollard	Pathe	2 reels	May 28
So Long, Buddy	Buddy Messinger	Universal	2 reels	Aug. 25
So This Is Hamlet.....	Charles Murray	Hodkinson	2 reels	
Speed Bugs	Fred Spencer	Universal	2 reels	
Speed the Swede	Paul Parrott	Pathe	1 reel	Apr. 28
Spider and the Fly.....	Aesop's Fables	Pathe	2/3 reels	
Spooks	Aesop's Fables	Pathe	2/3 reels	June 2
Spooky Romance, A....	Jack Cooper	Universal	2 reels	
Spring Fever	Fred Spencer	Universal	2 reels	Aug. 4
Springtime	Aesop Fables	Pathe	2/3 reels	
Stork's Mistake, The...	Aesop's Fables	Pathe	2/3 reels	
Sunny Gym	Brownie (dog)	Universal	2 reels	
Sunny Spain	Paul Parrott	Pathe	1 reel	May 5
Sweet and Pretty	Brownie (dog)	Universal	2 reels	
Sweetie	Bahy Peggy	Universal	2 reels	Feb. 24
Tail Light	Bowes-Vance	Educational	1 reel	July 14
Take the Air	Paul Parrott	Pathe	1 reel	
Take Your Choice	Bobby Vernon	Educational	2 reels	Apr. 14
Taking Orders	Baby Peggy	Universal	2 reels	June 23
Their Love Growed Cold.	Hurd Cartoon	Educational	1 reel	June 2
This Way Out		Educational	2 reels	
Thoroughhred, The	Aesop's Fables	Pathe	2/3 reel	
Three Gun Man, The		Fox	2 reels	May 26
Three Strikes	Lige Conley	Educational	2 reels	June 30
Tin Knights in a Hall-room		C. B. C.-S. R.	2 reels	
Tips	Baby Peggy	Universal	2 reels	
To and Fro	Neely Edwards	Universal	1 reel	
Traffic		Educational	1 reel	May 12
Tramps of Note	Neely Edwards	Universal	1 reel	
Traveling Salesman	Aesop's Fables	Pathe	2/3 reels	
Tropical Romeo, A.....	Al. St. John	Fox	2 reels	
Tut Tut King	Edwards-Roach	Universal	1 reel	
Two Auctioneers, The		Universal	1 reel	
Two Twins, The	Bull Montana	Metro	2 reels	Apr. 28
Uncovered Wagon, The.	Paul Parrott	Pathe	1 reel	July 7
Under Two Jags	Stan Laurel	Pathe	1 reel	June 2
Uneasy Feet	Lloyd Hamilton	Educational	2 reels	Mar. 24
Unhappy Husbands	Barton Editorial	Second National	1 reel	
Vamped	Jack Cooper	Universal	2 reels	
Walrus Hunters, The...	Aesop Fable		2/3 reel	
Watch Dog, The		Pathe	1 reel	June 9
West is West	Bowes-Vance	Educational	1 reel	Aug. 11
Where Am I?	Snub Pollard	Pathe	2 reels	Mar. 31
Where's My Wandering Boy This Evening....	Ben Turpin	Pathe	2 reels	July 7
Where There's a Will		Fox	2 reels	
Whiskers	Lewis Sargent	Universal	1 reel	
White Wings	Stan Laurel	Pathe	1 reel	
Why Dogs Leave Home.	Brownie (dog)	Universal	2 reels	
Wild and Wicked	Charles Murray	Hodkinson	2 reels	July 21
Winter Has Came	Dorothy Devore	Educational	2 reels	May 5
Won't You Worry?.....	Bert Roach	Pathe	1 reel	July 21
Wrecks		Educational	1 reel	July 28

Short Subjects

Feature	Star	Distributed By	Length	Reviewed
Alaskan Honeymoon, An (Educational)		Fox	1 reel	
Algeria (Educational)		Fox	1 reel	
Alpine Ride Up Stanserhorn (Burlingham)		Truart Film	1 reel	
Arctic Hike on Great Aletsch Glacier		Truart Film	1 reel	
Barnaby's Grudge, Reginald Denny		Universal	2 reels	
Bath, Famous British Spa (Burlingham)		Truart Film	1 reel	
Better Than Gold (Drama), Roy Stewart		Universal	2 reels	June 23
Borneo Venice, A (Burlingham)		Truart Film	1 reel	
Broad Highway (Bray Romance)		Hodkinson	1 reel	
Cat and the Fiddle, The (Hodge-Podge)		Educational	1 reel	
Cataracting Around Niagara (Burlingham)		Truart Film	1 reel	
Champion in the Making, A		State Rights		
Christopher of Columbus (Geo. O'Hara)		Film Book. Offices	2 reels	
City of Dreams (Bray Romance)		Hodkinson	1 reel	
Close Harmony (Sing Them Again Series)		Educational	1 reel	July 28
Columhia the Gem of the Ocean, R. Denny		Universal	2 reels	
Crystal Ascension, The (Artfilm)		Pathe	1 reel	May 26
Crystal Jewels (Educational)		Fox	1 reel	
Dark Timher (Wilderness Tales)		Educational	1 reel	
Dipping in the Deep (Hodge Podge)		Educational	1 reel	Aug. 11
Dizzy Land of Wm. Tell (Burlingham)		Truart Film	1 reel	
Don Coyote (Drama), Reginald Denny		Universal	2 reels	
Douhle Cinched (Drama), Leo Maloney		Pathe	2 reels	Mar. 3
Douhle Suspicion (Drama), Neal Hart		Universal	2 reels	
Down the Crater of Vesuvius		Truart Film	1 reel	
Drifter, The (Drama), Harry Carey		Universal	2 reels	
Duck, The (Rod-Gun Series)		Hodkinson	1 reel	
Eagle's Talons, The (Serial)		Universal	15 episodes	
Einstein's Theory of Relativity		Premier Prod.	2 reels	
End of a Perfect Fray, Geo O'Hara		Film Book. Offices.	2 reels	
Extra Seven, The (Drama), Leo Maloney		Pathe	2 reels	Mar. 31
Face to Face (Drama), Edmund Cobb		Universal	2 reels	
False Play (Drama), Pete Morrison		Universal	2 reels	
Festive Haul, The		Pathe	1 reel	
Fight for a Mine, A (Drama), Roy Stewart		Universal	2 reels	June 9
Fighting Blood (Drama), George O'Hara		Film Book. Offices.	2 reels	Feh. 3
Fighting Fists (Drama), Jack Ford		Universal	2 reels	
Fighting Skipper, The (Serial)		Arrow	15 episodes	
Fight in the Fog, The, Jack Mulhall		Universal	2 reels	
Forgetting the Law, Jack Daugherty		Universal	2 reels	
From Montreuv to Bernese Alps		Truart Film	1 reel	
From the Windows of My House		Educational	1 reel	May 12
Fun From the Press		Hodkinson	1 reel	
Gall of the Wild, Geo. O'Hara		Film Book. Offices.	2 reels	
God's Law (Drama), Roy Stewart		Universal	2 reels	
Golf Played hy Gene Sarazen		Educational	1 reel	June 9
Gray Rider, The (Wilderness Tales)		Educational	1 reel	July 14
Grim Fairy Tale, A, Geo. O'Hara		Film Book. Offices.	2 reels	June 16
Guilty Hand, The (Drama), Roy Stewart		Universal	2 reels	
Hard to Beat (Drama), Roy Stewart		Universal	2 reels	
Haunted Valley (Serial)		Pathe	15 epis'ds.	Apr. 28
Heavyweight Fight Pictures		Universal	3 reels	May 26
Her Dangerous Path (Serial)		Pathe	10 episodes	
Homeward Trail, The, Pete Morrison		Universal	2 reels	July 14
Hyde and Zeke (Drama), Leo Maloney		Pathe	2 reels	June 9
Immortal Voice (Bray Romance)		Hodkinson	1 reel	July 14
In the Days of Daniel Boone (Serial)		Universal	18 epis'ds.	June 30
In Wrong Right (Drama), Leo Maloney		Pathe	2 reels	
Island of Surprise (Burlingham)		Truart Film	1 reel	
Jenkins and the Mutt (Wilderness Tales)		Educational	1 reel	Feb. 3
Judy Punch, George O'Hara		Film Book. Offices.	2 reels	
Jungle Belles of Borneo (Burlingham)		Truart Film	1 reel	
King of the Ice		State Rights	2 reels	
Knight in Gale (Drama), Geo. O'Hara		Film Book. Offices.	2 reels	Feb. 3
Knight That Failed, Geo. O'Hara		Film Book. Offices.	2 reels	
Land of Tut Ankh Amen		Fox	1 reel	
Lonesome Luck, Jack Daugherty		Universal	2 reels	June 23
Long Live the Ring, George O'Hara		Film Book Offices.	2 reels	
Lure of the South Seas (Burlingham)		Truart Film	1 reel	
Lyin' Hunt, A (Howe Hodge-Podge)		Educational	1 reel	
Mediterranean Scenes (Burlingham)		Truart Film	1 reel	
Memories of Alpine Republic		Truart Film	1 reel	
Mixed Trails (Wilderness Tales)		Educational	1 reel	June 16
Monkey Land Up Barito River, Borneo		Truart Film	1 reel	
Mont Blanc (Burlingham)		Truart Film	1 reel	
Moon Blind (Wilderness Tales)		Educational	1 reel	Feb. 3
Naked Fists (Drama), Neal Hart		Universal	2 reels	
Night Riders, The (Drama), Harry Carey		Universal	2 reels	
One Hundred Per Cent Nerve (Leo Maloney)		Pathe	2 reels	Apr. 28
One of Three (Drama), Roy Stewart		Universal	2 reels	
Oregon Trail, The (Serial)		Universal	18 epis'ds.	Feb. 10
Outlaw and the Lady (Drama), Harry Carey		Universal	2 reels	
Paradising on Italian Lakes		Truart Film	1 reel	
Partners Three (Drama), Leo Maloney		Pathe	2 reels	Mar. 17
Pelican Island (Burlingham)		Truart Film	1 reel	
Perilous Ascent of Zinal-Rothorn		Truart Film	1 reel	
Phantom Fortune, The (Serial)		Universal	12 epis'ds.	Mar. 17
Quaint Berne, Swiss Capital		Truart Film	1 reel	
Radio Active Bomh (Drama), Roy Stewart		Universal	2 reels	
Red Russia Revealed		Fox	2 reels	
Right of Way Casey (Drama), Neal Hart		Universal	2 reels	
Romance of Life (Bray Romance)		Hodkinson	1 reel	
Roped and Tied (Drama), Neal Hart		Universal	2 reels	
Rustlin' (Drama), Jay Morley		Universal	2 reels	Aug. 18
School Days in Japan (Educational)		Fox	1 reel	
Science of Life (Series)		Bray Prod.	1 reel	May 12
Sea of Dreams		Educational	1 reel	June 16
Secret Code, The (Drama), Roy Stewart		Universal	2 reels	
Sentinels of the Sea (Educational)		Fox	1 reel	
She Supes to Conquer, George O'Hara		Film Book Offices.	2 reels	
Shooting the Earth (Hodge Podge)		Educational	1 reel	June 9
Six-Second Smith (Drama), Geo. O'Hara		Film Book. Offices.	2 reels	Feh. 3
Sky Trails Ahove Lake Lucerne		Truart Film	1 reel	
Some Punches and Judy, Geo. O'Hara		Film Book. Offices.	2 reels	
Some Sense and Some Nonsense		Educational	1 reel	May 5
Something For Nothing, Reginald Denny		Universal	2 reels	
So This is Hollywood, George O'Hara		Film Book Offices.	2 reels	
Speed Demons (Hodge Podge)		Educational	1 reel	
Starland Revue (Series)		Film Book. Offices.	1 reel	
Steel Shod Evidence, Leo Maloney		Pathe	2 reels	July 7
Steel Trail, The (Serial)		Universal	15 epis'ds	Aug. 11
Strike of the Rattler, Pete Morrison		Universal	2 reels	Aug. 25
Tarpon Fishing (Hodge Podge)		Educational	1 reel	
Tempest Cody Rides Wild, Marie Walcamp		Universal	2 reels	
This Wife Business		Alexander Film	2 reels	
Tom, Dick and Harry, Leo Maloney		Pathe	2 reels	June 30
Trail of No Return (Drama), Hart-Sedgwick		Universal	2 reels	May 26
True Gold, Jack Daugherty		Universal	2 reels	
Turkey, The (Rod and Gun Series)		Hodkinson	1 reel	
Two Stones With One Bird		Film Book. Offices.	2 reels	
Under Secret Orders (Drama)		Universal	2 reels	
Unsuspecting Stranger (Drama), Pathe		Pathe	2 reels	May 26
Wandering Two (Drama), Reginald Denny		Universal	2 reels	
Wedding Feast Among Borneo Dyaks		Truart Film	1 reel	
Weeping Waters (Artfilm)		Pathe	1 reel	May 5
When Fighting's Necessary, Leo Maloney		Pathe	2 reels	Apr. 14
When Gale and Hurricane Meet		Film Book. Offices.	2 reels	
Widower's Mite (Drama), Reginald Denny		Universal	2 reels	
Wild Waters (Educational)		Fox	1 reel	
Will He Conquer Dempsey? Firpo		Selznick		
Wings of the Storm (Drama), Leo Maloney		Pathe	2 reels	May 12
Winter in the Engadine		Truart Film	1 reel	
Yellow Men and Gold, Leo Maloney		Pathe	2 reels	

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VOL. XXVIII No. 10 Entered as Second Class Matter, October 13, 1913, at the Post Office at New York, N. Y., under the Act of March 3, 1879 PRICE, 20 CENTS

Published Weekly $3.00 a year

Los Angeles — 729 Seventh Avenue, New York — Chicago

TEAM WORK

MAKING motion pictures is like playing football. Somebody has to call the signals. The team that wins the most games is the one that works as a unit, not as eleven separate individuals. The director is the quarterback of motion pictures. Actors, technical men, cinematographers, and the laboratory must follow his signals and play together. Creating an artistic photoplay necessitates team work from start to finish, particularly in that important interval between camera and screen.

The success of STANDARD FILM LABORATORIES is built on team work—team work not only within the organization, but with those at the studio as well. That's why more and more of the industry's leading producers are depending exclusively upon us for both negative and prints. They realize both of these should be made by the same laboratory. Continuous co-operation of director, cinematographer and laboratory from camera to screen give STANDARD PRINTS their unusual excellence. Their superiority is reflected in the increased satisfaction of exhibitors and distributors using them.

Standard Film Laboratories

John M. Nickolaus *S. M. Tompkins*

Seward and Romaine Streets

Holly 4366

Hollywood, California



Service Standard Standard Prints

PHOTOPLAY *predicted it*

PHOTOPLAY MAGAZINE—

OH, what a picture this is going to be! I was on the set the other day and I watched Edward Horton and Ernest Torrence and Louise Dresser—a trio, by the way, of eminent stage artists—playing the great drunk scene from "Ruggles of Red Gap." Well—it was immense, that's all. And the poker scene in which the wild and woolly *Egbert* from Red Gap wins the polished valet *Ruggles* from an English lord—don't miss it. I never saw anything in a theater as funny as the scenes I saw being photographed by Jimmie Cruze—of "Covered Wagon" fame.

Just by way of predicting and being able to say "I told you so," watch Edward Horton. If he doesn't run Charles Chaplin and Harold Lloyd a close race later on, we're all wet.

Louise Dresser, who for years was Willie Collier's leading woman, says he's so much like Collier in the way he plays a scene and the way he gets his laughs that she has to shake herself every few minutes not to feel the clock has turned back a few years and she is rehearsing with Collier again.

A PREVIEW of James Cruze's new comedy-drama, "Ruggles of Red Gap," was given at the Florence Theatre, Pasadena, Cal., on August 18 (the first showing anywhere), and here is the report from the theatre:

"It's a box-office knockout! Cruze has turned out another sure-fire success. Picture is riot of fun, and audience howled its glee from start to finish. When Edward Horton as 'Ruggles' called for 'three rousing cheers' in final scene of picture, audience that packed theatre to overflowing joined with actors on the screen in responding.

"Ernest Torrence brings howl of laughter every time he appears on the screen, and Edward Horton will leap into fame over night. Entire cast ideal. Words fail in attempting to describe this comedy classic."

PASADENA *proved it*

JESSE L. LASKY PRESENTS

A James Cruze production

"RUGGLES OF RED GAP"

with EDWARD HORTON, ERNEST TORRENCE, LOIS WILSON, FRITZI RIDGEWAY CHARLES OGLE *and* LOUISE DRESSER.

"The Covered Wagon," "Hollywood"—both packed with rich comedy—and now "Ruggles of Red Gap." James Cruze takes his place as the screen's greatest director of comedy-drama.

"Ruggles" was adapted by Walter Woods and Anthony Coldewey from the novel by Harry Leon Wilson, author of "Merton of the Movies." Book it now for a comedy clean-up.

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION



From the famous play by Pierre Berton and Charles Simon.

Screen play by Albert Shelby Le Vino.

And—it's a Paramount Picture

MARK
STRAND
"A NATIONAL INSTITUTION"
BROADWAY at 47th ST.
NEW YORK CITY

MOE MARK — PRESIDENT & GEN'L M'G'R

OFFICE OF
JOSEPH PLUNKETT
MANAGING DIRECTOR

August 23rd, 1923.

Mr. Hiram Abrams,
United Artists Corp.,
729 Seventh Ave.,
New York City.

Dear Mr. Abrams:-

D. W. Griffith's "The White Rose", even with the summer weather is doing more than a winter business.

We had to stop selling tickets last night, Wednesday. The picture itself is a great success with our audiences, and the business is growing bigger and bigger.

I thought that you might like to know this.

With kindest regards,

Yours very truly,

Joseph Plunkett

MANAGING DIRECTOR,

JLP:F

When you have To Stop Selling Tickets
You've got Something — Youre giving Something —
And your Audiences get Bigger and Bigger

NOW BOOKING — UNITED ARTISTS CORPORATION
MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D. W. GRIFFITH
HIRAM ABRAMS, PRESIDENT

HERE'S YOUR AN BOX-OFFICE DAYTIM

Right off the bat!!



Crowds on opening night jamming their way in the Central theatre, Broadway at 47th St., to see "Daytime Wives."



HERE'S your answer Gentleman,—told in photographs that don't lie. Here's your answer to F.B.O.'s advice on "KEEP OPEN TIME" for "DAYTIME WIVES." Here's the way the crowds packed the entranceway and lobby of the Central Theatre, New York, to see "DAYTIME WIVES" on Sunday, Aug. 26th. Monday night the same—Tuesday the same and throughout the entire week.

SWER AS TO THE SUCCESS OF "DAYTIME WIVES"

We told you

that "DAYTIME WIVES" would be a clean-up. We told you this title was the biggest box office crash in years. The pictures published in this ad are the evidence of our statements. "DAYTIME WIVES" broke all records at the Central for the season.

Now we tell you

to keep open time for "DAYTIME WIVES." If you don't you will be out of pocket more genuine profits than you've made in months.

Thousands of exhibitors are going to mop up with "DAYTIME WIVES." Exhibitors are "nuts" over the title and the picture backs it up.

Grab your play dates

and grab 'em now. Don't wait till somebody else snatches the prize from you. Thousands of smart exhibitors are grabbing play dates *NOW !!!* Wonderful publicity—wonderful exploitation (the usual F.B.O. brand), wonderful posters and accessories. Get busy.

CENTRAL THEATRE
Broadway at 47th Street
Telephone Bryant 0017
NEW YORK

August 26th, 1923.

Film Booking Offices of Americe.
723 Seventh Avenue,
New York City, N.Y.

Gentlemen:-

Attention Mr. H.M.Berman.

I take great pleasure in reporting to you that we have to-day broken all Sunday house records for the Season at this theatre on your production "Daytime Wives."

On a hot Summer day, they began to come in as soon as we opened the house and they came piling in all day and at night we had to turn away hundreds for lack of seating capacity.

I consider "Daytime Wives" one of the best bets of the season and recommend it to my brother exhibitors.

I predict a wonderful success for this picture.

Yours very truly,
Andrew J. Lobe
Managing Direotor.

C/T

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IT'S AN **F.B.O.** PICTURE



"The Greatest Picture of its Kind Ever Filmed," declared S. L. Rothafel of the Capitol

A Warner Bros.



World's Largest Picture Palace

with a seating capacity of 5,500; catering to the most critical audience in the most critical city in the world, and showing to a weekly average attendance of ONE HUNDRED THOUSAND persons,

THE CAPITOL

New York's magnificent photoplay palace, shows nothing but the best in motion picture entertainment. That's why the Capitol chose for presentation the week of August 26th, Warner Bros. sensational drama of the Northland,

"Where The North Begins"

"Classic of the Screen"

What the N. Y. Times says is

NEW YORK TIMES AUGUST 15, 1923

THE SCREEN

THE GREEN GODDESS, with George Arliss, Alice Joyce, Harry T. Morey, David Powell, Jetta Goudal, Ivan Simpson, William Worthington and others, adapted from the play by William Archer, directed by Sidney Olcott; "Temple Devotional," special prologue conceived and executed by Olive Ann Alcorn; musical score by Joseph C. Breil. At the Sam H. Harris Theatre.

A Hindu Beau Brummell.

In the coolness of the comfortable Sam H. Harris Theatre the picturized version of "The Green Goddess," with George Arliss as the Rajah of Kukh, was presented last night before an audience composed of many well-known men and women of the stage and moving picture spheres. This production is one that will give a cachet to photoplays more than any other that has been seen recently, for it is not only beautifully staged, but the acting is excellent and the direction faultless. It is not often that one can ascend to such panygerics about a film, but in this instance it is undoubtedly the wonderful work of a most conscientious actor coupled with that of a skilled and an altrustic director. It is the best film that Mr. Arliss has ever made, and this is saying a great deal, as his "Man Who Played God" was welcomed as something to remember and his "Disraeli" before that scored a marked success.

There are sets in this picture that bring one to Kipling, and one can almost fancy the first flush of an Indian dawn casting a feeble glow on the Indian temples in which the fanatics worship.

The suspense of this production is carried out with exceptional skill, and there were many in the audience who were breathless before the denouement was reached. The sub-titles of the film are on a par with the acting, and they are particularly effective toward the end, where the Rajah of Rukh preserves his undisturbed equanimity, even when the young officer of the Royal Air Force renders his ultimatum.

From the opening sequences showing the lethargic Hindus slowly pulling on a primitive fan with a rope between their toes, to the last words of the Rajah, where he asks Mrs. Crespin to give his love to the children, there is intense interest in the story, one which, of course, lends itself splendidly to a moving picture. Nevertheless it might have happened that a director would have been tempted to take liberties even with such a narrative, but in this instance whatever has been done it is to the advantage of the picture.

Mr. Arliss, posing as the Hindu Rajah, an old Oxonian, speaks through the titles with such preciseness that one leaves the theatre talking in the same perfect fashion. When the Rajah utters a word on the screen one gathers what he is saying. He is an Indian Beau Brummel, tasteful and careful in his attire, what with his monocle, his Hindu robes, his combination suits and his gorgeous turban. He moves his hands, and his fingers, even, to suit the action of the series of scenes, and he always has the white trio at a disadvantage, except possibly where he sets the trap for them with the wireless. Then Harry T. Morey, as Major Crespin, is quick to perceive that the message is a scheme to ascertain whether he knows anything about wireless, and the audience showed their relief when he gave the message to his valet which meant that they were ignorant of the code and the apparatus. The lazy eyelids of the Rajah rose and fell, when he talked, without looking at the oily-appearing Watkins, whose splendid screen acting is one of the features of the film.

Watkins elicits some sympathy in the beginning, as in the play, because he happens to be the only white man in the little kingdom, but afterward when it is known that it is for money he is faithful to his Hindu master, there comes a detestation for the traitor to his own race.

Watkins's hair is plastered over his low forehead, and his mouth is made so shapeless that it is more oblong than anything else. He wears his morning coat and is meticulous in his attention to the slightest sign or wish of the Rajah, who has learned at Oxford how to command in that quiet way respected by the English menial. One can't help thinking of the poor chap alone among all the dusky natives without a single public house to go to to air his aitchless complaints. In one of the titles he tells Major Crespin and Dr. Basil Traherne (David Powell) that he "'olds their lives in the 'ollow of 'is 'and." When he eventually betrays the Major, Mrs. Crespin and Traherne, and is gagged and dropped out of the lofty window of the palace, there was a dramatic effect upon the audience, and even the orchestra drummer dropped his sticks.

He, our good friend Watkins, is seen first trying on some new Jermyn Street hats, which the Rajah has just received. He looks almost consumptive with his hollow chest and bent back, and most uncomfortable when he places on his head a new, glossy silk hat, which goes uncommonly well with his morning coat and striped trousers. The Rajah merely wishes to get an idea of how he, himself, will look in the new head-gear.

The scene where the airplane bearing the Major, his wife and Traherne, crashes within the domains of the Rajah, is pictured with remarkable fidelity, even to the height of the seat from which Mrs. Crespin has to climb to the ground. Confronted by the satin-robed Rajah, who has learned that his brothers are to be executed, Alice Joyce, as Mrs. Crespin, betrays a loathing in her emotions suited to the occasion. She is also very effective in the scene in which she is to watch Traherne being tortured or become the lady of the Rajah's land. She plucks from the Hindu chieftain's belt a small dagger, and is ready to slay herself, which fact is soon discovered by the man who misses so little among his white friends.

Jetta Goudal is fascinating as the servant in the Hindu palace. She is to care for the white woman's wants. Always the Rajah is prepared and has in his dwelling just such clothes as any woman stranded in an airplane would need. Clad in one of the delightful creations, Mrs. Crespin appeals even more to the lustful Hindu. Nevertheless, he tells the men that in barbarous countries the women's quarters are safe.

There are some worthy scenes and settings showing the beggars and birds without the palace walls, and when the dying Major's message brings the squadron of flying machines, the Rajah, between puffs on his fat, long cigarettes, remarks that: "The good Major lied like a gentleman." For the Major in his dying breath had vehemently denied that he had been able to get his message through.

Every player in the cast, and this includes even those who served as extras, have done their bit to make this the best photoplay of its kind that has ever been produced. Perhaps David Powell was a bit stiff, and as usual resorted too much to acting with his hands. But Morey was capital in every sequence, and he ably supported the artistic and careful Mr. Arliss. Here is a photoplay that shows the dawn of a new era in the motion picture world.

Always Honest— Always Worth Reading!

George Arliss in the picture version of the great stage success by William Archer, with Alice Joyce, David Powell and Harry T. Morey. Directed by Sidney Olcott.

The GREEN GODDESS

Produced by

Distinctive Pictures Corporation

Distributed by

Goldwyn-Cosmopolitan

Thrillingly Different!
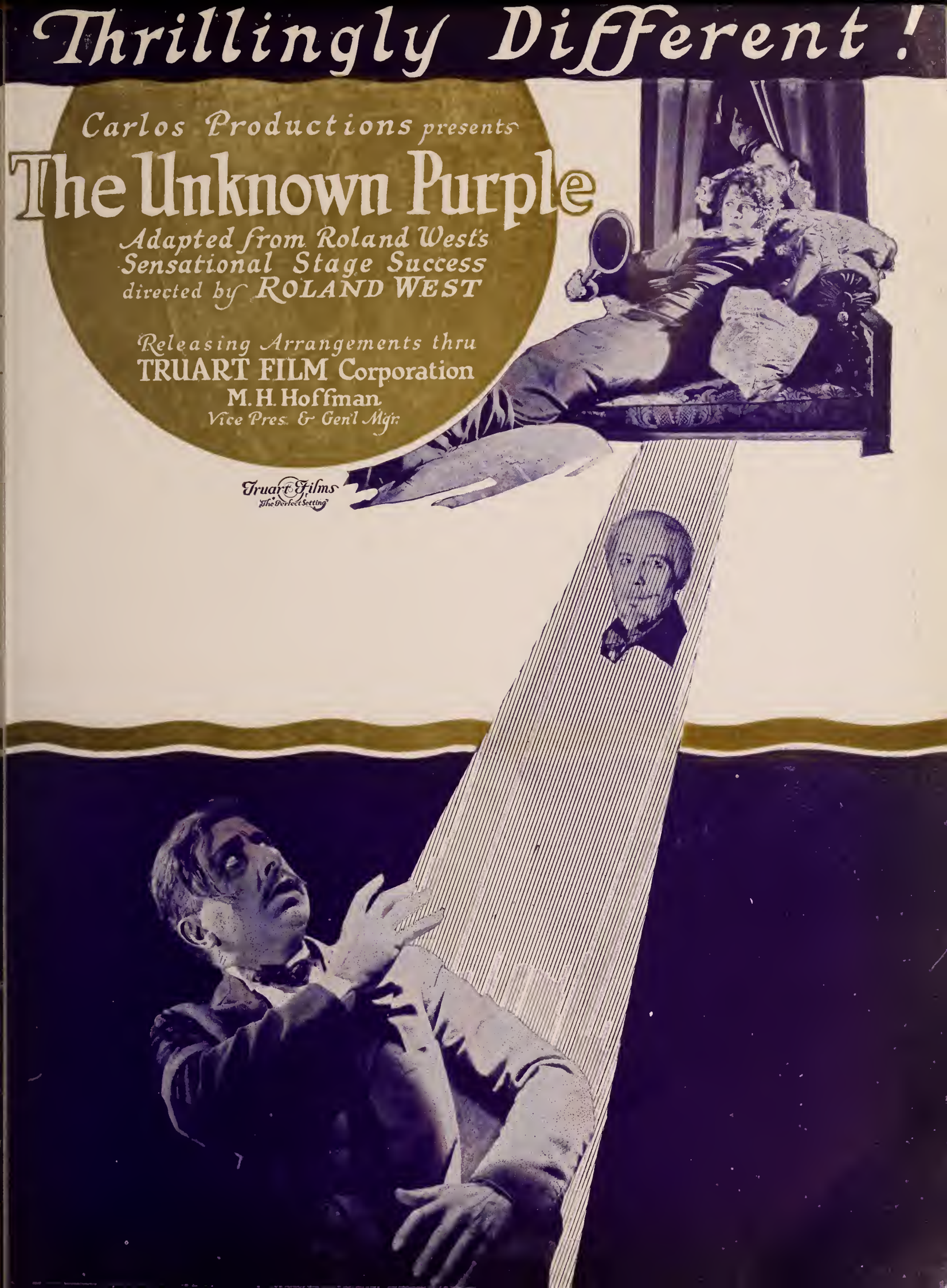
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The Unknown Purple

Adapted from Roland West's
Sensational Stage Success
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Releasing Arrangements thru
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"The Unknown Thrillingly







"THE UNKNOWN PURPLE"—in theme, in investiture of production, in calibre of artistry, in genius of direction, in inspired action, and in its unforgetably thrilling quality, —is the type of photoplay the motion picture theatre will be proud to exhibit to its public!

IT IS THRILLINGLY DIFFERENT

Produced by
Carlos Productions, Inc.,
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EXPLOITATION is the power behind a picture's success. A production must offer the opportunity to motivate its exploitation through

Cast Popularity
Salient Story Points
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Real Entertainment Value

It is Truart's firm conviction that "THE UNKNOWN PURPLE" has all of these attributes to success!

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Carlos Productions, Inc.

takes great pleasure in announcing

RICHARD TALMADGE

in a series of productions during 1923-1924

To the demonstrated popularity of this unique star will be added the ultimate value in high-calibre *productions*, supporting *casts* of the best suitable available artists, *stories* of national reputation and such as will offer Richard Talmadge the opportunities required by his exceptional abilities—a product, *high-class, entertaining, unusual, exploitable!*

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The Perfect Setting

A MESSAGE

TO ALL EXHIBITORS

AT the Minnesota Convention of the Motion Picture Thea tre Owners of America, June, 1921, a resolution was passe authorizing the Board of Directors to investigate the situ ation relative to the formation of a theatre owners distributin corporation.

At the Washington Convention of the Motion Picture Th Owners of America, May, 1922, the committee on business tions submitted a unanimous report which was adopted by Convention unanimously, urging the Board of Directors and cers of the organization to continue further its activities in investigation of the formation of a theatre owners dis corporation.

The Board of Directors of the Motion Picture Theatre Ow America unanimously resolved that as the Motion Picture Th tre Owners of America was purely a membership organizatio a separate organization be created for the distribution of pictur

The Theatre Owners Distributing Corporation was formed cember, 1922, for the purpose of supplying all theatre ow motion pictures of merit at fair prices under an equitable con

It was hoped that after the Motion Picture Theatre Ow America gave notice to the producers and the entire trade ally at Minnesota and at Washington, that relief was needed tive to the distribution of pictures, that these interests woul

ome heed to this public notice by the theatre owners, but instead, conditions have grown worse. The time for resolutions, conferences and talks has passed.

The Theatre Owners Distributing Corporation will distribute pictures in over thirty centers beginning in October.

PRODUCERS

An exhibitor owned and controlled distributing service for motion pictures is now offered to all producers.

is distributing service embodies thirty-two exchanges fully nned and equipped—a sales organization second to none in United States and an established clientele.

s our purpose to offer to all producers the same equitable business advantages that we, as theatre owners, expect for ourselves.

ATRE OWNERS DISTRIBUTING CORPORATION

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HARRY DAVIS.....Vice-President
L. J. DITTMAR.....Treasurer
W. D. BURFORD.....Secretary
SYDNEY S. COHEN.....Chairman Board of Directors

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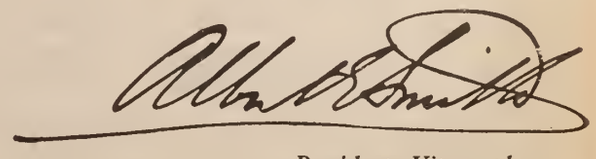
Truart Films
The Perfect Setting

IT is seldom that I have addressed you concerning Vitagraph productions. "Pioneer Trails" is the greatest attraction of the day. It is an epic of the old West and has every element known to picture production that will satisfy the public. No picture dealing with the glorious days of the early West approaches in magnificence the scenic investiture of "Pioneer Trails." No one can appreciate the sensation and danger of travel by the old stage coach until he has seen "Pioneer Trails."

The story of "Pioneer Trails" is in my opinion one of the most dramatic photoplays that have ever been screened. The appeal of the love interest is sure-fire. The characters are living, human, red-blooded people, brought to life out of the past, brave adventurers who carried civilization across this great continent.

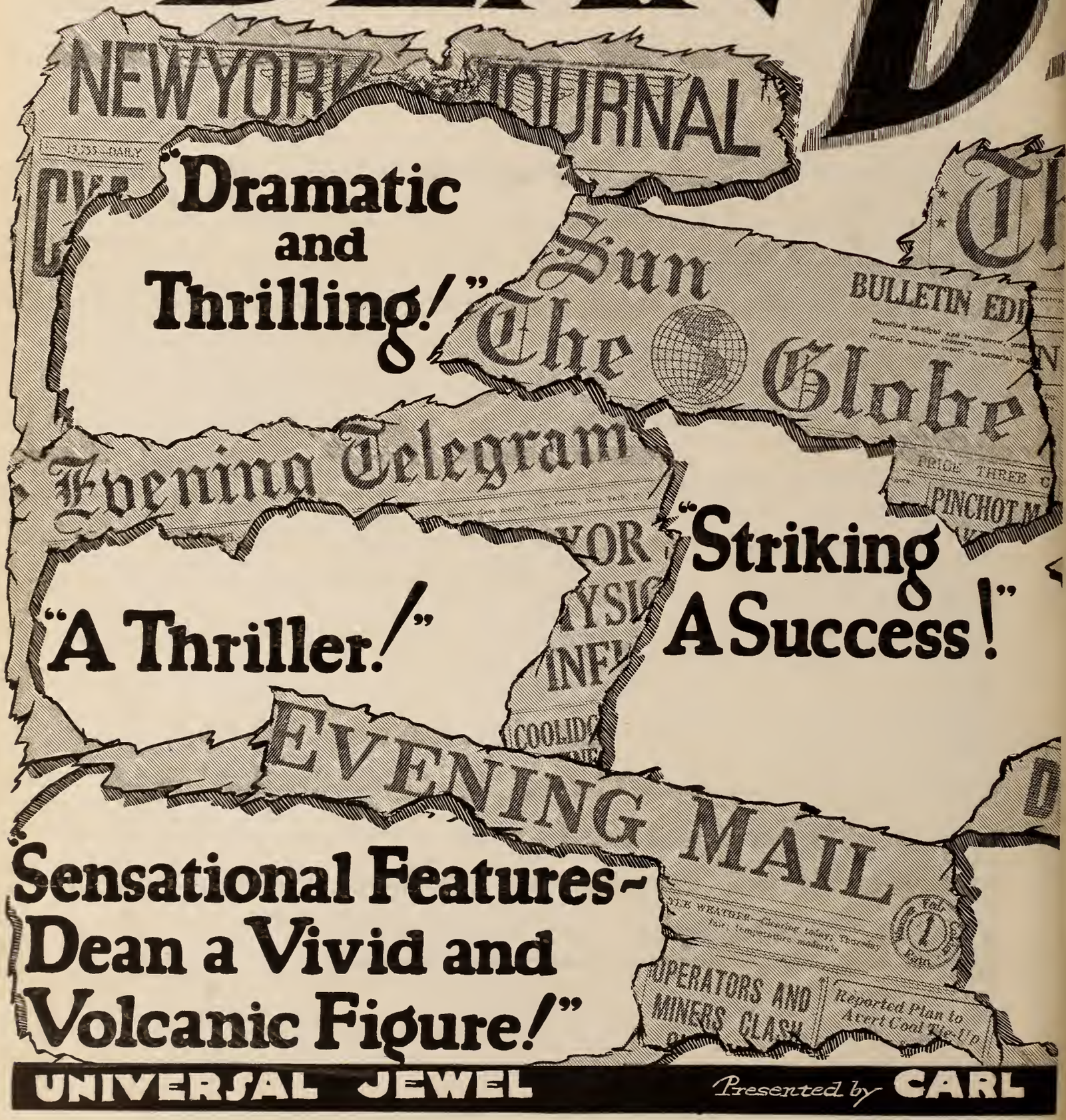
The cast is remarkable in that every actor realistically portrays the role to which he is assigned. There is no artificiality in "Pioneer Trails."

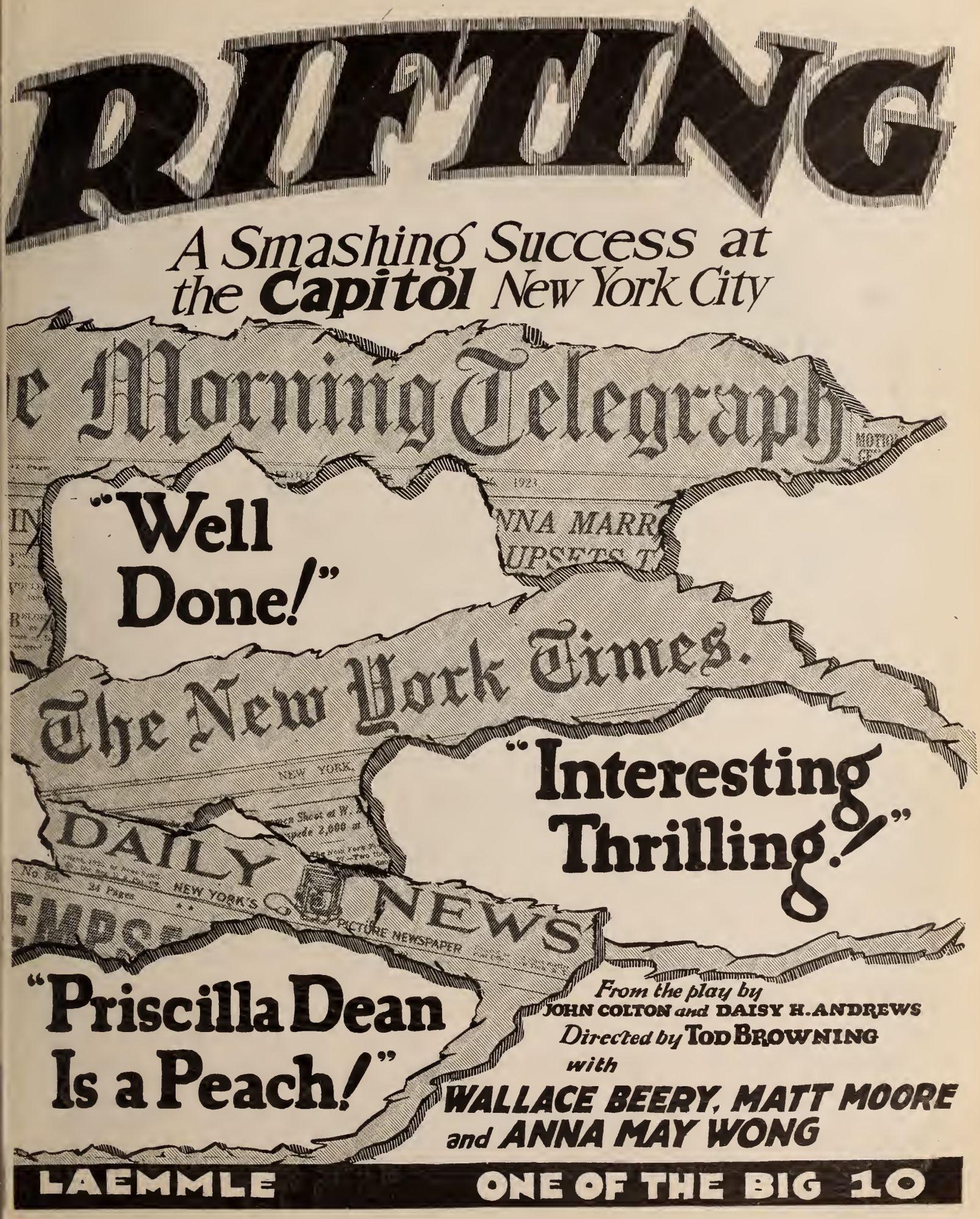
I am proud of "Pioneer Trails." I recommend it to you because I know its values. I have put into "Pioneer Trails" the experience of thirty years of picture producing, and I give you my pledge that it is one of the greatest pictures of the year. It is not my custom to praise the productions we have made, but "Pioneer Trails" so far surpasses the screen offerings of today that I want everyone to enjoy the satisfaction that "Pioneer Trails" affords. It is the biggest of all the many winners David Smith has directed, among which are included "Black Beauty," "The Courage of Marge O'Doone," "The Ninety and Nine," and "Masters of Men."



President, Vitagraph

PRISCILLA DEAN IN D.




RIFTING
A Smashing Success at the Capitol New York City
The Morning Telegraph
"Well Done!"
The New York Times.
"Interesting Thrilling!"
DAILY NEWS
NEW YORK'S PICTURE NEWSPAPER
"Priscilla Dean Is a Peach!"
From the play by JOHN COLTON and DAISY H. ANDREWS
Directed by TOD BROWNING
with
WALLACE BEERY, MATT MOORE and ANNA MAY WONG
LAEMMLE
ONE OF THE BIG 10


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A Powerful
Melodramatic Thriller
to be Presented by
CARL LAEMMLE
With
J. WARREN KERRIGAN
(Hero of " The Covered Wagon ")
Anna Q. Nilsson
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and a tremendous cast including
Winifred Bryson
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Another Success in
UNIVERSAL'S
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BONITA.....Chattanooga, Tenn.
PLAZA.....San Antonio, Tex.
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WORLD IN MOTION.Kansas City, Mo.
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BELL.....Phila., Pa.
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CARL LAEMMLE presents

William Dunc

Supported by EDITH JOHNSON in

The STEEL TRAIL

"The Mightiest Thriller of Them All"

A DARINGLY NEW idea in CHAPTER PLAYS

coming! "BEASTS

WILLIAM DESM

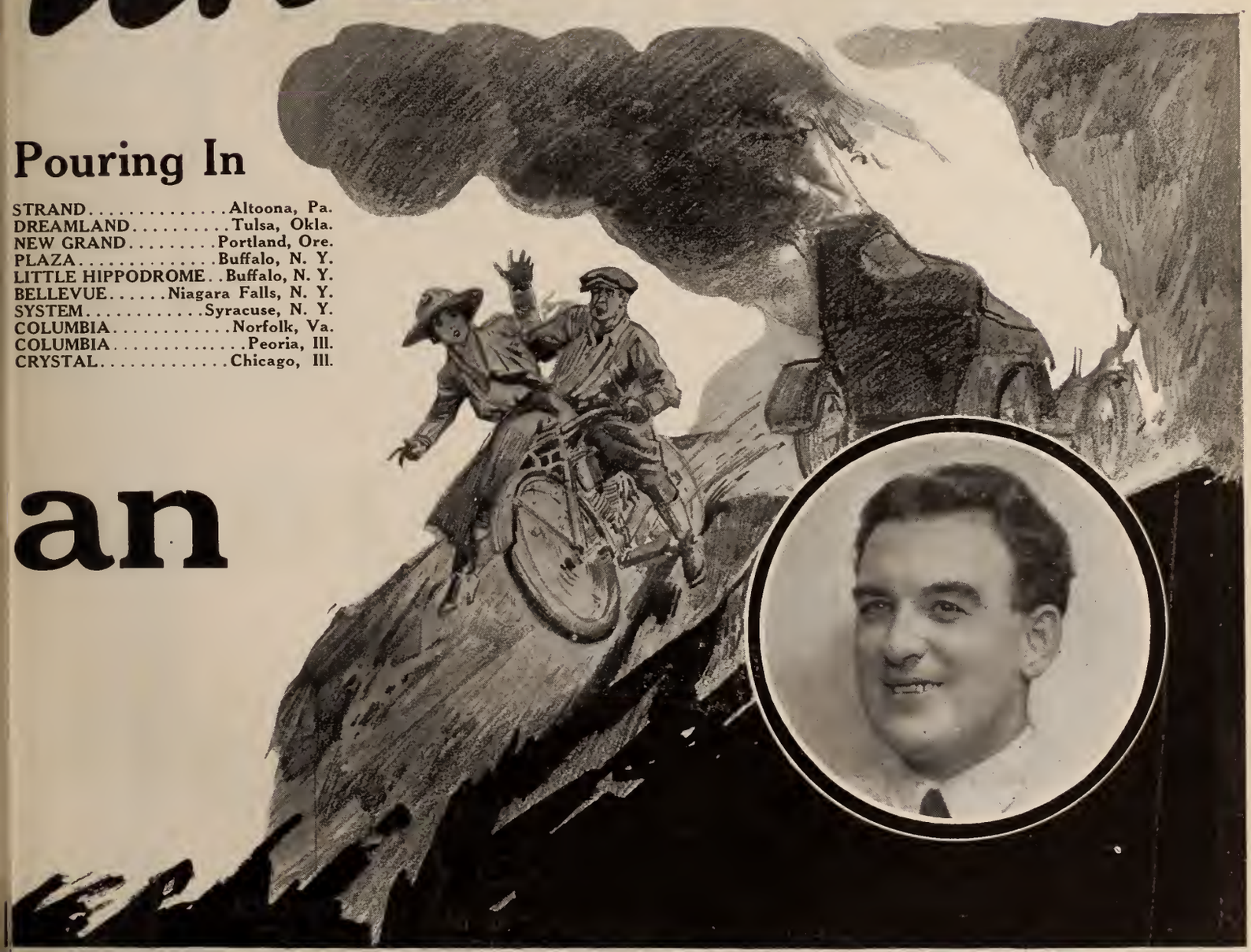
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THE FIRST TWO CHAPTER PLAYS

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DREAMLAND.....Tulsa, Okla.
NEW GRAND.....Portland, Ore.
PLAZA.....Buffalo, N. Y.
LITTLE HIPPODROME..Buffalo, N. Y.
BELLEVUE.....Niagara Falls, N. Y.
SYSTEM.....Syracuse, N. Y.
COLUMBIA.....Norfolk, Va.
COLUMBIA.....Peoria, Ill.
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an

OF PARADISE"

Starring

OND and EILEEN SEDGWICK

Savage Beasts and Gallant Men

IN UNIVERSAL'S "LUCKY SEVEN"

PREFERRED PICTURES
Produced by B.P. SCHULBERG

An Answer to Al Lichtman

Midland Theatre and Realty Co.
Owners and Operators
Midland Circuit of Theatres
Direction of M. B. SHANBERG
General Office
N. E. Cor. 20th and Walnut Sts.
KANSAS CITY, MO.

August 16, 1923.

Dear Al.:

You know those "toughest exhibitors in America" that you wrote to the other day. Here's one of them. I want to tell you that because I am tough, I am booking all the Preferred Pictures.

I'm not booking them for any love of you--though I've known you for years and you've helped me make a lot of money.

I'm booking them because I have seen three of them--"The Broken Wing", "Mothers-In-Law" and "April Showers"--and I know that these pictures will get the dough for me.

The future prosperity of the picture business lies in fellows like you and Ben Schulberg, who are making just a few pictures and are selling them at a fair price.

We need new blood in the producing field and I'm watching you grow.

You can count on my help at all times.

Sincerely, M B Shanberg

P.S.--Just had a letter from a friend of mine who visited Schulberg in Los Angeles. If "The Virginian" is all my friend says it is you won't need anybody's help to make you grow.

Distributed by
PREFERRED PICTURES CORP'N.
AL LICHTMAN ~ President
1650 BROADWAY NEW YORK CITY

B.P. SCHULBERG PRESENTS

THE BROKEN WING

A TOM FORMAN PRODUCTION

WITH
KENNETH HARLAN
MIRIAM COOPER
WALTER LONG

FIRST OF THE PREFERRED 15

"The Broken Wing"
by Paul Dickey and Charles W. Goddard.

"Mothers-in-Law"
by Frank Dazey and Agnes Christine Johnston.

"The Virginian"
by Owen Wister

"April Showers"
by Hope Loring and Louis D. Lighton.

"Maytime"
by Rida Johnson Young.

"The Boomerang"
by Winchell Smith and Victor Mapes.

"White Man"
by George Agnew Chamberlain.

"Poisoned Paradise"
by Robert W. Service.

"When a Woman Reaches Forty"
by Royal A. Baker.

"The Mansion of Aching Hearts"
by Harry Von Tilzer and Arthur J. Lamb.

"The Breath of Scandal"
by Edwin Balmer.

"The First Year"
by Frank Craven.

"The Triflers"
by Frederick Orin Bartlett.

"Faint Perfume"
by Zona Gale.

"My Lady's Lips"
by Olga Printzlau

Distributed by
PREFERRED PICTURES CORP'N.

AL LICHTMAN ~ President
1650 BROADWAY NEW YORK CITY

PREFERRED STARTS THE SEASON WITH A GREAT PICTURE

THE SATURDAY EVENING POST — August 11, 1923

PREFERRED PICTURES



A Scene from "The Broken Wing"

A New Factor... Motion Pictures

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PREFERRED PICTURES are ...*tre and ask "WHEN?"*

PREFERRED PICTURES CORPORATION
1650 Broadway, New York

PREFERRED
AL LICHTMAN, *President*

PREFERRED PICTURES
Produced by
B. P. SCHULBERG

Coming

"The Broken Wing" by Paul Dickey and Charles W. Goddard.
"Mothers-in-Law" By Frank Dazey and Agnes Christine Johnston.
"The Virginian" by Owen Wister
"April Showers" by Hope Loring and Louis D. Lighton.
"Maytime" by Rida Johnson Young.
"The Boomerang" by Winchell Smith and Victor Mapes.
"White Man" by George Agnew Chamberlain.
"Poisoned Paradise" by Robert W. Service.
"When a Woman Reaches Forty" by Royal A. Baker.
"The Mansion of Aching Hearts" by Harry Von Tilzer and Arthur J. Lamb.
"The Breath of Scandal" by Edwin Balmer.
"The First Year" (of married life) by Frank Craven.
"The Triflers" by Frederick Orin Bartlett.
"Faint Perfume" by Zona Gale.
"My Lady's Lips"

Now Showing

"Daughters of the Rich"
"The Girl Who Came Back"
"Are You a Failure?"
"Poor Men's Wives"
*"The Hero"
"Thorns and Orange Blossoms"
*"Shadows"
"Rich Men's Wives"

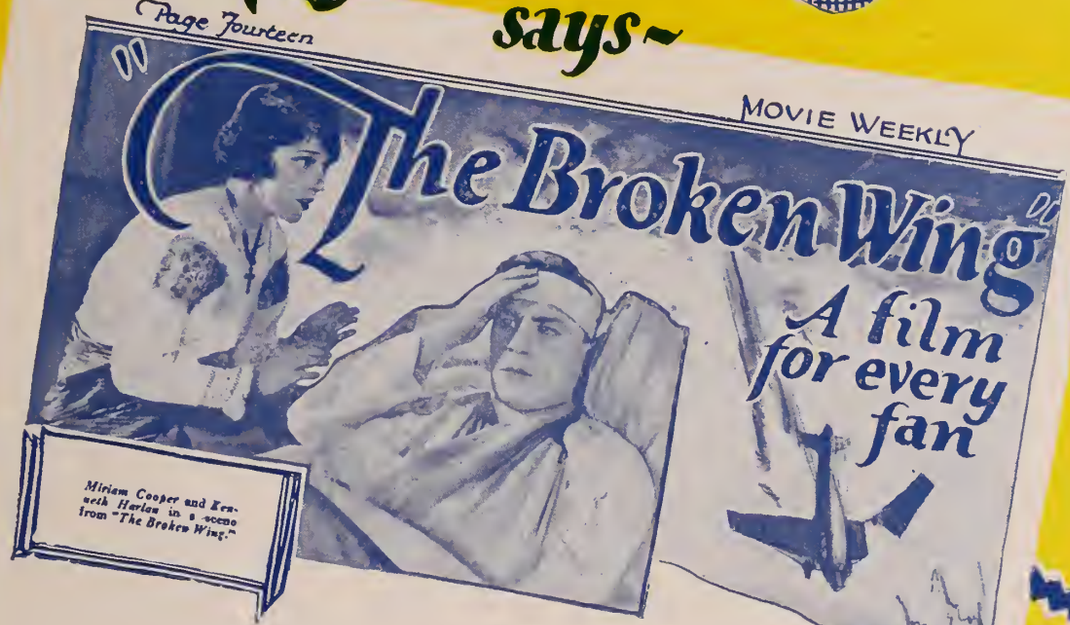
* Placed by Robert E. Sherwood, critic of LIFE, on his list of the fifteen best pictures of the year

Fifteen
Million Readers Have
Seen This Advertisement
in—
The Saturday Evening Post
Motion Picture Magazine
Motion Picture Classic
Photoplay

NATIONALLY ADVERTISED

Movie Weekly says~

Page Fourteen MOVIE WEEKLY



Screen version of stage success makes crackerjack picture

Reviewed by Lewis F. Levenson

"THE BROKEN WING"

A Spirited Comedy Drama

Seldom is a motion picture put over with the spirit of the cast and the direction of "The Broken Wing." A happy combination of factors seem to have conspired to make this faithfully screened play one of the most entertaining of the season's pictures.

Preferred Pictures is the producer, and Tom Forman the director Both have spared nothing to make "The Broken Wing" one of those rare films in which the entertainment is as sustained as in any stage production. Their material was not extraordinary. They had a story about an American aviator who was forced to land over the Mexican border, where, naturally, lived the most beautiful of Mexican girls and the most ferocious of Mexican bandits Mr Forman and Preferred Pictures won out by first casting the picture perfectly and then producing it with all those intimate realistic touches which audiences like.

Miriam Cooper and Kenneth Harlan play the leads. Miss Cooper at last finds a role which suits her perfectly and in which she is able to do something other than look at the camera In other words, she is given some material and she does very well by it. Mr. Harlan also shows that he is rapidly advancing in ability as Preferred continues to give him honest acting parts.

The real hit of "The Broken Wing" is Walter Long We all know Mr. Long as a deep-dyed villain, but here he shows that he has considerable comedy talent. He plays his role for laughs and gets them. Edward Brady is another, who in a sleep-walking comedy role, gets full value.

"The Broken Wing" has many sensational aviation scenes, and its real thriller, in which an aeroplane falls through the roof of a house, is realistic to an extreme. The Mexican army looks as a Mexican army ought to look.

Best of all are the titles and the continuity Some of the titles are models for their humor and brevity, and the story moves easily toward its unexpected conclusion.

"The Broken Wing" is a feather in the cap of Preferred Again the screen has shown that when a director knows how to adapt a play, the play does not necessarily lose any of its flavor.

All sorts of fans will like "The Broken Wing." It is a winner

'THE BROKEN WING' HAS EVERY-THING

Distributed by

PREFERRED PICTURES CORP'N.

AL LICHTMAN ~ President
1650 BROADWAY NEW YORK CITY

THE BROKEN WING HAS EVERYTHING

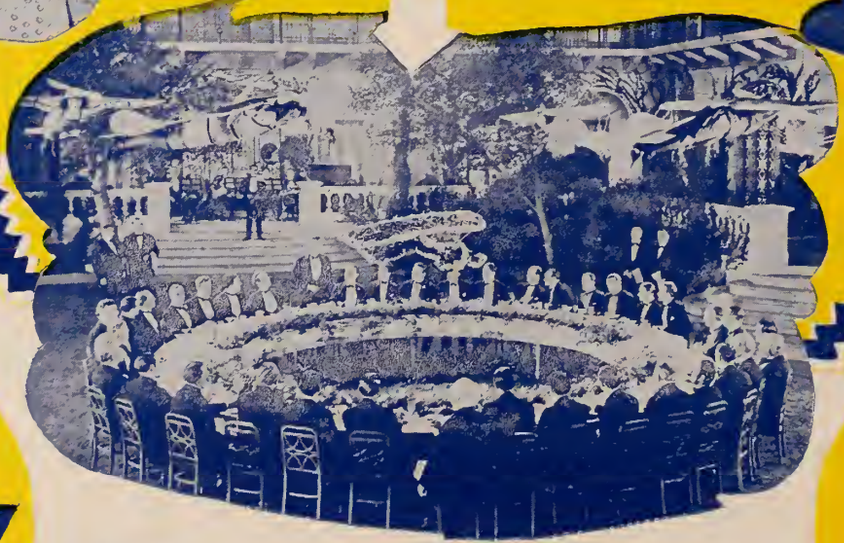




THRILLS
SUSPENSE
LOVE
COMEDY
BIG SETS







BOOK THE PREFERRED 15

Distributed by

PREFERRED PICTURES CORP'N.

AL LICHTMAN - President
1650 BROADWAY, NEW YORK CITY,

What else do you want to know about our "FIGHTING BLOOD" Series after reading these

Going like wildfire everywhere and fairly mopping up for all Exhibitors

The finest two-reel series I have ever run. Business increases on each showing. Have shown four rounds, and am more than satisfied. Will guarantee these to please. Max Drefke, Empress Theatre, Cherokee, Iowa.

—o—

This two-reeler hits a new spot in entertainment. It is different in every respect. Makes a wonderful Saturday picture in a short show, and all classes eat it up; even the ladies and younger girls ask for more of it. It is a clean, entertaining type of picture that helps the business. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

—o—

A jim dandy picture that a Saturday audience fairly ate up. It's clean cut, convincing, probable, and has your sympathy every minute. More power to the man making them, as they are a relief from some of this heavy stuff. Ben L. Morris, Olympic Theatre, Bellaire, Ohio.

—o—

A regular series. I would buy this series if I were you, regardless of where you're located. Have always good attendance on these. E. E. Bair, State Theatre, Uhrichsville, Ohio.

—o—

Just finished playing round one, and I firmly believe they are going to go over fine. If so it will be a lot better than running a serial, as each chapter is more complete. H. M. Retz, Strand Theatre, Lamont, Iowa.

—o—

Just finished showing round five, and must say this is an exceptionally good series. The characters are fine, all of them. Notice this: The women like this series, and tell us they do, and naturally the men all like the boxing. Draws good. Chancellor Bros., Dreamland Theatre, Arcanum, Ohio.

—o—

Seemed to take immense. Played it with two-reel Dan Mason Plum Center comedy screen stars and Movie Chats. They sure enjoyed this six-reel program. Dr. F. M. Childs, Cozy Theatre, Villisca, Ia.

—o—

First chapter picture that ever held up for me. Just played the third round, and business increasing. Looks very much like a winner. Lots of comedy, lots of action, and a little love. George O'Hara has excellent support. Photography fine. J. C. Jenkins, Auditorium Theatre, Neligh, Nebr.

—o—

O'Hara does wonderful work. Now on ninth round. The best two-reel subjects I ever saw when it comes to pleasing the masses. Used newspaper. Had good attendance. E. E. Bair, State Theatre, Uhrichsville, Ohio.

—o—

We are on the eighth round, and believe me they have held up well. Book them and boost them. Used lobby. O. W. Harris, St. Denis Theatre, Sapulpa, Okla.

—o—

A very good picture. Well played. Pleased good business. William Noble, Rialto Theatre, Oklahoma City, Okla.

—o—

I saw four rounds of this series, and think them good entertainment. My patrons like them. Contain good bits of humor. Chas. H. Ryan, Garfield Theatre, Chicago, Ill.

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EVERY ideal motion picture program should contain a good comedy, just as every worth-while drama contains its "comedy relief".

The EDUCATIONAL PICTURES program for the season just beginning will include the cream of two-reel comedy entertainment. Many of these pictures are sure to be finer amusement than the longer features on the same program.

Watch for the new Christie Comedies, Mermaid Comedies (Jack White Productions), Hamilton Comedies, Jack White Comedy Specials, Tuxedo Comedies and Juvenile Comedies.

You will find keen enjoyment, too, in such fine shorter pictures as Cameo Comedies, Lyman H. Howe's Hodge-Podge, Wilderness Tales by Robert C. Bruce, the "Sing Them Again" series and the twice-a-week news reel, Kinograms.

All will carry the EDUCATIONAL PICTURES trade-mark on the film and on lobby displays.

When You See This Sign, Go In - - -

It's the Sign of a Whole Evening's Entertainment

Educational Pictures

"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, INC.
E. W. HAMMONS, President
Executive Offices, New York

The Public is PICKING THE GOOD COMEDIES

AS WELL AS THE BEST FEATURES

Make a 100 Per Cent Appeal to Your Patrons by Giving Them the Best in Comedies and Other Short Subjects. This Means Booking the Nationally Advertised

Educational Pictures

This Ad Appears in
THE SATURDAY EVENING POST
September 8th Issue

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. HAMMONS, President

E. W. Hammons Presents

"YANKEE SPIRIT"

WITH

BEN ALEXANDER

ERNEST BUTTERWORTH
ROGER KEENE
and
GEORGE OVEY

Directed by NORMAN TAUROG

Juvenile COMEDIES



EDUCATIONAL FILM EXCHANGES, INC., *E. W. HAMMONS, President*

MAETERLINCK'S MASTER AS TREMENDOUS BOX

English Papers Loud in Praise

The Times:
Maeterlinck's play has been made the basis of one of the most impressive films which has come to us.

The Sunday Chronicle:
An impressive example of film art.

Daily Express:
A super film of unimpeachable taste and beauty.

Morning Post:
The film elaborates the story greatly.

Pall Mall Gazette:
Miss Lee Parry's work establishes her as a film star of great beauty and histrionic talents.

Kinematograph Weekly:
The settings are very fine indeed, spacious, restrained and imposing, while the crowd scenes are on a very big scale.

The Film Renter:
Unless one is able to coin a new set of superlatives it is difficult to appreciably praise this production.

W. G. Faulkner's Film Reviews:
Comes out on top by reason of the fact that it unites with spectacle big hearted interest.

The Cinema:
The receptions given to the film are really inspiring.



WILLIAM FOX

Monna

From Maurice Maeterlinck's

The most stupendous production

Directed by



MAURICE MAETERLINCK
The Belgian Shakespeare
Whose drama, Monna Vanna created a furore in Europe.

20 YEARS OF PROGRESS

INDEPE & STRE

CREATION HERALDED BY PRESS OFFICE ATTRACTION



Enthusiastic Comments by American Trade Papers

Motion Picture News:

Another "Intolerance" has reached the screen. Here is a production which for massiveness of settings, masterful handling of tremendous crowds, exquisite photography and convincing character portrayals will stand comparison with the best in American film craftsmanship. Merra Varra is really wonderfully well done.

We have never seen a picture in which so many persons appear in the crowd scenes. Will certainly make American audiences sit up and take notice.

Maeterlinck's story is treated with fine appreciation and sympathy. It is first class entertainment on a lavish scale. Stands out with the best—a big picture in every way.

Exhibitors Herald:

"Monna Vanna" is the story of a woman's sacrifice. Thousands of persons took part in this production and the settings are some of the most elaborate ever used in a picture. The battle scenes, especially the scenes depicting the besieging army, the attack on the city and the final relief of Pisa are realistically erected. There is much excellent acting by the principals. Lee Parry was specially pleasing as Monna Vanna.

Vanna

drama with Lee Parry
in the history of motion pictures
Richard Eichberg

PRESENTS



LEE PARRY as *Monna Vanna*
the woman who staked her soul on a man's honor.

FOX FILM CORPORATION

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NGTH

Eleven hours of thrills in an hour and a half's entertainment

around the clock with a *Mighty Melodrama*

"Talk about thrills. There's a thrill in every second of 'The Eleventh Hour.'—No place for persons with weak hearts." N. Y. American.

"A serial, a Drury Lane melodrama, four or five other films, and a visit to a steel factory, coupled with an exciting hour with destroyers and submarines." N. Y. Times.

WILLIAM FOX *presents*

The ELEVENTH HOUR

"A red hot, rip snorting melodrama that is going to pull the audience right out of its seats." Variety.

"When it comes to hair-raising stunts has discounted the record of the 'Fast Mail.'—replete with thrills." N. Y. Telegram.

"It moves so quickly that if you wink, you miss a thrill." N. Y. Telegraph.

"A great deal more thrilling than 'The Green Goddess.'" N. Y. Sun and Globe.

WITH

Charles Jones ~ Shirley Mason
June Elvidge ~ Alan Hale

LINCOLN J. CARTER'S GREATEST MELODRAMA

"Bully entertainment. Splendidly directed, handsomely photographed and cleverly acted. The exhibitor who books this picture is sure to pack 'em in." Exhibitor's Trade Review.

"Undoubtedly a big box office hit. It has everything in it in the way of a thrill that was ever thought of." Film Daily.

"Enough thrills and stunts to supply a serial. A picture that you should have no trouble to exploit." Moving Picture World.

"A melodrama to the Nth degree that holds the interest from start to finish with stirring incidents spectacularly photographed—a succession of thrilling events." Exhibitor's Herald.

"Thrills follow thrills—made for entertainment." Motion Picture News.

A Bernard J. Durning Production

20 YEARS OF PROGRESS — FOX — FOX FILM CORPORATION

INDEPENDENCE & STRENGTH

WILLIAM FOX
presents

The SILENT COMMAND

U.S. Government Co-operation Will Help Pack Your House -



with

EDMUND LOWE
ALMA TELL
BETTY JEWEL
FLORENCE MARTIN
MARTHA MANSFIELD
BELA LUGOSI

Every Naval Band—Every Recruiting Station—Every Naval Organization—has received instructions from Federal Officials to co-operate with you in putting over this super-attraction.

A thrilling story of LOVE, INTRIGUE, and the HIGH SEAS, featuring the most realistic marine disaster ever screened.



Story by Rufus King
A
J. GORDON EDWARDS
Production

How would you like to have this U.S. NAVY BAND recruit audiences for *your* house?

20 YEARS OF PROGRESS — FOX — FOX FILM CORPORATION
INDEPENDENCE & STRENGTH



With the Movie Camera thru the RUSSIAN BOLSHEVIK-REVOLUTION

THE FIRST OFFICIAL MOTION PICTURES TO COME OUT OF SOVIET RUSSIA.

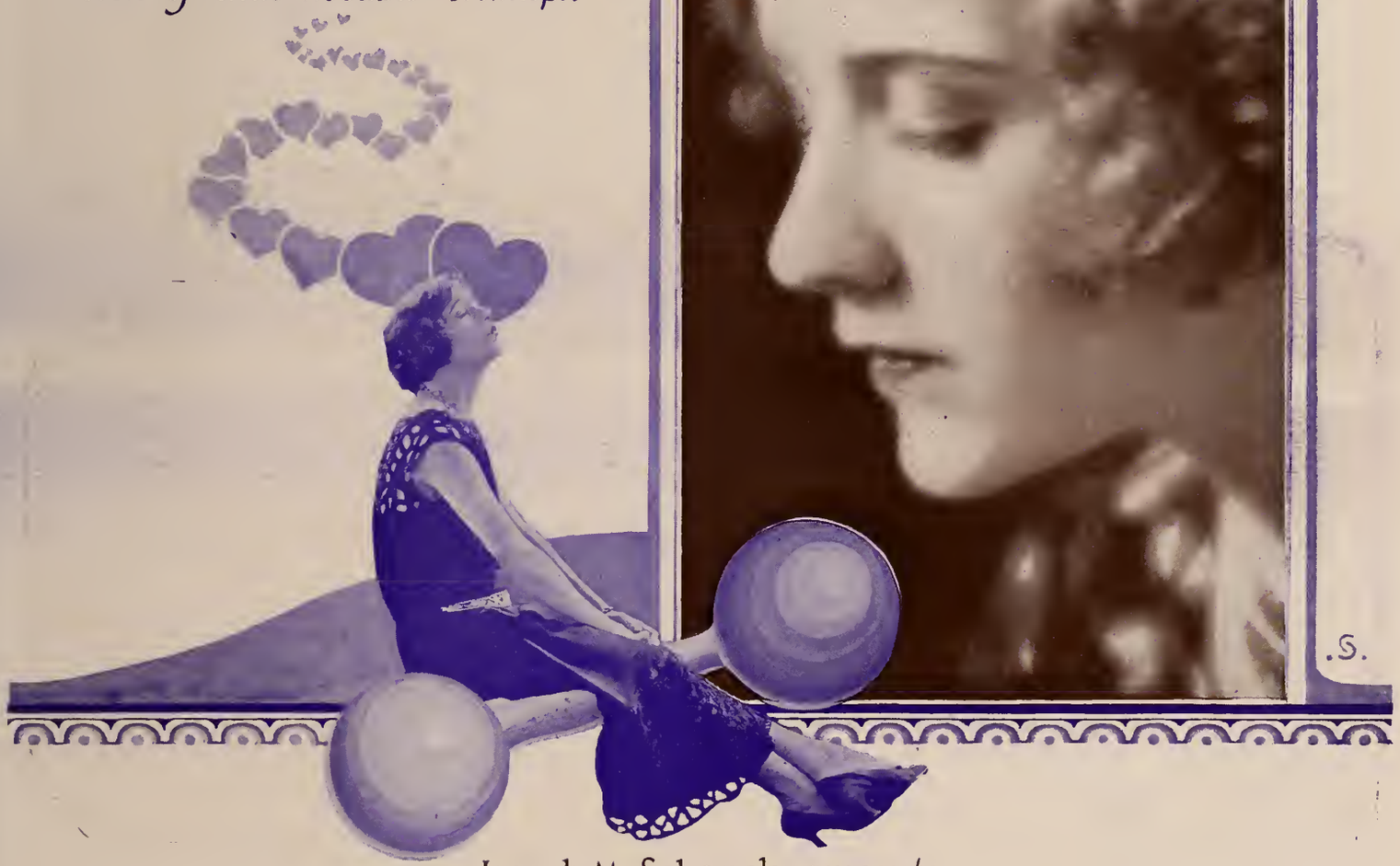
A SENSATIONAL THREE-REEL SPECIAL FULL OF ACTION AND UNUSUAL INTEREST

THE ONLY GENUINE AND AUTHENTIC RECORDS OF HAPPENINGS DURING AND AFTER THE RED REVOLUTION.

distributed by MONDIAL FILM COMPANY 220 W. 42nd St. N.Y.

A dazzling new success!

Her first since
"EAST IS WEST"
and one that is packing them in at first runs in a way that bids fair to break the record even of that notable triumph



Joseph M. Schenck *presents*

CONSTANCE TALMADGE

in "DULCY"

by George S. Kaufman and Mark Connelly
Directed by Sidney A. Franklin.

A First National Picture

FIRST NATIONAL PICTURES

A picture that froths



"So Duley's your partner? Sweet Patootie!"

"Never mind, dear, you can't help being a dumb-bell."





"Won't you join your millions to my genius?"



As a scenario writer he was a great contortionist.

FIRST NATIONAL PICTURES

AGAIN tripping lightly across the screen, the very essence of dashing vivacity, comes the delightful comedienne, Constance Talmadge, the darling of every fun loving populace, in a picture that sparkles and bubbles over with joy and riotous good spirits —with fascinating romance and glowing love interest—a picture with a lilt, a zip and a go that brings youthful joyousness to every heart — sport that wrinkled care derides, with laughter holding both his sides.

Its charm outdoes even that of the successful stage play from which it was adapted by that unbeatable pair of fun makers, John Emerson and Anita Loos. With continuity by C. Gardner Sullivan, direction by Sidney A. Franklin and exquisite photography by Norbert Brodin, and a wonderful supporting cast, you have everything that makes for a Box Office attraction.

It's Big!

and sparkles with fun!



Duley didn't know the difference between a surprise and a shock!

"Oh, girls! Isn't it too perfectly roman

FIRST NATIONAL PICTURES

Joseph M. Schenck *presents*

CONSTANCE TALMADGE

in

"DULCY"

The delightful dumb-belle



Just what your patrons want!



Millions Are Waiting To See It!

A National advertising campaign has blazed "Dulcy" over the land.

The Saturday Evening Post, the motion picture magazines and other national mediums, have heralded "Dulcy" to readers by the hundreds of thousands.

Special cartoons in leading publications, news stories, trailers and special stunts have placed "Dulcy" on the tip of every tongue.

The demand has been created. It's yours to fill.

Go to it!



Foreign rights controlled by
Associated First National Pictures, Inc.
383 Madison Ave., New York

CONSTANCE TALMADGE

in "DULCY"

A First National Picture

FIRST NATIONAL PICTURES

THE MIDNIGHT ALARM

From "Screen Opinions," Chicago

"CLASS A-c 90%. You can boost this picture for a special. It's the kind that should draw big in any locality."

From "New York Daily News"

"'THE Midnight Alarm' shows one of the most realistic film fires we have ever seen. Then, too, there's an excellent exhibition of quick fire work—from bed to burning building as it were—and a spectacular train crash."

From "Exhibitors Herald"

"'THE Midnight Alarm' provides excellent entertainment. Here is a fast moving story filled with dramatic action and suspense that should appeal to any theatre audience. It tells an absorbing story that is punctuated by spectacular scenes and punches that hold the interest unfalteringly. There is a great fire scene that is finely done; the wreck of an automobile by a train, and a suspenseful moment when a great drawbridge is lowered just in time to keep a passenger train from plunging into the river. But the production boasts more than the spectacular elements. The story runs along a vein of considerable human interest revolving about the search of an old couple for their long lost granddaughter."

From "Motion Picture News"

"THE picture carries action and incident all the way."

From "Moving Picture World"

"IT'S chock full of real action, and a midnight fire that is without a doubt the best of its kind this writer has seen. 'The Midnight Alarm' is a clever piece of work. The thrillers are well handled throughout and will keep your audience on the alert all the while for there is plenty happening in this picture. The frustrated attempt at wrecking the train at the trestle, following a villainous attack on the keeper of the switch house, is a knockout, and the surprise occasioned when the speeding train mounts the trestle just as the latter has been lowered would have made the 'nigger heaven' gods of yesteryear tear the house to pieces with excitement."

From "New York Evening Journal"

"THERE is a great fire with the heroine locked in a safe. The filming is on an elaborate scale and much attention was given to many scenes, particularly that of the fire."

From "New York American"

"'THE Midnight Alarm' was set for action and it rings the bell."

From "Exhibitors Trade Review"

"'THE Midnight Alarm' responds to the demand by a very large section of movie patrons for a 'sure-enough' thriller which breezes along at cyclonic pace, makes a direct appeal to the most elemental emotions and winds up by enveloping hero and heroine in a blaze of glory. The 'blaze' must be taken literally for the fire in which the villain meets his well-deserved doom at the close registers as one of the most spectacular episodes in a picture which fairly vibrates with 'big punch' scenes as exemplified by the attempt to send a limited express crashing to the bottom of a trestle, an auto wrecked by a train and other exciting bits of realism."

From "New York Tribune"

"OUR advice is, do not miss 'The Midnight Alarm.'"

From "The Film Daily"

"THE picture is 'sure-fire' entertainment. Holds a decided appeal for the general public."

A Heart Stirring Drama!

By the Director of "Humoresque"







ALL the world knows what a Box Office winner Borzage's "Humoresque" was—and how "Children of Dust" is now pushing its record.

Here's just such another stirring heart drama, with all the pathos and gripping human interest scenes that catch the audience, that get under the skin, and make the patrons like it.

And added to that, it is filled with powerful dramatic situations, and a mystery so strange and fascinating, it is enthralling. A picture with real audience appeal.

Foreign rights controlled by
Associated First National Pictures, Inc.,
383 Madison Ave., New York

Arthur H. Jacobs
presents a

Frank Borzage Production

"The AGE of DESIRE"

Adapted from the story by Dixie Willson and directed by Frank Borzage: Photographed by Chester Lyons: ~ Art settings by Frank B. Ormston: with a stellar cast including~

MARY PHILBIN ~ MYRTLE STEDMAN ~ WM. COLLIER, JR.
FREDERICK TRUESDELL ~ JOSEF SWICKARD ~ FRANKIE LEE

FIRST NATIONAL PICTURES

A First National Picture

Published Weekly
Motion Picture News, Inc.
William A. Johnston, President
E. Kendall Gillett, Treasurer
729 7th Avenue, New York City
752 South Wabash Ave., Chicago
Room 616 Security Bldg., Hollywood, Calif.
Western Union Cable Address is "Picknews," New York
Entered as Second-Class Matter, October 13, at the Post Office at New York, N. Y., under the Act of March 3, 1879

Motion Picture News

Founded in September 1913

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William A. Johnston, Editor
J. S. Dickerson, Managing Editor
Fred J. Beecroft, Advertising Mgr.
L. H. Mason, Chicago Representative
J. C. Jessen, Los Angeles Representative

Subscription price $3 per year, postpaid in United States, Mexico, Hawaii, Porto Rico, and Philippine Islands. Canada, $5. Foreign, $10.

VOL. XXVIII NEW YORK, SEPTEMBER 8, 1923 NO. 10

Road Shows

WHEN film folks meet these days, the topic of conversation invariably turns to the road shows that are to go out this season. It is definitely decided that several of the biggest or at least the most expensive productions of the year are to be presented in this manner.

* * *

How they will fare—whether or not the policy is just or advisable is being thoughtfully discussed. There are those who argue for and those whose contentions are against the plan and the latter are not all exhibitors either.

The trouble is, that most of those who express their opinions, either for or against, are talking on theory and not from experience.

Those who ought to know considerable about road showing a picture aren't saying much. George Kleine who started the vogue years ago does venture the laconic, "They'll know more about it before they get through," but William Fox, Marcus Loew, D. W. Griffith and F. J. Godsol aren't volunteering information and each has had his fling at the road show.

So it remains for the theorists to make the predictions and draw the conclusions. From these we get opinions as follows.

* * *

The road show seems to fit into the scheme of things in the key cities and the very small towns —say up to 5000.

The reason why the extended run is satisfactory in the big town is obvious. The producer spends a lot of money selling the picture to the public. It gets prestige in a dozen different ways and there are always plenty of prospective customers remaining when it goes in at the regular picture houses. In the small towns the picture theatre, and there are no other houses, welcome the opportunity to play a big picture on percentage. It is the only way the small town man can afford to run it and he gets more net profit than he would on a program attraction, booked on a rental basis.

* * *

But there are several thousand cities of the in-between size where the road show scheme—apparently—doesn't fit in so well and these are the towns where the bulk of the gross on any picture, regardless of its plan of distribution, must be obtained.

Take a city of fifty thousand inhabitants. The road show plays the legitimate theatre for a week against the competition of the picture houses which most certainly have gone to extra effort to build up strong bills.

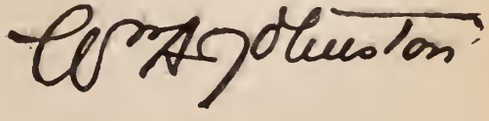
If the producer can play to 5000 admissions under such conditions he is doing well. People aren't used to going to the legitimate house for pictures. The theatre is probably not well suited for the purpose and possibly the location is not the best. There are a dozen reasons why the road show attraction is at a disadvantage.

Then the overhead is high. Exploitation alone has cost real money.

* * *

Supposing the gross is much greater than the best first run price that could be obtained, has the engagement netted a satisfactory sum and will the regular picture house—several months later—buy the show after the cream has been taken off?

The theorists say he won't and, on theory also, we are inclined to agree with them.



PICTURES AND PEOPLE

FRANK TILLEY, the editor of Kinematograph Weekly, the British trade paper, has returned to London and uses a rapier-like pen in his frank discussion of American production methods. He devotes two pages to his recent article and starts off by saying that "American supremacy in production is a bubble which floats highly colored because it has never yet had its real hollowness challenged."

Other paragraphs which carry a vitriolic flavor: "There are several factors which have produced America's commercial and mechanical supremacy in picture production; a large, ignorant, easily pleased population, mechanical inventiveness, and the gambling spirit. There are several factors which equally may provide the failure of American production—save for the masses of her own market. Among these factors are dishonesty, lack of culture, internal (one may say even family—or racial) politics, and an elaborate system of unsound finance."

"So far as mechanics are concerned, they have everything which makes for success. So far as art, drama, or knowledge of realities is concerned, they have practically nothing. Their production is built on the intellectual level of the lowest common factor in American life, on a lavish expenditure of money on non-essentials, on material elaboration—and on little else."

"The moment is here, now, for Britain to adopt all the mechanical perfections which America has produced, to add to them our racial culture and comparative artistry and honesty and to force America to keep her product for her own consumption or else to give us something better."

"The second reason for the predominance of the American picture is the efficiency with which it is marketed. Here the American is in his true element, for as a salesman he shines. Particularly in the art of selling to the public something which it does not know it wants."

"Great Britain can be brought into line commercially with that of America and can, at the same time, outdo it artistically. Given certain conditions which it will not be easy to achieve, it can be done. But not by going after the American market. Only America can—and should—make the kind of pictures which the bulk of the American public appears to want."

"There is the rest of the world, particularly that part of the world called Europe, and that other part of the world called the British Dominions Overseas, where there still exist some traces of artistic appreciation, some remnants of culture, some fragments of tradition and a public not entirely composed of the sweepings of other nations."

Oh, come now Mr. Tilley, it isn't so bad as all that. You must know that there is a still small voice in America singing in the wilderness for its ideals. Art cannot bound forth in the short evolution of the photoplay. And Art must not be confused with Commerce. Since hundreds of thousands are enlisted in the service of the industry, it must be catalogued as a huge commercial enterprise. But the powers who control this big industrial giant are trying mightily to incorporate artistic standards and ideals.

Several of Britain's men of letters—the cultural few of which you write—are busy at the claptrap of which you also write. They are realizing upon its commercial values. And dozens of your players are here and have interpreted—are still interpreting—the Pollannas and Prince Charmings.

We agree with Mr. Tilley that the realities are seldom expressed on the American screen. When they are expressed they are appreciated by the cultured minority. Human nature is pretty much alike the world over. The mass mind is in the majority. It thinks in the simplest terms—along a straight line to a given point. The masses in London have always patronized Drury Lane. It has sent the wildest melodramas to America to appeal to the mass mind here. And the masses have enjoyed them.

Incidentally, the masses patronize the motion picture. They believe that little Eva died and went to heaven—because they saw the ascension. Being in the majority, pictures must be made for them, stories written for them and circuses parade for them. The voice of Art will be practically silenced until populous nations learn something of birth control.

* * *

AN informal luncheon was tendered Lon Chaney by Universal last Saturday at the Astor—the guests being representatives of the Trade Press. He will remain to attend the premiere showing of "The Hunchback of Notre Dame," in which he plays the title role—and to make a personal appearance September 6 in connection with the Veterans' Mountain Camp benefit night staged by the American Legion.

Chaney was met at the station by a band which escorted him and a couple of Fifth Avenue buses occupied by Universal executives to the hotel. It is his first visit to New York in several years and during his stay in the city he expects to spend his spare time seeing the best of the Broadway hits—especially those of the ultra-modern types of serious drama and those offering the best character portrayals.

Lon Chaney, from a closeup study of him across the table, impresses us as a sincere, regular fellow—a man who knows how to mix—who is never the poseur—who delights in getting on a common level with everyone with whom he comes in contact.

The time passed quickly for Chaney knows how to talk. His sincere interest in his art of screen characterization and his dignified but human viewpoint of the screen made a distinct impression. He won special favor with those present for his high opinion of his motion picture public.

* * *

J. IRVING GREENE, recently with Associated Exhibitors, and one of the best known of publicity men, has joined the Theatre Owners Distributing Corporation as head of its publicity and advertising department.

* * *

THE Fort Smith, Arkansas, Southwest American pays a fine tribute to the screen. Its editorial of August 18th is in line with the industry's hopes of serving humanity from other than the entertainment point of view. We quote:

"It is said that for the first time in the history of any country the complete official story of the life and activities of a ruler have been recorded on the film. The death of Mr. Harding reveals that he is the first president of the United States whose chronicle of public events has been recorded for posterity. There is to this information an advance notice of what may be expected for the future. The motion picture industry has come to have a most prominent place in our national life. We are growing accustomed to see the public events of the day recorded on the screen. Circumstances of national and international interest are given to us within a few hours or at most within a few days of their actual happening. Great and memorable events such as always transpire in the life of a chief executive of the republic are recorded for posterity. Children of tomorrow will know of the affairs of their country by means of the screen history which will be preserved for future generations through the magic of this new wonder of the ages. History unquestionably will be taught by means of the picture in the not distant future.

It is essential that having come into possession of this marvelous means, we may employ it in a practical manner, in order that the next generation shall know how we looked, acted and moved while conducting our personal as well as our national affairs in this present age. The motion picture has come to stay, and to be improved upon as the years progress continue."

* * *

HERE'S one that pierces the depths of zero in blue law propaganda, as told in an excerpt from the Kansas City Star:

"For cautious and painstaking vigilance against possible dangers to the moral welfare of the Kansas public, A. B. Carney, vice-chairman of the board of administration, wins the wicker gravy bowl. Mr. Carney, it is reported, has written to the state board of film review asking them not to permit the exhibition in Kansas of the film showing the athletic activities of the young inmates of the Boys' Industrial school near Topeka. He gave as his reason that the athletic activities as shown in the film might lead the boys to commit crimes in order to be sent there."

* * *

ISN'T it barely possible that with the success of the canines, Strongheart and Rin-Tin-Tin, in reaching stardom—that the film-struck dogs will make the long pilgrimage over the Lincoln Highway in search of screen fame and tasty edibles—imitating the film-struck girls who have hit the long trail to Hollywood?

* * *

HARRY CARR, who formerly edited pictures for D. W. Griffith, but who is now on the Coast doing free-lance work, has some interesting things to say in the current Motion Picture Magazine. He makes it plain that the day of the namby-pamby star is over—that with the exception of Lloyd, Chaplin, Fairbanks, Mary Pickford, Norma Talmadge and a few others who are institutions more than they are stars—companies are relying more upon the story and a well balanced cast.

In a paragraph or two of an interview with Jesse L. Lasky, the latter brings out that Paramount is placing the majority of its celebrities in well balanced casts, leaving a quartette to be really featured—Gloria Swanson, Pola Negri, Thomas Meighan and Douglas Fairbanks, Jr.

Mr. Carr, through his observations, makes it plain that the screen public has tired of the sugar-coated type of story. Which means that several of the namby-pamby school of actresses are beginning to see Oblivion on the road ahead.

* * *

THE week of Labor Day ushers in some big ones for New York. Look these over: "The Silent Command" at the Central; "The White Sister" at the 44th Street; "If Winter Comes" at the Times Square; "Rosita" at the Lyric; "The Hunchback of Notre Dame" at the Astor. "The Covered Wagon" continues at the Criterion; "The Green Goddess" remains at the Sam H. Harris, and "Merry Go Round" will doubtless find refuge in some Broadway theatre for a few weeks more. Meanwhile Harold Lloyd will decorate the Strand canvas with his latest, "Why Worry," and Mae Murray will entertain the folks who visit the Capitol with "The French Doll." Up at the Cosmopolitan Marion Davies should linger indefinitely with "Little Old New York." Certainly enough variety of good ones to go around.

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WILLIAM A. JOHNSTON, president and editor of the NEWS, *is vacationing in the Adirondacks—Lake Placid and environs — practicing his par and bogey strokes preparatory to entering the Motion Picture Golf Tournament.*

* * *

ORANGE, AUSTRALIA, a country town with a population of 7,000, has won the race for the honor of being the first community outside of the United States to present "The Covered Wagon" to the motion picture public. The feature, widely exploited, attracted attention throughout the Antipodes. It is interesting to know that the town of Orange marked the spot where the first gold was discovered, years ago, under circumstances somewhat similar to the trek across the country by the American pioneers.

The Orange showing was in the nature of a try-out—which was completely successful. The feature will open at Melbourne on September 8 for an indefinite run and premieres for Sydney and other Australian cities will follow shortly.

* * *

RAFAEL SABATINI, Italian-English author who won world-wide fame following the publication of his great romance, "Scaramouche," is coming to New York for the premiere of the Rex Ingram production of his story. This will take place September 21st at the 44th Street theatre. There is a two-fold interest for the author in the trip from Italy. In addition to the film version, there is to be a Broadway stage production of the same story, written last summer by Signor Sabatini himself.

* * *

PAT DOWLING of the Christie forces has breezed into town. About twice a year Pat comes to New York to pay his respects. His handshake is genuine.

* * *

WATTERSON R. ROTHACKER post cards from Paris that he is in Paris. He and Charles E. Pain, Sr., chairman of the board of directors of the Selznick Distributing organization and attorney for the Rothacker enterprises, are making the trip together.

* * *

COMMENTS from various quarters during the past week have confirmed our own high esteem of the unusually attractive Pathe insert which appeared in the September 1st issue of the News. Colorful to the eye yet forceful in its business message to the reader, the display combines to a rare degree an efficiency of selling copy with an artistic quality of design and compilation. We congratulate Pathe and in the same breath compliment the salesman and artist behind the display, P. A. Parsons. We might add that "P. A." is by every right of service the dean of the industry's advertising managers. His association with Pathe has continued over a period of ten years, which we believe sets a record. It is due mainly to his efforts that Pathe's displays have won and sustained a reputation for sane, effective, consistent advertising.

* * *

GUS SCHLESINGER, general manager of Warner Brothers' foreign department, leaves this Saturday for Europe to look after the Warner interests on the continent.

Motion Picture Day Success Assured

Will Provide Funds for Protecting Interests of Exhibitors Throughout Country

NATIONAL MOTION PICTURE THEATRE DAY will be among the biggest events within the lines of the industry for 1923 according to M. P. T. O. officials.

Theatre owners desire to provide their organization witb funds to carry on the work of protecting their interests, effecting the repeal of admission and seat taxes, preventing bostile legislation in nation and state, and giving them every element of business insurance possible.

It will be a history-maker in many ways. It will be beld on Monday, November 19, and on tbat day, all over tbe United States, tbeatre owners will bave special programs to advance and stimulate their business in every way and will give a percentage of their gross receipts to the Motion Picture Theatre Owners of America to provide adequate funds for that organization to carry on the work.

The national officers and directors of the Motion Picture Theatre Owners of America at the recent Atlantic City meeting directed National President Sydney S. Cohen to name the National Motion Picture Theatre Day Committee. This committee, whicb will be added to as occasion requires, has been named as follows:

William Bender, Jr., South, Bend, Ind., chairman; Harry Davis, Pittsburgh. Pa.; Glenn Harper, Los Angeles, Cal.; E. W. Collins, Jonesboro, Ark.; Samuel Perlin, Oakland, Cal.; Howard J. Smith, Buffalo, N. Y.; Ernest Horstmann, Boston, Mass.; I. W. Rodgers, Poplar Bluffs, Mo.; C. E. Whitehurst, Baltimore, Md.; J. F. Truitt, Sedalia, Mo.; A. R Pramer, Omaba, Neb.; R. F. Woodhull, Dover, N. J.; Fred Seegert, Milwaukee, Wis.; A. F. Sams, Winston-Salem, N. C.; Jules Greenstone, Rochester, N. Y.; Charles Rapoport, Philadelphia, Pa.; Martin G. Smith, Toledo, Ohio; Ray A. Grombacker, Spokane, Wash.; Robert Codd, Niles, Mich.; Morris Needles, New York; W. W. Watts, Springfield, Ill.; W. C. Hunt, Wildwood, N. J.; Fred J. Dolle, Louisville, Ky.; J. W. Walsh, Hartford, Conn.; A. B. Momand, Shawnee, Okla.; H. E. Huffman, Denver, Col.; J. Silverman, Altoona, Pa.; Albert Nadeau, Anaconda, Mon.; D. J. Adams, Concord, N. H.; A. A. Elliott, Hudson, N. Y.; Thomas Artbur, Sac City, Iowa; Joseph Phillips, Fort Worth, Texas.

Members of the committee will form their own local committees to bring about complete co-operation of theatre owners

Cleveland Operators Agree to Small Increase

The Cleveland Motion Picture Projection Machine Operators, Local No. 160, and the Cleveland Motion Picture Exhibitors' League have agreed upon a new wage scale, wbich gives the operators an increase of seven and one-half per cent. They asked for an increase of seventeen per cent. The new agreement extends over a period of two years, from September 1, 1923, to August 31, 1925.

The local scale is a sliding one, based upon the number of seats in a tbeatre, and the number of hours the show is operated. The minimum under this plan is $48.38, as against the former scale of $45. The agreement otherwise stands the same in detail as last year's agreement. The exhibitor committee of the Cleveland Motion Picture Exhibitors' League wbich effected this settlement consisted of D. L. Schumann, cbairman; B. I. Brody, J. V. Wolcott, O. E. Bellas, F. R. Nolan, Max Lefkowitz, John Urbanski, P. E. Essick, E. A. Ptak and M. B. Horwitz.

Russia Lifts Importation Embargo on Films

Russia, which for a long time has been closed to the film industries of other countries, has now lifted the import embargo on films.

Bogus Check Passer Posing as George Melford, Fleeces Towns in Washington State

POSING as George Melford, the Famous Players-Laskv director, a bogus check artist recently visited several cities in Washington State, and after passing some of his worthless checks in Kelso, Longview and Olympia hit out for parts unknown with a Burns detective on his trail, according to announcement made in Seattle.

While the imitation director was fleeing from the Washington territory, the "hot air" he peddled about immortalizing Longview with scenes in "The Long Trail," a Rex Beach picture, was still going the rounds of the press of the United States. When the imposter arrived in Olympia, he announced that he was accompanied by Jack Holt, Jacqueline Logan and fifteen other Famous Players actors and production experts. They were to shoot scenes for Beach's "The Iron Trail" in Olympia and Longview.

In Olympia, the "director" bought several hundred dollars' worth of gifts, presenting a check signed "George Melford" and drawn on a bank in Hollywood. Following this, Longview broke into the public print with word that George Melford, the noted director, was there with a cast of players headed by Holt and Miss Logan, to produce a picture which would be filmed almost entirely in the new city and would use most of the town's population as "extras."

Longview merchants were notified from Olympia that a bogus check artist was about, but the information was received too late by some of the firms, which were victimized before the hoax was discovered.

Following the almost as spectacular disappearance of the man, it was learned that notices was mailed out from Hollywood to all motion picture exhibitors in the West some three months ago, warning that a bad check artist was working the Western territory, posing as a director about to take local scenes with his company.

Western police and national detectives are now on the trail of the imposter, who left Washington without a trace and was believed to be heading toward the Middle West.

U. S. Checking Up Missouri, Illinois Returns

A CHECK of the receipts of motion picture theatres in Eastern Missouri and Southern Illinois has been begun by a field force of fifty agents from the United States Internal Revenue Department. The survey is being made to determine whether any of the theatres have held out on their Uncle Samuel.

The suspicion that some of the theatres "doctored" their tax returns resulted from a comparison of the box office returns on some super attractions playing in the smaller towns of the St. Louis district with what the picture did in St. Louis and other metropolitan points.

Pictures that played to very large business in large cities showed a decided falling off in drawing power in the smaller towns, especially when playing upon a percentage basis, it is said.

It is said that measured from the tax returns made to the Government some of these supers playing on a 50 to 65 per cent basis drew no more business than cheap film sold on a straight rental.

Balaban, Katz Corporation Formed In Delaware

The Balaban and Katz Corporation has been formed in Dover, Del., with an announced capitalization of $9,620,000. According to advices received in New York it is likely that this Chicago concern of exhibitors will launcb their proposed stock issue under tbis name.

The plan is said to be the consolidation of the Cbicago, Tivoli, Riviera and Central Park theatres under one corporate name, with First National Pictures, Inc., of Illinois, and Second National Film Company of Illinois included in the consolidated unit. It is said the stock issue will be listed on both Cbicago and New York exchanges.

There will probably be an issue of 250,000 shares of common stock, 50,000 of wbich will be offered to the public at $50 a share, while the remaining 200,000 sbares are to be exchanged for stock in tbe existing four tbeatre companies.

Washington Ambassador Is Near Completion

The final work of interior embellishment and lobby decoration is rapidly nearing its end at Crandall's new Ambassador theatre in Washington. This new addition to the chain of Crandall theatres in Wasbington and vicinity will be recognized as one of tbe most beautiful, most substantial and most comfortable playhouses in America when thrown open to the public. It is the present expectation to open the Ambassador early in September.

Warn Kansas Exhibitors on Tax Entries

A warning has been sent out by C. E. Cook, business manager of the M. P. T. O., Kansas, urging all exhibitors to use precaution in entering ticket sales and government tax in their books.

Another warning also has been sent over the State of Kansas for exhibitors to be on the lookout for a man representing himself to be Edward M. Whaley, a representative of the Rocky Mountain Scenic Studios of Denver, Col.

T. O. D. C. to Start Activities Soon

To Operate From Thirty Exchanges

THE Theatre Owners Distributing Corporation, created for the purpose of supplying all theatres with motion pictures of merit under equitable contract arrangements, will begin an active participation in the field of distribution during October.

According to the statement of W. A. True, president of the organization, it will operate from over 30 exchange centers, "not only on the basis of service and efficient handling, but will absolutely eliminate the evil whereby exhibitors are compelled to book their attractions under the 'sight unseen' system, months in advance of showings in the theatres.

"We know," says Mr. True, "that the exhibitors, who are in constant touch with the public, are very frequently unable to supply the public with what it wants under the present system of distribution. We know that film rentals, which have been climbing higher and higher are reaching the point where a further increase will prove a serious boomerang to the entire industry. We know that the present operation of the industry greatly hampers the independent producer of reputable pictures as well as the independent author, director and artist.

To Make Definite Stand

"Therefore, the exhibitors — the actual theatre owners of America—in forming the Theatre Owners' Distributing Corporation, intend to make a definite stand not only for themselves, but for the public, the independent producers and the economic good of the entire industry.

"We believe that our success holds, for the future as well as the past, on the fundamental policy of healthy entertainment at small prices. We protest against the folly of $2 admissions and the attitude of many of the national distributors in following the policy of 'all the traffic will bear.' The exhibitors themselves know the attitude of the public and the exhibitors will, through this, their own distributing organization, make a determined effort to secure and present worthy attractions at reasonable prices.

"It is entirely fitting that the theatre owners should do this. Witness the formation and the successful operation of a similar co-operative plan by the California fruit growers. Incidentally, the independent producers of California sent a committee to the National Convention of the M. P. T. O. A. to plead for just such a channel of distribution as the one we have formed.

"The Theatre Owners' Distributing Corporation has proceeded constructively and carefully building up toward the time when this step could be taken. We are now ready. Our sales organization will be second to none in the United States. Our distributing service will be fully manned and equipped. Our policy will offer to all producers an exhibitor owned and controlled distributing service under the same equitable business advantage that we, as theatre owners, expect for ourselves."

Commenting upon Mr. True's announcement, Sydney S. Cohen, president of the Motion Picture Theatre Owners of America, said: "The need of a theatre owners distributing corporation found expression in 1921 at our Minneapolis Convention. At that time a resolution was passed authoriizng the board of directors to investigate the situation relative to the formation of such a body.



The new B. P. Schulberg studios n Los Angeles, which will be extensively remodeled and enlarged.

"At the Washington Convention in May, 1922, the committee on business relations submitted a unanimous report, which was likewise unanimously adopted by the convention, urging the board of directors and officers to continue its activities in the matter. The board of directors unanimously resolved that as the Motion Picture Theatre Owners of America was purely a membership organization, a separate organization be created for the distribution of picture.

History of Plan

"Following this decision, the Theatre Owners' Distributing Corporation was formed in December, 1922. Both at Minneapolis and Washington, the M. P. T. O. A. gave notice to the producers and the trade generally that relief was needed in distribution. These interests have seemingly given no heed to this public notice by the theatre owners and conditions have grown worse. The time for resolutions and conferences has passed. The Theatre Owners' Distributing Corporation will now take a hand. Its principles are sound. Its operation will be efficient and I am absolutely convinced that it will prove a boon to the theatre owners, the independent producers and the public. It is a logical development in the economic history of the motion picture industry."

The officers of the new organization are W. A. True, president; Harry Davis, vice president; L. J. Dittmar, treasurer; W. D. Burford, secretary, and Sydney S. Cohen, chairman of the board of directors. Mr. Cohen has for four years been president of the Motion Picture Theatre Owners of America. Mr. Davis, Mr. Burford and Mr. True are members of the National Board of Directors of the organization. Mr. Dittmar is president of the Motion Picture Theatre Owners of Kentucky. Other representative theatre owners from every section of the country are behind the movement, including the presidents of many state organizations, notably: R. E. Woodhull, of New Jersey; Martin G. Smith, of Ohio; Fred Seegert, of Wisconsin; A. R. Pramer, of Nebraska; Eli W. Collins, of Arkansas; Joseph W. Walsh, of Connecticut; Frank G. Heller, of Indiana; Merle Davis, of Montana; E. M. Fay, of Rhode Island; Howard Smith, of Western New York; David Adams, of New Hampshire; Charles Sears, of Missouri. Others include William Bender, National Treasurer of the M. P. T. O. A., and Glenn Harper, Secretary, M. P. T. O. of Southern California and Arizona.

Other members of the National Board of Directors of the M. P. T. O. A. interested are C. E. Whitehurst, C. A. Lick, G. G. Schmidt and also Joseph Mogler, first vice president of the M. P. T. O. A.; L. M. Rubens, vice president, M. P. T. O. of Illinois; Joseph Phillips, executive committee member of M. P. T. O. A. from Texas; Thomas Arthur, from Iowa; Robert Codd, from Michigan; S. H. Borisky, from Tennessee; Ray Grombacker, from Washington; Samuel Perlin, Executive Committee Member at Large, from Northern California and Nevada; Fred Dolle, Executive Committee member from Kentucky; E. H. Bingham, from Indiana; W. W. Watts, from Illinois; W. C. Hunt, vice president, M. P. T. O. of New Jersey; A. B. Momand, secretary, M. P. T. O. of Oklahoma, and others.

"Three o'Clock in Morning" Pleases at Preview

"Three o'Clock in the Morning" is the title which has been given the first of the C. C. Burr productions starring Constance Binney for distribution by Associated Exhibitors. Executives of Associated had their first view this week of the finished picture and expressed extreme satisfaction with it.

"Three o'Clock in the Morning" has in its cast Mary Carr, Richard Thorpe, Edmund Breese, and Edna May Oliver.

The production is said to closely follow the lines of Mann Page's popular story, "Clipped Wings," from which it was adapted.

Butterfield Circuit Ready for Fall Season

The regular season of the Michigan Circuit of Theatres, controlled by W. S. Butterfield, will open its formal fall season on September 2nd and this year all classes of attractions will be handled, as Michigan has shown a tendency to desire the spoken drama. Road shows, vaudeville and tabloid musical shows, as well as high grade pictures, will be handled by the entire circuit of 23 theatres.

Smith Theatre, Barnesboro, Being Remodelled

Mr. Smith, manager and owner of the Smith theatre, Barnesboro, Pa., purchased a plot of ground at the rear of the theatre and announces his intention of erecting a modern stage. The building is well under way and is expected to be finished in the very near future.

HOW can you run a successful theatre without THE NEWS?

M. & L. Grand Theatre,
(Matthews & Lee),
Vinita, Okla.

Trust Charge May Hit Film Board

Oversold Exhibitor Asks Hearing After Demands Are Made for $1,200 in Deposits

A MUDDLE which appears headed for serious results, either the dissolution of the Kansas City Film Board of Trade or an injunction prohibiting several of the largest film companies from serving exhibitors of Kansas, developed this week in Kansas City and Topeka, Kan., the state capitol.

The situation, which is the climax of a long series of events occurring between W. B. Rogers of the Columbian theatre, Wamega, Kan., and exchanges of Kansas City and exchange members of the joint board of arbitration, may result in the filing of a charge under the Kansas anti-trust law by Charles B. Griffith, attorney general of Kansas, against exchange members of the film board.

The facts, briefly, are: Mr. Rogers, who was oversold on pictures, received notices from time to time to appear at hearings of the joint board of arbitration, but did not do so. Finally registered letters, mailed on the same date, from several film companies, demanding deposits approximating $1,200 and threatening discontinuance of service, were received by Mr. Rogers. Mr. Rogers' next step was to retain an attorney and attend a joint board of arbitration meeting in Kansas City, which brought no concise results. Mr. Rogers then went to Topeka, retained an attorney there, and requested of Attorney General Griffith that charges under the anti-trust statute be filed agains exchange members of the Kansas City Film Board of Trade.

Before consenting to use the name of the state in such a charge, Mr. Griffith requested a preliminary hearing in order to ascertain the merits of the case. The meeting was held in Topeka Tuesday and it is the consensus of opinion among non-participating exhibitors who attended the hearing that Mr. Griffith may be inclined to file the charge under the name of the state of Kansas. The injunction, if granted even temporarily, would be disastrous to every theatre owner of Kansas, while the dissolution of the film board would be a blow to the exchanges, as they are functioning smoothly at present.

Universal Takes Lease on Kansas City House

Announcement was made this week that Samuel Harding, owner of the Liberty theatre, one of Kansas City's downtown first-run houses, had leased the theatre to the Universal Film Company of New York for a period of five months. The company is planning to show some of its biggest productions in the house, which now is being remodeled, it is said, as well as pictures from other companies. Lee D. Balsly, Universal branch manager at Kansas City, will become house manager of the Liberty, which reopened August 31.

West Coast Theatres Buys Stockton House

The State theatre, owned by Ackerman & Harris Corporation, has been purchased by the West Coast Theatres Company of San Francisco, as announced by A. M. Bowles. The deal gives the West Coast firm two large playhouses in Stockton.

Kirkwood Seriously Injured in Accident

JAMES KIRKWOOD, who has the star role in "Wild Oranges" for Goldwyn, was reported in a very critical condition at the Beverley Hills Hotel in Hollywood on August 28 as a result of a fall from a horse.

Advices to Motion Picture News from its West Coast office said that Mr. Kirkwood was suffering from concussion of the brain, and that he had been unconscious since the accident, which occurred on Saturday, August 25. Lila Lee, wife of Mr. Kirkwood, is at his bedside.

King Vidor, director, and the company filming "Wild Oranges" had only recently returned to Hollywood from Florida, where scenes for the picture were made. Work on the production has been held up as a result of the injury sustained by the star.

On August 29, Mr. Kirkwood was reported improved, but it was said a long period of recovery would be necessary. It was also reported in Los Angeles that Goldwyn would scrap the film "Wild Oranges," upon which $75,000 had been spent, retaking with a substitute for Mr. Kirkwood opposite Virginia Valli.

Alleged Swindler Finds Missouri Victim

Frank Blatti of Harwood, Mo., reported to the St. Louis police on Friday, August 24, that he had apparently been swindled out of $300 plus expenses from St. Louis to Arkansas by a man representing himself to be a motion picture distributor.

Blatti claims that he answered an advertisement in a St. Louis newspaper offering a "good position to a bright young man with $300." In Room 401 of the New Plaza Hotel he signed a contract to accompany a film entitled "Yankee Doodle in Berlin" over a route in Arkansas and Texas mapped out by his employers. He paid a deposit of $300 as good faith. He alleges he was to have received a salary of $200 a month.

When he reached Helena, Ark., he received his first shock when he discovered that the first theatre on his calling list had been closed for three years.

Detectives assigned to the case arrested John F. Le Roy, 37 years old, in the room named in the advertisement. Le Roy denied making the arrangement with Blatti, saying that his roommate known to him as Farmer had engaged Blatti.

London Opens Luxurious New Picture House

London opened its biggest and most luxurious cinema, the Shepherd's Bush Pavilion, which presented its first picture on August 15th. The house was built by I. Davis, owner of the Marble Arch and Shaftsbury Pavilion. Norma Talmadge in "Within the Law."

Two and a half years were taken to complete the new theatre, which accommodates 3,000, with standing room for 2,000 more. Prior to making his plans, Mr. Davis toured the United States, where he inspected the leading theatres in the larger cities in an effort to discover their best points, all of which were later embodied in the big London playhouse. Among the unusual features of the theatre are a $50,000 electrically controlled organ and a projection room located under the balcony close to the stage.

New Motion Picture Companies Incorporated in New York State Show Decided Increase

MOTION picture companies incorporating in New York State during the past month show the following capitalization and directors, according to the papers filed with the Secretary of State; G. and H. Pictures Corporation, 20,000, Jack Noble, John Powers, A. L. Grey, New York City; Rockville Centre Theatre, Inc., Rockville Centre, $50,000, F. M. Da Costa, George A. Powers, L. W. Dawson, Rockville Centre; Hayakawa Productions, Inc., $1,000, Harry and Moe Luftig, Morris Stone, New York City; S. and A. Amusement Co., Inc., $1,200, L. H. Baer, Andrew Bellanca Morris Minkoff, New York; The Old Masters Studio, Inc., $25,000, H. F. Turrell, Sag Harbor; Maurice Workstel, George B. Williams, New York City.

Willat Film Corporation, $5,000, A. Kessel, Jr., Charles O. Baumann, New York City; Robert J. Rudd, Sea Cliff, L. I.; Capital District Picture Play Corporation, $75,000, Frederick T. Cardoze, Florence A. Cook, Albany; Daniel S. Conway, Troy; Anderson Pictures Corporation, $100,000, H. G. Kosch, A. Thompson, M. Gerst, New York City; Winship Pictures Corporation, $10,000, Clyde E. and Marie E. Elliott, Horace C. Shimeld, New York City; Stagecraft Restaurant-Theatres, Inc., $10,000, William J. Gallagher, Ted Reily, John M. Anderson, New York City; Lloyd Carleton Productions, Inc., $500, Lloyd Carleton, Sylvia Stern, John Thow, New York; Great Lakes Theatre Corporation, $500, Louis Mehl, Brooklyn; Marie A. Finn, Mildred Lustgarten, New York City.

Mammouth Picture Corporation, $250,000, Victor B. Fisher, H. G. Kosch, New York; Aaron L. Jaffe, San Francisco, Cal.; Aetna Pictures Corporation, $20,000, H. Ned Marin, Pearl Cohen, Isabel Kaplan, New York City; Illustrograph Service Corporation, $20,000, Matthew M. Feely, John P. Robertson, Solomon Goodman, New York; M. and V. Motion Picture Corporation, Kingston, $12,000, John McLean, Joseph B. and Raymond C. Van Buren, Kingston; C. C. Burr Producing Corporation, $500, Charles C. Burr, Freda Freeman, Brooklyn; H. Edwin Goldberg, New York City; Kahnegraph Film Corporation, $25,000, Harry Kahn, Ray Leason, New York; Joseph Acaleo, Brooklyn; Rome Exhibitors, Inc., $10,000, Adolph Berkowitz, Henry M. Rieders, New York; Frederick G. Reif, Bridgeport, Conn.

The En-Roy Pictures Corporation, $125,000, Isidor and Eugenia Zar, Brooklyn; Mayflower Photoplay Corporation, $1,500, Dorothy Strumpf, V. A. Pascal, Martha Manevetz, New York City; South Shore Theatre Corporation, $10,000, R. E. Maben, Brooklyn; Albert Mannheimer, New York; C. P. Kramer, Far Rockaway.

Papers Change Attitude on Pictures

By Lynde Denig, of First National

LYNDE DENIG, publicity editor for First National, has just completed a trip through the East, South and Middle West, made for the purpose of studying publicity conditions in the key cities. His observations of the responsiveness on the part of newspapers are revealed in the following article.—EDITOR'S NOTE.

Conservative newspapers in the key cities are opening their columns more freely to motion pictures.

Visiting the distribution centers in the East, Middle West, and South affords ample evidence of an increasingly receptive attitude.

Many are running daily columns conducted by photoplay editors who do not sit in the ante-room of the advertising office; others are contemplating the launching of such columns and the enlargement of weekly departments with the opening of the fall season.

Why this change of front which means new publicity channels the value of which can scarcely be overestimated—papers like the Kansas City Star, morning, evening and Sunday, with its wonderful circulation of approximately 250,000, dominating an entire section of the country, and the Indianapolis News and the Louisville Courier-Journal, to mention three news mediums of national fame?

Produce Copy Not Suitable

Envelopes bulging with sheets of mimeographed copy have not changed the attitude of publishers. These envelopes still arrive and the larger part of their contents slides into the waste basket unread. Neither can we turn to such venerable arguments as the comparative reader interest in baseball and motion pictures and conclude that at last they have carried conviction. In most instanees they have been tried and found wanting. Nor may credit for the present encouraging condition be appropriated by advertising departments, save in a secondary capacity. Sporadic advertising campaigns may have had a temporary, but not a lasting effect. They did not move the rock from before the door of the editor's office.

It seems fairer to conclude that the changing attitude is due to improved conditions brought about by exhibitors with the vision, artistic discrimination and courage needed to elevate a motion picture house into a local institution. Men like Robert Lieber, of Indianapolis; Sam Katz, of Chicago; John H. Kunsky, of Detroit; Guy Wonders, of Baltimore; A. H. Blank, of Des Moines; Harry Crandall, of Washington; the Skouras Brothers, of St. Louis, and Harry Davis, of Pittsburgh, have won the respect of newspaper editors by reason of their accomplishments.

No newspaper can afford to ignore a town institution patronized by men and women regarded as the best patrons of the big advertisers.

Every city has its best hotel, its churches, its country club, and its leading theatres around which the life of the community centers. One of the annoying problems is that of finding parking space for cars, and between 7:30 and 11 o'clock in the evening the spaces most in demand are in the neighborhood of the most popular picture theatres. Main street's exclusive society is among those present.



Harrison Ford surrounded by the twelve most beautiful girls in Hollywood, so voted by a competent committee. They will appear in B. P. Schulberg's production, "Maytime."

If the president of the Woman's Club has any fault to find with a picture she writes her complaint to the editor. If efficient co-operation is wanted for a local charity, the aid of the theatre manager is enlisted; the children of "the best people" and the debutantes appear on the stage in prologues; box parties are given at the picture theatre instead of the legitimate house which is fortunate if it gets one traveling show a week, and the manager is personally acquainted with the newspaper publishers and the prominent merchants of the city.

Picture Theatres Essential in Community

What is the result? Irrespective of advertising, although, of course, current attractions are advertised, conservative newspapers are coming to look upon the better picture theatres as an essential factor in the life of the city, which must be covered adequately in their columns.

Exhibitors who have placed their houses on this high plane are carefully guarding their enviable position. Dignity, richness, good taste are the corner-stones on which they have built and care is being taken that the structure shall not be endangered by cheap, catchpenny exploitation. They are looking to the newspapers to reach their public and any stunt likely to bring a kick-back is taboo.

If a composite portrait were made of the motion picture editor in the key cities of the Middle West and South it would represent a rather keen young man of about thirty years seated at a desk with a pile of unopened envelopes in front of him. He is generally college bred. He has a strong conviction that bears out this conviction, the waste basket is 90 per cent. of the contents of the envelopes handy. He is not a rewrite man, and he wonders how publicity writers hold their jobs.

He wants good stuff that doesn't read like canned publicity mailed to the complete list of newspapers in the American Newspaper Annual. Also, he cannot understand why companies persist in sending him mats when he uses only photographs. Then he is a bit annoyed at mail being addressed to his predecessor who left the paper some two years ago. He feels that there must be a quantity of interesting material about players and productions which he never gets.

Photoplay Editor in Receptive Mood

He is at his desk waiting, however, and when it comes there will be no need for consulting the advertising manager.

Just one more comment. There should be a companion portrait of the woman photoplay editor. She is becoming increasingly numerous. Young, attractive, clever, she may be a bit difficult to please. But the effort is worth while.

Chicago to Hold Censor Examination

The Civil Service Commission has asked the assistance of Mrs. Charles E. Merriam, wife of a Chicago University professor, in holding the examination for motion picture censors on September 15. This will be the third examination in the last six months, as there had been no successful candidates at previous tests. The position pays the minimum salary of $1,500 yearly.

Delaware Charters Granted Picture Concerns

Recent Delaware charters include: Harvey Sherman Production Corporation, to deal in motion pictures, films, etc., $750,000; the Altruart Holding Company, to own and exhibit motion pictures, $500,000; Lande Film Company to distribute and exhibit films and motion pictures, $25,000. The capital increase sought was granted to the Riviera Theatre concern from the old capital of $300,000 to a new sum, $700,000.

Kendrick Will Direct Fox Denver Houses

H. M. S. Kendrick, who for many months has held an executive position on the staff of John Zanft, vice-president and general manager of the William Fox Circuit of Theatres, was promoted this week to the position of managing director of all the Fox theatres in Denver. They are the Rivoli, Isis, Plaza, and Strand.

Mr. Kendrick is an old showman and has been identified with the theatre for many years. His immediate task will be the preparation of the Colorado locality for the exhibition of the 25 special productions announced on the release schedule of Fox Film Corporation for the season of 1923-24.

WE can't do business without THE NEWS.

E. M. MacFarland,
Kewaunee Opera House,
Kewaunee, Wis.

Labor Troubles Threaten New England

Operators Throughout Territory Demand Wage Increases from Exhibitors

LABOR trouble for exhibitors in New England seems to be rather general throughout the territory, with the exception of Boston, which is now about the only center where theatre owners have not been confronted with demands on the part of operators and others for wage increases.

From inquiries made recently it also appears that Boston will not long remain immune, and on or about Labor Day something is expected to break there in labor circles, though just what classes of labor will participate is not known, nor the percentage of increase that will be asked for. In Providence the theatre owners have already settled with the musicians affiliated with the Musicians' Protective Association, and have granted them a raise of $6, two-thirds of what they asked. The exhibitors in that city have also had demands for raises from both the stage hands and the operators, and although theatre managers will not confirm the report, it is understood that the unions are asking about a $10 increase.

A settlement with these unions is also expected any day now. The musicians committee was headed by John T. Greene, president of the local, with William Gamble and Albert Ferri. The theatre owners' committee was composed of Harry W. Crull, Edward M. Fay and Alton C. Emery.

In other places, however, things have not gone as peaceably as in the Rhode Island capital. From Lewiston, Maine, comes the news that two of the William P. Gray houses there have gotten into trouble. They are the Strand and Empire. Three men of the theatre workers union there were discharged from the houses when a new wage scale was presented, calling for a considerable increase. The houses are being picketed, and union officials at the headquarters say they have made arrangements with New York booking offices whereby all motion pictures and vaudeville acts will be prevented from entering the circuit of Gray's company, the Maine and New Hampshire Corporation, after September 1, unless, in the meantime, the owners accept their terms, which include reinstatement of the men discharged and the adoption of the new wage scale. Just how they are going to carry out this threat they do not explain.

In Springfield, Mass., the operators have submitted their new wage demands to go into effect when the present contract expires September 1. Neither their business agent, John F. Gatelee, nor representatives of the theatre owners would make any definite statement as to the amount of increase demanded. Theatre men said that it was "several dollars," and "quite reasonable." The wages to operators in that city are now averaging about $41 a week. It was also learned that the musicians, stage hands and bill posters are about to ask for increases of from 15 to 25 per cent, with the latter class demanding the biggest raise. The managers in that city, however, are not looking for trouble, and, although at this time they have not had a conference, they believe that an agreement will be reached amicably when they get together with the unions.

"Puritan Passions" Given Premiere Showing

"PURITAN PASSIONS," the Film Guild's screen version of Percy MacKaye's play, "The Scarecrow," for Hodkinson, was given its premiere showing, Wednesday night, August 29, at Manchester-by-the-Sea, Mass., under the auspices of a group of society folk in and around Boston.

The premiere, a benefit performance for charity, attracted a large number of people and was one of the social events of the summer among the shore colony. The list of patronesses was headed by Mrs. George H. Lyman, of Beverley, and included other well-known names.

The W. W. Hodkinson Corporation arranged the showing at their request. Manchester was particularly appropriate as a place for the premiere, since it is in the heart of the old witchcraft country, the locale of the MacKaye play.

Representatives of the trade papers from New York, as well as the Boston dramatic and photoplay critics were present. "Puritan Passions" will be reviewed in our columns next week.

Catholic Picture Actors' Guild Names Ticket

In appreciation of the efforts made by the executive committee of the Catholic Motion Picture Actors' Guild of America to actively establish this organization in Hollywood, Father M. J. Mullins, sponsor for the Guild, tendered a dinner to the executive committee on August 16 in a private room at Brandstatter's Montmartre. Practically the entire executive membership was in attendance, and the meeting was in charge of Tommy Gray, chairman, and Father Mullins.

Following the dinner, the committee went into executive session for the purpose of placing in the field a ticket for the various offices, and the following names were offered as candidates: For president, Thomas Meighan; vice president, Jack Coogan, Sr., Thomas Gray, May McAvoy, Ben Turpin; secretaries, Wm. Low, Edward Boland; treasurer, Mary O'Connor; advisory board, Thos. G. Patton of the Wm. H. Hays office, Emmett Flynn, Jos. Henaberry, Hugh Dierker, Edna Murphy; executive committee, Mrs. Emmet Corrigan, Colleen Moore, Geo. Siegman, Frank Keenan, J. J. Franz, John Considine; publicity committee, Bert Ennis, chairman; membership committee, Jack Ford, John Reddy, Fritzi Brunette, Chas. McHugh, Ida O'Brien, Ray Doyle.

These and other names to be placed in the field will be balloted upon at a monster mass meeting of the Guild to be held probably in the Hollywood American Legion Stadium on Wednesday, September 5.

Constance Wilson Weds Naval Officer

Constance Wilson, sister of Lois Wilson, featured player in Paramount pictures, has renounced a screen career for matrimony. She was married last Saturday afternoon to Ensign C. C. Lewis, Jr., of the U. S. S. Arizona of the Pacific fleet, at the Mission Inn, Riverside, Cal. Only the immediate relatives of both families attended the ceremony.

B. J. Durning, Director, Passes Away

BERNARD J. DURNING, husband of Shirley Mason, and well known as a director of Fox specials, passed away at St. Vincent's Hospital, New York City, Wednesday afternoon, a victim of typhoid fever, from which malady he had been suffering for the past four weeks. Deceased was thirty years old. He has been a director with Fox for the past three years.

Mr. Durning came to New York last June to direct Gallagher and Shean in "Around the Town With Gallagher and Shean." He was taken ill shortly after his arrival. He was married to Shirley Mason six years ago.

Deceased will be buried in Calvary Cemetery Saturday morning, from St. Francis de Sales Church at Belle Harbor, Long Island. Services will be held at 10 A. M.

Strike Threatened by Musicians' Union

Members of the Musical Mutual Protective Union in New York City, said to number 3,500, have voted to go on strike September 3 unless an agreement is reached with the theatre managers and claim that all the large Broadway playhouses, vaudeville houses, including the Keith and Loew chains, and the large picture theatres, including the Capitol, Rialto, Rivoli and Strand will be affected.

The union wants the same wage scale which now obtains in Chicago and other cities, said to range from $90 to $119 per week, with extra pay for overtime.

The Mutual Protective organization is at odds with the American Federation of Musicians, which declared that they are not interested in the strike.

The Theatre Managers' Association asserts that it has already conceded a twenty-five per cent. wage increase to the Associated Musicians of Greater New York, the contract being approved by the American Federation. The managers add that they don't know what the strike is "all about."

New York Operators Given Increased Wage Scale

The threatened strike of motion picture machine operators, which was to have gone into effect on September 1st in about one thousand theatres in New York City, Brooklyn and Long Island, was averted this week when a compromise settlement was reached between the operators' union and the T. O. C. C. by which a raise of 7½ to 15 per cent. was granted.

Operators in houses seating more than 1,500 accepted a 15 per cent. increase against their demand of 25 per cent., and operators in houses seating between 1,000 and 1,500 accepted an increase of 12½ per cent. against a 25 per cent. demand. In houses between 600 and 1,000, the operators will receive 10 per cent., having first demanded 50 per cent., which was later reduced to 22½ per cent. In houses under 600, the increase will be 7½ per cent. against a 17½ per cent. demand.

Earlier in the week the Vaudeville Managers' Protective Association agreed to an increase of 22½ per cent.

Crandall's Public Service Work

By L. W. Boynton—Article No. 3

AFTER the public Service and Educational Department of the Crandall theatres, in Washington, D. C., had taken their places as a poteut civic force in the community, Mrs. Locher, director, achieved a notable forward step in linking up the motion picture and public school education.

Visual education has had many advocates, but in Washington, as in many other cities, a satisfactory method had not been found whereby the facilities for picture presentation could be made available to the school authorities. The school buildings were not equipped with projection booths, or other provisions for showing films. Funds were not at hand with which to install booths, or take other necessary steps to conform to police and fire regulations.

The Crandall organization did not at once enlist the school authorities. They had to be shown that visual instruction in theatres was practical. The Crandall interests convinced them by demonstrations and the work was entered upon.

Visual Education

The opportunity to prove the value of this new form of instruction was the indirect outcome of America's war work. The Junior Red Cross of Czecho-Slovakia wanted to reciprocate for the aid rendered them during the war by the American Junior Red Cross. The Bakule School for Crippled Children in Prague, through Dr. Bakule, its principal and a former professor in the University of Chicago, proposed to the authorities of the American Red Cross a concert tour of a group of children enrolled in the school to appear in a number of song recitals in this country.

Red Cross officials in Washington took the matter up with the Crandall Publicity Department and it was decided to make the Bakule School the subject of one of the Community Service Hours in the Crandall neighborhood house. Dr. Stepanek, Czecho-Slovakian Minister to the United States, supplied two reels of film owned by the legation and these were combined with reels devoted to the beauties of Prague and the work of the School. The program, presented under the auspices of the Junior Red Cross, proved of wide interest and educational value; and the Washington school authorities asked that the history and geography classes be permitted to see the program as part of th regular school course.

Thus was laid the groundwork for the permanent adoption of the Crandall theatres as annexes to the public schools of the District of Columbia.

Dr. Kramer, assistant superintendent of schools, has named certain teachers in each section of Washington to take charge of visual instruction hours in the Crandall houses. The Crandall organization furnishes theatre, films and operators, together with pipe organist and the use of the triple maunal organs, when desired.

Films of educational worth are shown, accompanied by talks by persons equipped to do the subjects justice.

These hours are not recesses from school work, but are regular class periods during which the pupils are under the supervision of their teachers and principals, just as in regular school hours.



Capital Athletic Club basketball team of Washington, D. C.

It has been found that visual instruction is not necessarily to be confined to those of school age, but can be adapted to any course of instruction that can be photographed—business, manufacture, sports, mechanics, science, and other subjects.

Slow-motion photography has been found of especial service in these theatre-school courses, enabling the student to fix in his mind details of a subject in a moment that would require hours of reading to grasp.

Here is a feature of the Crandall public service work that every exhibitor can adopt. By allying himself with the schools in his community, he is at once identified with a group intensely interested in good citizenship; and the exhibitor will at once gain the esteem and confidence of a new group of enthusiasts in the cause of the motion picture. He will be winning new and valuable friends for the industry and building a new clientele, provided of course he maintains a consistently high program at his theatre.

Free Government Films

A great number of Government films, suitable for this kind of visual instruction, can be obtained by the exhibitor without cost. Government Departments—particularly Interior and Agriculture—are anxious to give their films as wide a showing as possible without rentals. Definite information concerning these pictures can be obtained from he Government Department or through the Crandall Public Service Department.

When the schools open again in the Fall, it is probable a regular circuit of educational films will be available free to the exhibitor who wishes to inaugurate public service work.

Visual instruction classes have also been formed this summer in all the Crandall neighborhood houses under the auspices of the Summer Vacation Bible Schools. The form of instruction is virtually the same as that used by the public school classes.

Far-reaching effects are already evident from this contact of church and theatre. It was here that censorship was effectually combated. On several occasions, prominent ministers of Washington were prevailed upon to look at pictures privately in the Crandall projection room, in order to form their own ideas as to the alleged need for censorship. More often than not, their ideas were found to be the result of misinformation or only partial knowledge.

When Charlie Chaplin's "The Pilgrim" came along—it is an excellent case in point—not a single Washington minister considered there was anything of sacrilege in it. Instead, they were highly amused by the respectful humor derived from their calling.

This afforded a real opportunity for a frank discussion on the subject of censorship.

Here was an argument used by the Crandall organization which impressed the ministers greatly:

When an exhibitor buys first-run rights to a picture he buys among other things, the picture's continuity. The minute the censor applies the knife, he destroys one of the qualities of the film for which the exhiibtor has paid. There is no more justice in this than would be the censorship of books in the library of the home. It is equivalent to entering a man's library, tearing out half a dozen chapters and then telling him to go ahead and enjoy the book.

The ministers, in some instances, were thus brought to see the other side of the question.

The Vacation Bible Schools, conducted by Mrs. Bradley Moffatt in co-operation with Mrs. Locher have made possible an intimate acquaintanceship between the Crandall theatres and the ministers of the Washington churches. New friendships are created. Any exhibitor in the country can institute this work on large scale or small, in the opinion of the Crandall organization, provided he goes at it energetically and sincerely.

K. C. County License Test Case Under Way

A move to establish by a test case the authority of the Jackson County Court, Kansas City, being the principal city of the county, to collect license from motion picture houses under an order made June 2, was made this week when the prosecuting attorney issued a complaint against A. M. Eisner, president of the Kansas City Division of the M. P. T. O. A. and owner of the Broadmour.

Mr. Eisner is charged with operating a motion picture theatre without the county license. The information was sworn to by the county license inspector. Mr. Eisner was arraigned before Justice J. J. Shepard and pleaded not guilty and was released on $500 bond, his preliminary hearing being set for September 1. The new law provides that all motion picture theatres bounded by the souri River, the state line, Fifteenth street and Holmes street pay $100 annually. Theatres outside this district and with a seating capacity of more than 800 pay $50 annually, it is stated.

MOTION PICTURE NEWS is my Bible and I would not do without it for any price within reason. I also take———, but THE NEWS has got them all skinned anyhow, fifty per cent.

I. C. Hon,
Waterloo Theatre,
Waterloo, Iowa.

Baby Peggy Signs Lesser Contract

Huge Sum Involved for Services of Child Star for Coming Three Years

BABY PEGGY, three and a half years old. and famous throughout the world as a starlet in motion pictures, has received one of the biggest cash considerations for her services on the screen, ever paid in the history of the picture industry, it is claimed.

The contract was entered into and closed between Sol Lesser, president of Principal Pictures Corporation, and the child's parents, James and Mrs. Montgomery. The deal for the baby's services for the next three years, was started in Los Angeles, but was not verified until this week by Sol Lesser who is in New York eu route to Europe.

It is said that Baby Peggy's salary and the pictures she will make each year, will exceed $1,500,000.

Lesser placed Jackie Coogan under contract after the now famous youngster completed his work with Charles Chaplin in "The Kid." Under Lesser's direction, Jackie has made all of his photoplays and just recently signed a contract with Metro Pictures Corporation.

"It is not my desire," said Lesser, "to establish the fact that Baby Peggy received a tremendous salary. So many inflated reports of picture stars' salaries have been circulated, that I would rather refrain from stating the amount of money the little girl will receive each year. I am convinced, however, that she will rank among the highest paid film actresses in the world."

A huge cash advance was made to the little actress' parents who in turn, have placed it in a trust fund in Los Angeles, it is said.

According to Lesser, Baby Peggy will start her new contract not later than October and she will be seen in big feature productions adapted from world famous books and by noted authors. Her pictures will be made in Hollywood.

Baby Peggy-Jean has made countless millions laugh. Her fan mail resembles that of a post office during the holidays. When her picture appear, the theatres are crowded with eager kiddies and smiling parents. She has appeared iu many comedies but has never participated in feature length productions. She is now in Hollywood completing a contract with another picture company.

Seek Original Rinehart Story for Jackie

The Coogan agents in New York are reported to be negotiating with Mary Roberts Rinehart, who has just arrived in Gotham from her home in Washington, D. C., for an original screen story to be filmed by Jackie as one of his series on his Metro contract.

"Long Live the King," the novelist's "pet" story, has just served Jackie as his first vehicle for Metro. Although all of Mrs. Rinehart's stories find their way first to the printed page of the book and magazine, Coogan, Sr., hopes to win her over to writing one direct for the screen by giving a private showing of Jackie in "Long Live the King" in the novelist's suite at the Waldorf-Astoria, where she is now registered.

Johnston Will Publicize Lloyd Productions

J. L. Johnston, former Associated First National Picture exploitation representative in Seattle, Portland, Butte and Alaskan territories, and more recently associated with the Thomas H. Ince studios, has been appointed publicity director for Frank Lloyd Productions, Inc., an independent producing company recently organized and to release through First National, General Manager Harry Weil has announced.

His appointment to the Lloyd post came at the conclusion of a trip around the United States in the interest of publicity.



Warner Brothers' "Gold Diggers," personally supervised by David Blesco, has been completed. Here are scenes from the production in which Hope Hampton has the leading role.



Baby Peggy, who has a three-year contract with Sol Lesser.

Elaborate Set Constructed for "Yolanda"

A motion picture set which, it is claimed, surpasses in magnitude and exceeds in expense any ever designed for the filming of a photoplay in the East is that which has just been completed behind the Cosmopolitan studios at 127th Street and Second Avenue, New York, and which will be used in the making of "Yolanda," Marion Davies next superfeature for the Cosmopolitan Corporation.

This set, representing the castle of Charles, Duke of Burgundy, father of Princess Yolanda, covers almost a square city block. The castle, which is 600 feet long by 250 feet wide, entails one tower that stands 113 feet above the ground and measures 25 feet in diameter. It also includes two other towers 56 feet high. The castle itself spans a huge moat. The moat is 300 feet long by 55 feet wide and 17 feet deep. It holds 15 feet of water. Another feature of the castle is a huge steel drawbridge, and circling the castle itself is a wall 40 feet high.

The set was designed by Joseph Urban and involved weeks of research work.

"No More Women" Company at Lake Arrowhead

The company engaged for Elmer Harris' "No More Women," which is the third Associated Authors' production for autumn release through Allied Producers and Distributors Corporation, is at Lake Arrowhead in the Southern Sierras. They will remain there two or three weeks making exteriors before returning to the studio. Lloyd Ingraham is directing.

The cast which was recently completed includes Matt Moore, Madge Bellamy, Kathleen Clifford, H. Reeves-Smith, Clarence Burton, George Cooper, and Shannon Day.

"Broken Wing" Booked for New York Rialto

"The Broken Wing" has just been booked to play the Rialto, New York, early in October. This is the first of the fifteen Preferred Pictures which will be released during the new season. A musical comedy version of the play is to be presented by Oliver Morosco this season.

B. P. Schulberg Takes Over Mayer Studio

ANNOUNCEMENT was made in Los Angeles August 27 that B. P. Schulberg, of Preferred Pictures, had signed a contract by which he will take over the Mayer studio at No. 900 Mission Road.

The plant hitherto has been known as the Mayer-Schulberg studio. All Preferred Pictures will be made there after the contract becomes operative, which will be within thirty days. Mr. Schulberg is building two large stages and making other extensive improvements throughout the studio.

Official Russ Revolution Pictures Released

What is claimed to be the first official motion picture to come out of Soviet Russia, showing the events which took place during and after the Red Revolution, is being released by the Mondial Film Company, of New York City.

After many months of painstaking secrecy, labor and patience, these pictures were assembled and are now being presented as a whole under the title of "With the Movie Camera Through the Russian Bolshevik Revolution." Most of the scenes were taken under the supervision of the Soviet Government, and are thus said to be the only authentic motion pictures of the true conditions in Russia during the last few years.

Boylan Coast Publicist for First National

Malcolm Stuart Boylan has been made West Coast Publicity Director for Associated First National. He takes the place of Jack Neville, now touring the West for that company. Frederick E. Stanley and Harold Matson remain as executive assistants. Boylan was formerly director of publicity at Universal City.



Jack London's "Call of the Wild" is a September Pathe release. The scenes are from the production.



"Tea With a Kick" is said by Associated Exhibitors to be all kick and the scenes from the production indicate there might be some justification for the claim.

Sol Lesser Discusses Theatre Plan

And Praises Paramount's New Booking Policy, on Eve of Departure for Europe

NATURAL runs for pictures as best for both exhibitors, producers and public, with a word of high commendation for the new Paramount policy, were stressed by Sol Lesser, of West Coast Theatres, Inc., Principal Pictures and Associated First National in an interview this week.

Mr. Lesser, who will sail for Europe September 8, is in New York attending to important business matters, chief among which was the announcement of the signing of Baby Peggy as a Principal Pictures star.

It was as an exhibitor that Mr. Lesser spoke chiefly. He pointed to the fact that West Coast Theatres had now reached practically maximum growth. "We shall probably not acquire any more houses," he said. "We have enough for our purposes and our policy is carefully mapped out. It is built on the idea that the public must be the judge of the picture, and that the producer must be given the opportunity to get that judgment on record fairly and completely."

To illustrate this point, Mr. Lesser turned to a discussion of the change of policy to be inaugurated at the New Criterion, Los Angeles, formerly the Kinema. "It will become a two-a-day, national long run house when it reopens," he continued. "Only the biggest pictures will be played, and they will be given the presentation the producer desires. With a percentage arrangement as a basis, we will provide just the house atmosphere the producer considers vital to his picture in order to make it a box office success, not only in the Criterion, but in the surrounding territory and throughout the country."

In this connection, Mr. Lesser declared that his policy had always been in the direction of letting the public decide the exhibition value of pictures.

"I am glad to see that Famous Players has come out with its announcement of fixing exhibition values through key city showings. It is a big step forward, and we have already assured Paramount that we are in hearty sympathy with the move," said Mr. Lesser. "It is common sense. How can the value of a picture be decided arbitrarily? The public is the judge, of course."

First National, Mr. Lesser pointed out, has pursued this policy for some time. It was the only fair plan for both exhibitor and producer, he added.

On his European tour, Mr. Lesser said he would study presentation methods abroad with a view to adapting them to the West Coast Theatres, if they offered suitable material. Close investigation of exploitation in the United Kingdom and on the Continent will be one of the chief purposes of his visit to the other side.

Finally, Mr. Lesser, who is vice-president of West Coast Theatres, Inc., made it very clear that he was devoting more attention than ever to the theatre phases of the diversified film interests in which he is a partner.

Preferred Announces New Stock Issue

Increased production and distribution activities by Preferred Pictures Corporation have prompted that organization to issue 10,000 shares of preferred stock, according to an announcement by Al Lichtman, president; J. G. Bachmann, treasurer, and B. P. Schulberg, producer of Preferred Pictures.

This preferred stock is to bear 8 per cent. dividend on a par value of $100 a share. With each share of preferred stock is given as a bonus one share of common stock.

Caldwell in N. Y. With New Production Prints

Director Fred Caldwell has arrived in New York from Hollywood and is staying at the Astor. Mr. Caldwell brings with him his two newest productions in a "Hollywood" series—"The Elite of Hollywood" and "The Cream of Hollywood."

Featured players in the comedy films are Chester Conklin, Alice Howell, Muriel Reynolds, Violet Schram, Victor Potel and Charles Mack.

First National Changes Policy Abroad

Drastic New Distribution Measures Hurl Bombshell Into British Industry

ASSOCIATED FIRST NATIONAL PICTURES, LTD., the British branch of the American distributing organization, announced at its second annual convention, held in England on August 10th, several changes in its distribution policy which have had the effect of a bombshell thrown into the industry in the British Isles. By these changes some of the problems which have been perplexing that country for a considerable time are brought nearer solution.

The change in policy was announced by Ralph J. Pugh, managing director of the British organization. It followed a series of conferences between the British leaders and Robert J. Lieber, president of First National; E. Bruce Johnson and M. P. Harwood, foreign manager and chief auditor, respectively, of that company, all of whom attended the London meeting.

The most drastic change was the concession of mutual signing of contracts. This move, never before attempted in the British industry, gives to First National salesmen, or "travellers" as they are known abroad, the authority to sign contracts on behalf of the company simultaneously with the signing by the exhibitor. Hardly less important was the reduction of the prices of posters by ten per cent, a step which will have a far-reaching effect on the methods of motion picture advertising in the British Isles. Heretofore distributors, or "renters," have been in the habit of seeking a large profit from the sale of paper to exhibitors and the use of billboard advertising has been consequently limited. Both of these changes went into effect on August 20th.

For several years the British exhibitors have been endeavoring to secure from renters the concession of mutual signing of contracts. In addition to acceding to this request First National has broken away from the old "standard" contract, which is in common use throughout the British Isles and has inaugurated a revised form of its own, which contains practically all that was called for by exhibitors in the "Fair Clauses" form, which has been eagerly sought after by British exhibitor organizations for some time.

Kinematograph, a leading British trade publication, congratulates First National upon this innovation and calls it a "step nearer to better business methods in the industry." In permitting salesmen and managers to sign for the company the British exhibitor is relieved of the fear that his contract may be refused confirmation.

The reduction of the price of lithographs follows up the first step in this direction taken at the convention in London last year, when First National reduced the price of posters to cost, instead of continuing the practice still in vogue among British renters, of effecting a tremendous profit from their sale. Because of last year's reduction in prices the sale of lithographs was increased 300 per cent, and this volume production permitted a further reduction of ten per cent, which became effective on August 20th of this year.

Mrs. Wallace Reid Closes Tour of Country

Mrs. Wallace Reid this week has concluded her personal tour over the country in the interest of her fight against narcotics. Closing at the Orpheum theatre in Chicago where her production, "Human Wreckage," opened to unusually big business, the widow of the star will return to California where she plans to make another production.

Eschmann in Chicago for Sales Conference

E. A. Eschmann, general sales manager of Associated First National Pictures, Inc., left on Wednesday, August 29, for Chicago to preside over a sales conference which will be attended by all the branch managers in the Mid-West and Central West territories. The meeting was also attended by R. C. Seery, Mid-West district manager, and H. A. Bandy, of Cleveland, Central West district manager.



A group of scenes from the First National Attraction, "The Wanters," in which an exceptional story and an abundance of action are promised.



William Farnum's latest for William Fox is "The Gun Fighter," from which these scenes were taken.

Rothacker Changes Entire Power System

The entire power system in the Rothacker Chicago laboratory has been changed with the view to raising the quality of Rothacker Prints eevn higher. The coat-burning boilers have been thrown out, and in their stead has been installed a system of motor-driven combustion oil burners.

As it was under the old system, the coal-burning boilers were "sealed" behind dust-proof doors in the basement, but where there is coal in the vicinity there is bound to be an element of dust, and before starting for Europe Watterson R. Rothacker ordered the change.

Marshall Has Seven Roles in Seven Weeks

Tully Marshall, who during the last five weeks has worked in no less than six First National pictures, has been cast for a character role in another production to be made by that company. His latest role is in "Her Temporary Husband," a farce comedy, to be directed by John McDermott.

Marshall is to be a member of a cast which includes, to date, Sidney Chaplin, Owen Moore and Sylvia Breamer. The remaining members will be chosen this week. Production begins next week.

Warners Prepare to Make "Beau Brummel"

Warner Brothers are preparing for the filming of the screen adaptation of the Clyde Fitch play, "Beau Brummel," in which John Barrymore will be starred. Mary Astor will play opposite the star. Irene Rich has also been cast for leading role.

The filming is scheduled to commence in September. Dorothy Farnum has completed the scenario and Jack and Harry Warner are constantly in consultation with their studio staff making preparations for the elaborate settings which production calls for.

Associated Makes Changes in Personnel

Floyd Lewis, a veteran in both the sales and exhibition end of pictures, was added this week to the list of special representatives of Associated Exhibitors, under appointment by John S. Woody, general manager. Mr. Lewis has been in the industry nineteen years.

S. T. O'Brien, branch manager in Des Moines, has been appointed to supervise both the Des Moines and Omaha branches of Associated. Charles J. Howard has been named branch manager at Minneapolis. E. S. Olsmith returns to Associated, after an absence of several months, to be branch manager in Oklahoma City.

Other appointments announced by Mr. Woody are those of William Bernard and Jack Conley as salesmen at the San Francisco and the Cincinnati branch, respectively.

Jess Robbins Will Direct Baby Peggy Feature

Jess Robbins has been signed by Universal to direct Baby Peggy in her third Universal-Jewel production. The picture will be a comedy drama of five or six-reel length, filmed from a Lois Zellner continuity of an original story by Bernard McConville. The working title of the play is "Settled Out of Court."

Hodkinson Will Release "Drivin' Fool"

The Regents Pictures Corporation's "The Drivin' Fool," featuring Wally Van will be distributed by the W. W. Hodkinson Corporation in September. It is a screen version of W. F. Sturm's Blue Book story of the same name.



"Wife in Name Only," from which these scenes were taken, is a Selznick picture.



Some of the big scenes in "The Hunchback of Notre Dame," featuring Lon Chaney, made by Universal.

Schulberg Takes Over Selig Studio

Buildings to be Enlarged and Remodeled for Increased Production Activity

B. P. SCHULBERG has taken over the Selig studios in Los Angeles for the exclusive production of Preferred Pictures, to be released by Preferred Pictures Corporation, of which Al Lichtman is president. He has acquired as well a large ranch at Alhambra, just outside of Los Angeles, which will be used for large exterior sets and locations.

Until now these studios have been shared by Mr. Schulberg and Louis B. Mayer, who has made all of his pictures there. Increased production plans of Preferred, however, necessitated greater space and additional equipment. Among the first improvements to be made in the property will be the building of a large new stage and a big tank.

The Selig studios, from now on are to be called the Schulberg studios, were among the first to be built on the West Coast, and are among the landmarks of Los Angeles. Continual rebuilding and remodelling, however, have made them as modern and as completely equipped as any studios in the world. Space and equipment are sufficient to allow six companies to work simultaneously.

A large plot of ground adjoins the studio buildings, and this will be used for large exterior sets, such as the Colonial home in "Maytime," on which construction has just been competed.

The Alhambra ranch, which will also be used exclusively for Preferred Pictures, is about twenty minutes from Los Angeles, on the Pasadena road, and it contains some of the most beautiful exterior locations in all California. It was here that some of the exteriors for "The Virginian" were made.

The acquisition of this property will enable Mr. Schulberg to make more elaborate pictures at smaller cost, and is an important step in the increased production plans of Preferred.

Work on "Maytime" has already been started under the direction of Gasnier, with Ethel Shannon, Harrison Ford, Clara Bow, and William Norris in the leading roles.

Tom Forman will start soon on his production of "White Man," starring Kenneth Harlan, from the novel by George Agnew Chamberlain, and Victor L. Schertzinger is making preparations for "The Boomerang," which is an adaptation of David Belasco's famous stage success.

"Romola" With Gish Girls to Start Shortly

The departure on the Homeric last Saturday of Henry King, the director, together with the heads of the technical departments of the Inspiration studios in Rome, William M. Ritchey, Robert Haas and Miss Marie Vallero, means that the production of the motion picture, "Romola," based on George Eliot's novel, in which both Lillian and Dorothy Gish will appear, will begin very shortly.

One part of the "Romola" unit has already left for Italy. This included William Powell who plays the part of Tito; Charles Lane, character man; Joseph Boyle, assistant director, and Roy Overbaugh, cameraman. Among those whose departure is scheduled for early in September to join the unit in Italy, are Ronald Colman who will be Miss Gish's leading man in "Romola," and Herbert Grimwood who will take the part of Savanarola.

Truart Advances New Sales Policy

Will Call Upon Exhibitors to Make Own Propositions on Semon Series

ONE of the biggest problems of the forthcoming season will be the solution of the question of rentals, according to Truart Film Corporation.

"In advancing its policy of selling the series of Larry Semon comedy feature productions Truart is throwing aside every precedent ever established in the selling of motion pictures to the theatre. M. H. Hoffman, vice-president and general manager, and Alexander S. Aronson, general manager of sales, under whose guidance this new sales policy will be placed in operation, have assured themselves by the basic principle under which the plan will be carried on, that the arrangement with the exhibitor will be an equitable one because the theatre-manager is the one who is going to off the basis of that arrangement," says the announcement.

"Truart in advertising pages which will shortly appear in the trade journals will offer the series of four Larry Semon feature comedies to the exhibitors of the country, calling upon the exhibitors to make their own proposition on the series, one which they will consider equitable to themselves and equitable also to the producer.

"Theatre owners are familiar with the common practice of charging higher prices for each succeeding picture of a star series.

"Under the new sales plan of Truart the theatre will avoid this because the arrangement entered into will be such that release No. 4 will be rented at the same figure as release No. 1. Furthermore, the contracts thus entered into by exhibitors with the home office of Truart Film Corporation will be lived up to regardless of any distributing affiliations on the series, because the series will be sold to a distributor only subject to such contractual bookings.

"Truart has not entered into this plan merely as an idea. It has committed itself by contractual obligation to the star for an extended period of time. It has further obligated itself in the purchase of well-known plays and novels. The properties which will be the basis for Semon productions have value.

"'The Girl in the Limousine' is the first. This successful stage play not only held the stage in New York for one solid season but the play has been on tour in every part of the United States. Following this will be "The Wizard of Oz." After that there will be "Let's Go!" and "Yankee Doodle Dandy," two unusual stories uniquely adapted to the needs of this stellar comedian.

"In exchange for this product Truart will ask an offer which the theatre believes equitable to itself and to the producer; the opportunity only to get and give a square deal.

"Truart will be represented in the independent producing field with eighteen eminent photoplays during the season 1923-24. There will be at least five producing units during the entire year, of which three will be star units. These are Elaine Hammerstein, Larry Semon and Richard Talmadge. A fourth is the Carlos Productions units, making all-star attractions."

The first Elaine Hammerstein production, "Broadway Gold," directed by Edward Dillon from W. Carey Wonderly's story in Young's Magazine, will be released generally on September 1. This will be followed by "The Drums of Jeopardy," now being directed by Edward Dillon. This second production will be released in November, 1923. It will be followed by a novel being adapted under the tentative title "Good Women and Bad," for release in February, 1924.

The first Larry Semon feature comedy will be released in December, 1923. It will be an adaptation of the famous stage success, "The Girl in the Limousine." To follow this in March, 1924, will be "The Wizard of Oz." In September and November, 1924, will be released "Let's Go!" and "Yankee Doodle Dandy."

The first Richard Talmadge production, produced by Carlos Productions, under the working title "Fast Freight," will be released about October 1 to be followed in January, March and May, 1924, by further productions of this series.



Vitagraph promises an abundance of action and exciting incidents in "Pioneer Trails," scenes from which are included in the layout.



Pola Negri and Jack Holt in scenes from "The Cheat," a Paramount picture.

Long Run Premieres for "Potash and Perlmutter"

Long run premieres for "Potash and Perlmutter," Samuel Goldwyn's production for First National, have been arranged in a number of cities. It will be given a pre-release at the New York Strand September 19, and the engagement will probably be for three weeks.

Balaban & Katz will play the picture at their big Chicago theatre September 24. Detroit, Kunsky's territory, has offered Mr. Goldwyn the option of playing in either the new Capitol, a 4,500-seat house, or going into the Adams theatre for an indefinite run.

Sol Lesser, now in New York, has wired his colleagues on the Coast to hold an indefinite number of weeks at the new Criterion for the film. Other indefinite runs are scheduled by the Imperial, San Francisco, the Stanley interests in Philadelphia and the Rivoli, Baltimore.

Long runs abroad are planned in London, Paris, Berlin, Vienna and Warsaw.

Chester Conklin Has Role in "Anna Christie"

Chester Conklin, comedian of the screen, has been signed by Thomas H. Ince, for an unusual bit in Ince's screen adaptation of "Anna Christie." The role, while it offers comedy relief from some of the tensest emotional scenes of the drama, nevertheless is said to require some fine dramatic touches. Conklin has just completed his first dramatic-comedy role of his career in Eric Von Stroheim's "Greed."

Carl Anderson Leases New Offices in N. Y.

The Zora Realty Company has leased for a term of years the entire fourth floor of 723 Seventh Avenue to the Anderson Pictures Corporation. Contracts have been let to the Forsberg Company, general contractors, covering the mason work for partitions, wiring and decorations. It is expected the offices will be ready for occupancy August 30th.

Ince to Screen Novel after "Anna Christie"

THOMAS H. INCE, now producing the screen version of "Anna Christie," Eugene O'Neill's famous play, for Associated First National release, has announced that he will picturize the novel "Just and Unjust" after the completion of the O'Neill subject.

Blanche Sweet has the title role in "Anna Christie."

Charles Jones Starring Vehicle Under Way

Work has begun at the Fox Film Corporation Studios in Hollywood on "Big Dan," the next Charles Jones starring vehicle. William Wellman is directing the picture.

The story is the first to be written by Frederick and Fannie Hatton since their recent joining of the Fox scenario staff. Marian Nixon has been selected to play the feminine lead.

"Chic" Sale Completes His First for Burr

Charles "Chic" Sale completed his first C. C. Burr feature this week and will spend his time between pictures in vaudeville. Immediately upon finishing his last scenes at the Burr Glendale studio, Sale left for Chicago, where he is headlining this week at the Palace theatre.



Trio of gripping scenes from "To the Last Man," a Paramount picture.



Here are some of the striking scenes from the F. B. O. forthcoming release, "Born of the Cyclone," starring Derelys Perdue.

Mayer Productions Enlarge Quarters

Constantly Growing Production Program Makes Additional Space Necessary

INCIDENT to the announcement that the Selig studios in Los Angeles, now occupied jointly by Louis B. Mayer Productions, Inc., and Preferred Pictures, are soon to be taken over exclusively by the latter concern, Louis B. Mayer, president of the Mayer company, has disclosed pending negotiations which will provide the Mayer company with studio facilities second to none on the West Coast.

The Mayer company have been working at the Selig plant ever since they began producing. Under an arrangement with William N. Selig, improvements and enlargements have been made from time to time to meet the requirements of the constantly growing Mayer production program. During the past few months it has become apparent that the studios occupied so long could not possibly serve the Mayer company satisfactorily in the immediate future. With three production units working constantly on pictures of the size and character of the current Mayer offerings—John M. Stahl with "The Wanters," Reginald Barker with "The Eternal Struggle" and Fred Niblo with "Strangers of the Night" ("Captain Applejack"), it has been necessary to go outside for additional studio facilities. Mr. Niblo's last picture was made at the Clune studios and he is working there now on his next production.

The proposition which Mr. Mayer has just disclosed calls for the immediate construction of a brand new studio in the heart of the Hollywood section, the studio to be erected for the Mayer company. It will be sufficiently large and well equipped to take care, not only of all the present Mayer units, but also of other units which are about to be added. Its better location—in close proximity to the other big studios in Los Angeles—is expected to make Mayer production even more efficient than it has been in the past. The size and importance of the productions on which the Mayer directors are about to start has had a great deal to do with the change which Mr. Mayer has decided upon at this particular time.

With "The Wanters" ready for release, Mr. Stahl is about to make "Why Men Leave Home," with Lewis Stone and Helen Chadwick. Mr. Barker, finishing up "Pleasure Mad," from Blanche Upright's "The Valley of Content," will next tackle the big New England epic based upon "Cape Cod Folks," for which a Mayer company are now making scenes up in New England. Mr. Niblo's next production will be "Thy Name Is Woman," from the Broadway play of the same name, which will be filmed with all the colorful atmosphere which was suggested in this story of smuggling adventures in the Pyrenees Mountains.

Additions Made in "Leave it to Gerry" Cast

Several important additions to the cast of "Leave it to Gerry," a Grand-Asher picture in which Billie Rhodes is to be featured, have been announced by Producer Ben Wilson. Ena Gregory will play one of the boarding school girls; Grace Wood is to portray the wife of the villain; little Billie Lord is a small town kid; Blanche Payson will probably be cast as the principal of the girls' school, and Glen Cavender as the instructor of a military academy.

George Carter is assistant director. The story is by Adam Hull Shirk and was adapted by Arthur Statter.

Associated Sales Manager Has Narrow Escape

G. A. Parfet, branch sales manager of Associated Exhibitors, had a narrow escape from death last week while on a sales tour of Rocky Mountain towns. Rounding the bend of a dry canyon in his automobile he was suddenly confronted by a wall of water five feet deep rushing upon him. He had only time to jump before his car was washed down a steep embankment.

Fox Opens Coast House in Oakland

Dignitaries Attend Inauguration Which Completes Chain Across the Country

WITH the formal opening of a new theatre in Oakland, Cal., on August 25, William Fox completed his chain of houses extending across the country and established himself on the Pacific coast in a single stroke.

The opening was most auspicious. Motion picture stars from Los Angeles, officials of Oakland and San Francisco, together with notables from the East, were in attendance. Mr. Fox opened his new theatre, known as the Oakland, with "The Silent Command," a J. Gordon Edwards production, which has its New York premiere at the Central theatre on September 3.

A feature of the occasion was the arrival of Tom Mix, talented Fox star, riding his wonder horse, Tony, through the lobby and down the center aisle. Just before reaching the orchestra pit, Mix touched spurs to his mount and Tony bounded forward, leaping over the heads of the musicians to the stage. Responding to the burst of applause which greeted this typical Mix act, Tony kneeled and bowed. Mix replied with a brief speech of welcome to the brilliant audience, which occupied every seat in the house.

The presentation was in harmony with the magnificence of the new theatre and was in charge of S. Barrett McCormick, who will manage the house. Mr. Fox will conduct the Oakland according to the policies which govern the leading theatres in principal cities throughout the country.

Members of the faculty and students from the University of California at Berkeley rubbed shoulders with luminaries from the studios of Hollywood and with officials of California's leading cities. It was a marked feature of the occasion that this mixed audience was unanimous in its appreciation of the picture, "The Silent Command," a drama dealing with international intrigue on the high seas, with Edmund Lowe, Alma Tell, Betty Jewel, Martha Mansfield and Florence Martin in the principal roles.

The slogan of the new Oakland is "the utmost in photoplay presentation." Gerardo Carbonara, noted musical director, wields the baton before an orchestra composed of sixty musicians, which intersperses the symphonic with lighter compositions. Every patron of the Oakland is considered a guest. Nothing has been omitted to make the theatre the utmost in comfort and convenience.

The entire stage and screen are visible from every seat. The aisles are wide and seating arrangements, with luxurious loge chairs, are such as to insure the maximum of comfort. A charming rest room for women, club room for men, a magnificent lounge and similar modern conveniences combine to make the theatre one of the finest in existence.

S. Barrett McCormick, the manager, is widely known in the theatrical world as the man who established the enviable reputation of the Circle theatre in Indianapolis. He was among the first to arrange elaborate musical programs to accompany pictures and was among those who first introduced the prologue idea in picture houses. Success of the Oakland under his management is accepted as a foregone conclusion by experienced showmen.

Following the opening last week, Mr. Fox and his colleagues received scores of congratulatory messages, indicating the sincere appreciation of those who attended. The opening was followed by a remarkable patronage, corroborating the judgment of Mr. Fox in his initial Pacific coast enterprise.

Tourneur Resumes Work After Illness

Maurice Tourneur, after a week's illness, has resumed work on "Jealous Fools" for Associated First National release, according to advices from the Coast this week.



A group of scenes from the William Fox presentation, "Does It Pay?" with Hope Hampton in what is said to be one of her strongest roles.



David Belasco, who is personally supervising the production of "Gold Diggers" for Warner Bros.

Irving Company Will Make Four Features

The Irving Producing Organization has been launched to make feature pictures of stories written by I. W. Irving, well-known author and scenario writer.

There will be four pictures produced during the year, the first of which, entitled "Trapped," has just gone into production at the Hollywood studios under the direction of John B. O'Brien, with a cast including John Bowers, June Norton, Joe Dowling, Sheldon Lewis, J. Farrell MacDonald, Spottiswoode Aitken, Claire McDowell, Cesare Gravina, Eddie Burns, Martha Marshall, Grace Gordon, Fred T. Walker and others. The adaptation of "Trapped" was made by Frank Beresford, scenario editor of the organization. Deveraux Jennings and Harry Fowler will be behind the cameras. Cy Clegg will act as assistant director to O'Brien. W. H. Carr has been appointed production manager.

New Tarkington Story for First National

J. K. McDonald, whose recent First National production, "Penrod and Sam," has been acclaimed by critics, is preparing to picturize another Booth Tarkington story. His next picture, which will also be released by First National, is entitled "Old Fathers and Young Sons," and was written by Mr. Tarkington directly for the screen.

It is to be directed by William Beaudine, who had directorial charge of "Penrod and Sam." Its continuity, now being written, is also in the hands of Hope Loring and Louis D. Lighton.

"Old Fathers and Young Sons" is to go into production about September 1st.

"Nobody Home" Changed to "The Roaring Lion"

The Sunshine Comedy previously announced by Fox Film Corporation under the title of "Nobody Home" has been changed to "The Roaring Lion." Day of release has not been set.

Important Additions to "Black Oxen" Cast

IMPORTANT additions to the cast of "Black Oxen," the Gertrude Atherton story which Frank Lloyd is directing for First National, were announced in Los Angeles this week.

Clarissa Selwyn, Lincoln Stedman, Clara Bow, Thomas Ricketts, Tom Guise and Harry Mestayer have joined the company.

Gerson Pictures Corporation Resumes Production

The Gerson Pictures Corporation of San Francisco, who last year made twelve "Plum Center Comedies," featuring Dan Mason, F. B. O. releases, and the early part of this season "The Cricket on the Hearth," a feature picture, to be released by Selznick with their September program have again gone into production.

Actual filming began on August 13 of the first of a series of six five-reel action melodramas, featuring Ora Carew, popular film star, supported by Jay Morley, and with Hal Stevens, S. J. (Tiny) Sandford, Dick La Reno, Emma Muncy and other well known names in the cast. Tom Gibson is director.

The organization will, from now on, release their own pictures to the State Right Market, one each month, and an important announcement of their program will be published in the trade papers shortly.

Barbara La Marr Is Under Sawyer Contract

Arthur H. Sawyer, of Associated Pictures Corporation, at present in New York, announces the consummation of contracts, whereby he has secured the services of Barbara La Marr for a period of five years. She will make four special feature vehicles per year for release by Associated First National. The contracts were signed immediately upon the arrival of Miss La Marr in New York from Rome, Italy, where she has been engaged for several months in the making of "The Eternal City" for Samuel Goldwyn.

The series of specials in which she will star will be supervised by Arthur H. Sawyer and will be produced by him for Associated Pictures Corporation, which organization will release the pictures under a franchise from First National.



Universal's camerascope, a novel method of showing production stills



Hoot Gibson is said to have one of his most effective roles in "Blinky," a Universal production. He is shown in a number of scenes from the picture.

Public Is Now Partner, Says Lasky

New Paramount Sales Policy Will Place Value of Picture Up to Theatre Goers

"THE public—which up to the present has had only a faint, indirect voice in the motion picture business, has now actively entered into the production of pictures—has become a third partner in an enterprise which embraces the producer, the exhibitor and the public."

This is the view expressed by Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, in an interview with the MOTION PICTURE NEWS on the subject of Paramount's new policy of letting the public decide the value of its pictures before selling them to exhibitors. Mr. Lasky returned this week to New York after having spent several months in the Lasky studio in Hollywood.

"I think," said Mr. Lasky, "Mr. Johnston in his editorial in the MOTION PICTURE NEWS, hits the nail right on the head when he says that this new policy of playing our pictures to the public before selling them to the exhibitor is the greatest move this industry has ever made in the public interest.

"Up to this time, producer, distributor and exhibitor alike have been so absorbed in their own affairs that, while they made every effort possible to please the public, the very restrictions of the business made it difficult for any of them to give more than a passing glance at the public's interest. The producer and exhibitor, trying their best to interpret the public's mind through exhibitor reaction, have centered most of their attention on selling their wares to the exhibitor. The exhibitor, in turn, has been obliged in most instances to substitute his own opinion, or the opinion of the producer, for the only opinion that counts at all in the amusement business—the opinion of the public.

"Suppose for a moment that the exhibitor always had the opportunity to book his pictures according to his own opinion of them. Would the exercise of such a privilege be just to himself? Should he accept responsibility of betting that he knows what the public wants? If he can escape that responsibility he is foolish if he doesn't welcome the change. I know, because I have been in the amusement business for years, and I never was so happy in my life as I am at this moment when I realize that our new selling policy is going to give me an almost instantaneous reflection of public taste. I am glad to get rid of this responsibility of trying to guess the public demands over long periods of the future. I am glad the responsibility is going to be placed right where it belongs—upon the shoulders of the people who pay their money at the box office—or, for that matter, who fail to pay.

"You will observe that I have used the term 'amusement business.' I do this because I feel that at last we have entered the amusement business. In all other forms of the amusement business nothing stands between the producer and his public. A producer puts on a play in a Broadway theatre. Usually within a week's time that producer knows whether his play is eventually going on the road or immediately going to Cain's storehouse. The public reply is instant and unequivocal, and there's no going back of the returns.

"But up to now in the picture business the marketing of motion pictures has been so hedged about with restrictions, with machinery, with taboos, that the public had to push its likes or dislikes upstream through a flow of exhibitors and film salesmen until by the time its approval or disapproval reached the producer at the source the effect was faint indeed."

Preferred Opens Exchange in New York

Preferred Pictures Corporation has just opened a New York exchange, according to an announcement by Al Lichtman, president. Harry Danto is branch manager. Mr. Danto is well known to exhibitors, having been sales manager of the Famous Players-Lasky New York Exchange for six years.

"Why Worry" to Open Sept. 2nd in the East

Labor Day week, starting September 2, will mark the opening of three important pre-release engagements of "Why Worry," the new Harold Lloyd feature comedy vehicle. On that date the new Lloyd subject will start an indefinite run at the New York Strand, while the picture will open on the same date for a week's engagement at the Eastman theatre in Rochester, N. Y. September 2 will also mark the opening of "Why Worry" in Buffalo for an indefinite run at Shea's Hippodrome. According to Pathe's statement, the general release date for "Why Worry" will see the new Lloyd comedy opening at important houses in every key center in the United States, with many first runs booked for an indefinite period.

"Kentucky Days" Is Dustin Farnum Feature

"Kentucky Days" is the new title of the Dustin Farnum star series feature previously announced as "A Man," according to Fox Film Corporation. The story is a romantic tale of the days when the West was the goal of many nomadic adventurers of the East. It was written by John Lynch and directed by David Solomon, who was promoted to the position of director following his excellent assistance to Harry Millarde in making "If Winter Comes."

May McAvoy to Return In "Her Reputation"

May McAvoy is returning to the screen, after an absence of many months, in "Her Reputation," a forthcoming Thomas H. Ince production, which will be released through Associated First National Pictures. The dainty little star is featured in this story, which is by Talbot Mundy and Bradley King. She has in her supporting cast Lloyd Hughes, in the leading masculine role; James Corrigan, Casson Ferguson, Eric Mayne, Louise Lester, Brinsley Shaw, George Larkin and Eugenie Besserer. John Griffith Wray directed.

F.B.O. Signs Emory Johnson for Eight Productions

J. I. SCHNITZER has landed for Film Booking Offices of America a two-year-and-a-half contract with Emory Johnson, providing for eight attractions. Upwards of $2,500,000 will be invested in these productions it is said.

Emory Johnson's record of successes include "In the Name of the Law," which dramatized the lives of policemen; "The Third Alarm," "Westbound Limited" and "The Mail Man," soon to be released by Film Booking Offices.

The contract also provides that Emory Johnson's mother, Mrs. Emilie Johnson, shall prepare all of the stories and write all the scripts for the Johnson attractions in addition to assisting her son in filming the productions.

Following the completion of "The Mail Man," the final scenes of which are now being shot at the Powers' Studios in Hollywood, Mr. Johnson will begin to work under the terms of his new agreement with F. B. O.

Hart Rounding Out "Wild Bill Hickok" Cast

A trio of popular feminine players will appear in support of William S. Hart in his new Paramount picture, "Wild Bill Hickok," according to an announcement just made by the star and Jesse L. Lasky.

Ethel Gray Terry will play the important historical role of "Calamity Jane," the most famous woman character of the period of pioneer history in which the action of the story takes place. Kathleen O'Connor has been cast in the character of Elaine Hamilton, and Naida Carle will play "Fancy Pet."

The story of "Wild Bill Hickok" is an original written by William S. Hart and has been adapted to the screen by J. G. Hawks. Cliff Smith is directing and the photography is in charge of Dwight Warren, who has been associated with Hart for nearly six years.

Universal Has Milwaukee House Warming

What is conceded by film men to be one of the most up-to-date film exchanges in the world has just been opened by Universal Pictures Corporation in Milwaukee, Wis., where a commodious, fire-proofed, well lighted branch office, with 5,000 feet of floor space and every possible contrivance for the service and comfort of visiting exhibitors, last week was officially put into commission by George L. Levine, Universal exchange manager in that territory.

The housewarming for the new exchange was featured by an open house week, during which more than 250 exhibitors from the city of Milwaukee and from the surrounding territory were the guests of Universal. The big film company paid the round trip railroad fare of all out-of-town exhibitors and their families, and saw to their comfort while in Milwaukee. This included automobile trips, luncheons, theatre parties and other amusements.

Schertzinger Will Direct Own Original Story

Victor Schertzinger, who recently completed the direction of Jackie Coogan in his first Metro picture, "Long Live the King," has been engaged by Metro to direct his own original story, "The Man Whom Life Passed By."

Mr. Schertzinger's story is being adapted to the screen by Winifred Dunn. The cast is now being assembled and will be announced within a few days. It is planned to begin production about the middle of September.

Harold Shaw Will Direct "The Living Past"

Milton E. Hoffman, production manager of Metro Pictures Corporation, has selected Harold Shaw to direct the picturization of "The Living Past," one of the Metro Premier Features of the 1923-1924 program.



Scenes from the forthcoming Metro Production, "Scaramouche," which Metro is heralding and one of the most stupendous pictures ever presented.

Marr Is Named Associated Assistant Manager

John S. Woody, general manager of Associated Exhibitors, announced this week the appointment of Alan D. Marr as assistant general manager. Mr. Marr had been assistant general sales manager of the organization since last September.



Alan D. Marr.

With his promotion Mr. Marr becomes lieutenant to Mr. Woody for the second time, having been assistant to him when the latter was general manager of Realart Pictures Corporation. Leaving Princeton University, he held important positions in the banking world, was general superintendent of the American News Company and spent four years as a certified public accountant before entering the picture industry. Going to Realart, he remained with that company until its absorption, nearly two years ago, when he accepted an offer from Arthur S. Kane Pictures Corporation.

Soon after joining that organization Mr. Marr became assistant general manager, serving under John C. Ragland, continuing in this position until his appointment as assistant general sales manager of Associated.

Ennis Publicity Chief for Catholic Actors' Guild

Bert Ennis, director of publicity for Sawyer and Lubin, of Associated Pictures Corporation, has been selected to head the publicity committee for the recently formed Catholic Motion Picture Actors' Guild.

Ennis will devote considerable time to the work of broadcasting news concerning the new fraternal organization, which is sponsored by Father M. J. Mullins, of Hollywood, and which numbers among its members such prominent motion picture players as Thomas Meighan, Ben Turpin, May MacAvoy, Jack Coogan, Sr., Eva Novak, George Siegman, Johnnie Walker, Joe Murphy, Fritzi Brunette, Frank Keenan, Colleen Moore and hundreds of other screen celebrities.

Filming of "Ben Hur" to Start in Month

EDWARD J. BOWES, vice-president of Goldwyn, arrived in Los Angeles August 21 to confer with Abraham Lehr, vice-president in charge of production, and June Mathis, editorial director, regarding "Ben Hur."

It is expected actual production will begin in a month. It is reported that George Walsh has been picked for the part of "Ben Hur." No announcement has yet been made of the choice of a director.

Bernard McConville Goes to Universal

Bernard McConville, scenario expert, has joined the Universal forces. Carl Laemmle, president of the Universal Pictures Corporation, has selected him to supervise all Jewel and Super Jewel scenarios. McConville already has begun work at Universal City, and has under way several productions for Mary Philbin, Reginald Denny and Baby Peggy, Universal reports.

McConville was one of the first well known screen writers. His earliest work in the film game was with D. W. Griffith, when Griffith's scenario staff included McConville, Frank Woods, Mary O'Connor and Anita Loos.

Holman Day, Marion Fairfax Join First National

Associated First National Pictures, Inc., has further strengthened its West Coast writing department by the acquisition of two well known figures of the literary and dramatic world. They are Holman Day, author of more than a thousand short stories and several novels which have already been picturized, and Marion Fairfax, noted playwright and screen writer.

Mr. Day has joined the scenario staff in an advisory capacity and his first work will be the titling of "Thundergate," a picturization of Sidney Herschel Small's "The Lord of Thundergate," which has just been filmed.

Miss Fairfax has been engaged to write original stories and adaptations of popular plays and stories contracted for by First National for release during the fall and winter months.

Laurette Taylor to Start Work on "Happiness"

Preparations are being made at the Metro studios in Hollywood for the arrival of Laurette Taylor next month to start work on "Happiness," the first of the two pictures which this noted actress will make for Metro for the coming season.

Preliminary work, now in process under the direction of a special staff, will permit Miss Taylor to delve into production soon after her arrival on the West Coast.

Miss Taylor will be accompanied to California by J. Hartley Manners, her husband and author of "Happiness," one of the great stage successes of Broadway.



One of the new Paramounts: Pola Negri in a Herbert Brenon production, "The Spanish Dancer," with Antonio Moreno, supported by Wallace Beery, Kathlyn Williams, Gareth Hughes, Adolphe Menjou and Robert Agnew.

"THE CHECK-UP"

"The Check-Up" is a presentation in the briefest and most convenient form of reports received from exhibitors in every part of the country on current features, which makes it possible for the exhibitor to see what the picture has done for other theatre managers.

The first column following the name of the feature represents the number of managers that have reported the picture as "Poor." The second column gives the number who considered it "Fair"; the third, the number who considered it "Good"; and the fourth column, those who considered it "Big."

The fifth column is a percentage figure giving the average rating on that feature, obtained by the following method: A report of "Poor" is rated at 20%; one of "Fair," 40%; "Good," 70%; and "Big," 100%. The percentage ratings of all of these reports on one picture are then added together, and divided by the number of reports, giving the average percentage—a figure which represents the consensus of opinion on that picture. In this way exceptional cases, reports which might be misleading taken alone, and such individual differences of opinion are averaged up and eliminated.

No picture is included in the list which has not received at least ten reports.

Title of Picture	Number Exhibitors Reporting "Poor"	Number Exhibitors Reporting "Fair"	Number Exhibitors Reporting "Good"	Number Exhibitors Reporting "Big"	Average Percentage Value	Length
ALLIED PROD. & DIST.						
Garrison's Finish	1	5	18	6	70	7,898 ft.
Salome	3	2	7	7	68	5,595 ft.
Suzanna	2	3	19	15	77	8,000 ft.
ASSOCIATED EXHIBITORS						
Alice Adams	—	1	12	1	70	6,361 ft.
Bill of Divorcement	1	2	8	1	63	5,819 ft.
Conquering the Woman	3	3	11	1	58	5,887 ft.
Is Divorce a Failure?	—	2	7	5	76	5,448 ft.
Till We Meet Again	—	5	20	4	67	6 reels
Woman Who Fooled Herself, The	1	1	8	2	65	5,401 ft.
FAMOUS PLAYERS						
Adam and Eva	1	8	48	12	69	8 reels
Adam's Rib	14	13	43	33	69	10 reels
Back Home and Broke	1	2	60	42	81	6 reels
Bella Donna	14	8	28	44	80	7,903 ft.
Children of Jazz	5	2	14	—	55	6 reels
Clarence	1	6	52	12	72	6,146 ft.
Dark Secrets	5	12	24	3	58	4,337 ft.
Daughter of Luxury, A	—	8	25	2	65	4,538 ft.
Drums of Fate	4	15	12	2	50	5,716 ft.
Ebb Tide	3	9	44	3	65	7,336 ft.
Exciters, The	—	7	20	12	74	5,939 ft.
Fog Bound	—	4	21	6	70	5,692 ft.
Gentleman of Leisure, A	—	2	11	1	68	6 reels
Glimpses of the Moon	13	9	39	13	62	6 reels
Go-Getter, The	2	9	19	5	65	7,771 ft.
Grumpy	—	6	31	35	82	6,591 ft.
Heart Raider, The	1	8	13	2	61	5 reels
Impossible Mrs. Bellew, The	2	6	41	25	77	7,155 ft.
Java Head	25	10	40	20	60	7,865 ft.
Kick In	1	7	51	12	71	7,074 ft.
Law of the Lawless, The	—	1	14	—	68	———
Leopardess, The	10	7	14	2	51	5,621 ft.
Making a Man	—	11	36	6	73	5,594 ft.
Man Who Saw Tomorrow, The	4	6	38	4	70	6,993 ft.
Missing Millions	3	7	21	4	64	5,870 ft.
Mr. Billings Spends His Dime	7	12	34	7	62	5,585 ft.
My American Wife	—	4	43	19	77	6,061 ft.
Ne'er Do Well, The	2	4	33	28	80	7,414 ft.
Nobody's Money	1	14	28	4	63	6 reels
Nth Commandment, The	6	8	24	1	57	7,339 ft.
Old Homestead, The	—	4	85	23	77	7,696 ft.
Only 38	—	3	24	10	76	6,175 ft.
On the High Seas	2	6	35	6	68	5,050 ft.
Outcast, The	1	5	34	2	66	6 reels
Pride of Palomar, The	—	2	45	13	74	7,494 ft.
Prodigal Daughters	1	—	30	26	83	6,216 ft.
Racing Hearts	1	6	50	8	70	6 reels
Rustle of Silk, The	1	8	23	11	71	6,947 ft.
Singed Wings	1	10	43	7	64	7,788 ft.
Sixty Cents An Hour	6	6	19	1	56	5,632 ft.
Snow Bride, The	2	6	16	2	62	6 reels
Thirty Days	2	7	33	6	67	4,930 ft.
Tiger's Claw, The	—	6	22	5	70	5,297 ft.
To Have and To Hold	1	—	55	35	81	7,518 ft.
Trail of the Lonesome Pine, The	—	11	38	12	71	5,695 ft.
When Knighthood Was in Flower	4	11	46	140	89	11,618 ft.
White Flower, The	1	8	30	9	70	5,731 ft.
Woman With Four Faces, The	—	1	21	4	74	6 reels
World's Applause, The	7	10	41	8	64	6,526 ft.
You Can't Fool Your Wife	4	9	26	11	67	6 reels
Young Rajah, The	15	12	47	12	61	7,705 ft.
FILM BOOKING OFFICE						
Bishop of the Ozarks, The	2	3	6	2	60	6 reels
Can a Woman Love Twice?	—	5	18	8	73	6,441 ft.
Canyon of the Fools	2	4	11	2	62	5 reels
Captain Fly-by-Night	—	6	19	2	66	4,900 ft.
Crashing Thru	1	4	16	5	70	5,047 ft.
Divorce	—	2	8	4	74	6 reels
Fourth Musketeer, The	—	1	14	4	75	6,106 ft.
Good Men and True	1	8	33	2	65	5,267 ft.
Hound of the Baskervilles, The	5	6	16	2	57	4,900 ft.
Human Wreckage	—	—	1	10	97	7,215 ft.
If I Were Queen	—	5	34	5	66	6,092 ft.
Mary of the Movies	1	3	12	2	66	6,500 ft.
Stormswept	3	7	5	—	46	5 reels
Thelma	1	8	33	4	66	6,497 ft.
Third Alarm, The	—	7	66	80	85	7,000 ft.
Westbound Limited	—	2	23	18	81	6,529 ft.
When Love Comes	1	2	6	1	62	4,500 ft.
FIRST NATIONAL						
Bell Boy 13	3	8	29	9	67	3,940 ft.
Bond Boy, The	3	2	63	9	71	6,902 ft.
Brawn of the North	—	10	55	24	75	7,759 ft.
Bright Shawl, The	—	2	18	19	83	7,503 ft.
Children of Dust	—	—	6	4	82	6 reels
Daddy	—	1	12	38	92	5,738 ft.
Dangerous Age, The	—	2	54	28	79	7,229 ft.
East Is West	1	6	53	45	80	7,737 ft.
Fury	—	2	37	33	84	8,709 ft.
Girl of the Golden West, The	—	2	13	11	81	7 reels
Hottentot, The	1	5	58	62	83	5,953 ft.
Hurricane's Gal	—	4	76	9	71	7,944 ft.
Isle of Lost Ships	—	4	26	18	79	7 reels
Lorna Doone	1	7	49	17	76	6,083 ft.
Man of Action, A	—	1	14	—	68	6 reels
Mighty Lak A Rose	—	4	36	30	81	8,260 ft.
Minnie	1	12	16	4	61	6,696 ft.
Money, Money, Money	—	7	11	1	61	5,995 ft.
Oliver Twist	2	11	50	40	78	7,761 ft.
Omar, the Tentmaker	8	5	25	14	67	8,090 ft.
Penrod and Sam	—	—	9	11	87	6,275 ft.
Pilgrim, The	4	5	28	46	83	4,300 ft.
Refuge	2	5	3	—	45	5,985 ft.
Scars of Jealousy	1	5	16	8	72	6,246 ft.
Slander the Woman	—	2	16	2	70	6,433 ft.
Sunshine Trail, The	1	7	9	—	55	4,509 ft.
Voice From the Minaret, The	—	8	46	36	80	6,885 ft.
Wandering Daughters	—	1	9	—	67	6 reels
What a Wife Learned	2	5	30	4	67	6,200 ft.
White Shoulders	2	6	26	2	65	5,966 ft.
Within the Law	—	—	17	33	91	8,034 ft.
Woman Conquers, The	4	4	13	—	55	5,102 ft.
FOX						
Boss of Camp "4"	—	1	38	5	73	4,235 ft.
Boston Blackie	—	5	8	4	68	5 reels
Brass Commandments	2	10	25	2	61	4,829 ft.
Bucking the Barrier	1	1	9	1	66	4,566 ft.
Buster, The	—	1	10	4	86	4,587 ft

Title of Picture	Number Exhibitors Reporting "Poor"	Number Exhibitors Reporting "Fair"	Number Exhibitors Reporting "Good"	Number Exhibitors Reporting "Big"	Average Percentage Value	Length
California Romance	1	2	15	1	66	3,892 ft.
Catch My Smoke	—	2	34	8	74	4,070 ft.
Custard Cup, The	5	—	9	2	59	6,166 ft.
Face on the Bar Room Floor, The	—	4	12	14	80	5,785 ft.
Footlight Ranger, The	7	10	17	—	51	4,729 ft.
Friendly Husband, A	2	4	7	1	57	4,527 ft.
Good-Bye Girls	—	3	10	2	68	4,746 ft.
Great Night, The	—	—	14	2	74	4,346 ft.
Lights of New York	29	16	24	4	45	5,581 ft.
Lovebound	1	2	6	1	62	5 reels
Love Gambler, The	—	4	20	3	72	4,682 ft.
Madness of Youth	1	—	12	2	71	4,719 ft.
Man's Size	—	3	10	2	68	4,316 ft.
Mixed Faces	1	3	7	—	57	4,505 ft.
My Friend the Devil	12	10	32	6	58	9,555 ft.
Pawn Ticket 210	1	5	19	—	62	4,527 ft.
Romance Land	—	4	25	8	73	3,975 ft.
Shirley of the Circus	1	5	14	3	65	4,668 ft.
Snowdrift	4	2	9	1	56	5 reels
Stepping Fast	—	—	18	3	74	4,608 ft.
Three Jumps Ahead	1	3	24	12	76	4,854 ft.
Three Who Paid	3	5	12	—	55	4,859 ft.
Tom Mix in Arabia	4	5	38	6	67	4,446 ft.
Town That Forgot God, The	4	1	26	18	76	8,450 ft.
Truxton King, The	—	4	20	1	64	5,613 ft.
Village Blacksmith, The	—	4	14	12	78	7,540 ft.
While Justice Waits	—	2	13	3	72	4,762 ft.
GOLDWYN						
Backbone	2	3	11	1	61	6,821 ft.
Blind Bargain	5	3	24	1	61	4,473 ft.
Broken Chains	6	9	38	9	65	6,190 ft.
Brothers Under the Skin	2	7	43	9	70	4,916 ft.
Christian, The	3	10	42	41	79	8,333 ft.
Enemies of Women	—	—	8	26	93	10,501 ft.
Gimme	6	1	30	—	61	5,769 ft.
Hungry Hearts	3	6	19	1	60	6,517 ft.
Last Moment, The	—	2	6	2	70	5,442 ft.
Look Your Best	1	5	4	—	50	5,304 ft.
Lost and Found	3	8	15	—	55	7 reels
Mad Love	2	5	23	11	72	5,518 ft.
Remembrance	10	7	58	2	62	5,644 ft.
Sin Flood, The	6	6	40	5	64	5,205 ft.
Souls for Sale	2	6	32	25	83	7,864 ft.
Spoilers, The	—	—	2	8	94	8,028 ft.
Stranger's Banquet, The	4	9	25	8	65	6,842 ft.
Vanity Fair	2	2	9	6	71	8 reels
HODKINSON						
Bull Dog Drummond	6	6	16	1	54	4,916 ft.
Dollar Devils	2	3	5	—	51	6,000 ft.
Down to the Sea in Ships	2	2	13	36	87	8,000 ft.
Headless Horseman, The	1	3	38	12	74	6,145 ft.
Kingdom Within, The	1	5	18	1	63	6,036 ft.
Man From Glengarry, The	—	2	8	5	76	5,200 ft.
Second Fiddle	—	5	9	1	62	5,810 ft.
While Paris Sleeps	3	2	5	2	57	6,000 ft.
METRO						
All the Brothers Were Valiant	—	9	39	18	74	6 reels
Crinoline and Romance	1	5	21	2	65	6 reels
Famous Mrs. Fair, The	—	4	30	13	76	6 reels
Forgotten Law, The	1	7	22	1	62	7 reels
Hearts Aflame	—	3	41	24	79	7 reels
Her Fatal Million	1	3	9	4	69	6 reels
Jazzmania	7	5	35	26	74	8 reels
June Madness	3	5	26	5	67	6 reels
Love in the Dark	1	6	25	3	66	6 reels
Noise in Newboro	1	4	13	2	65	6 reels
Peg O' My Heart	3	2	37	34	81	6 reels
Quincy Adams Sawyer	3	10	54	43	80	6 reels
Soul of the Beast, The	2	6	16	2	62	5 reels
Success	2	1	12	4	69	6 reels
Toll of the Sea, The	3	6	18	13	72	6 reels
Trailing African Wild Animals	1	1	15	14	81	7 reels
Trifling Women	1	8	52	20	83	8 reels
Where the Pavement Ends	3	6	22	11	70	7 reels
Woman of Bronze, The	—	4	9	1	64	5,643 ft.
Your Friend and Mine	—	3	10	2	68	6 reels
PATHE						
Dr. Jack	—	2	52	75	87	5 reels
Safety Last	—	1	20	94	94	7 reels
PREFERRED PICTURES						
Are You a Failure?	4	6	7	—	48	5,700 ft.
Girl Who Came Back, The	1	2	14	—	63	5 reels
Hero, The	7	9	31	4	61	6,800 ft.
Poor Men's Wives	1	11	26	11	69	6,963 ft.
Shadows	6	3	43	18	72	7 reels
Thorns and Orange Blossoms	1	8	43	11	71	7 reels
SELZNICK						
Marriage Chance, The	1	1	15	—	65	5,840 ft.
Modern Marriage	1	2	9	1	64	6,000 ft.
One Week of Love	2	1	39	12	74	7 reels
Pawned	—	5	10	2	65	5 reels
Quicksands	—	4	13	2	67	6,541 ft.
Timothy's Quest	1	2	18	2	68	6,465 ft.
STATE RIGHTS						
Beautiful and Damned	4	6	43	10	69	4 reels
Brass	—	2	34	20	80	9 reels
Dangerous Adventure, A	7	5	8	3	52	6,500 ft.
Darling of the Rich	1	2	10	6	74	6 reels
Environment	1	2	10	—	62	5,700 ft.
Has the World Gone Mad !	—	5	7	1	61	6,047 ft.
Heroes of the Street	1	6	44	19	75	7 reels
Little Church Around the Corner	1	10	41	13	71	6,400 ft.
Luck	—	2	8	2	70	6,442 ft.
Main Street	—	—	10	10	85	8 reels
Night Life in Hollywood	3	4	13	3	63	6,059 ft.
Notoriety	4	4	10	4	61	7,800 ft.
Only a Shop Girl	1	5	13	7	71	6,400 ft.
Streets of New York	1	—	7	4	76	6,541 ft.
Temptation	—	4	10	1	64	6 reels
Women Men Marry	—	3	7	—	61	5,400 ft.
World's a Stage, The	4	9	17	3	59	6 reels
UNITED ARTISTS						
Douglas Fairbanks in Robin Hood	4	4	15	116	93	10 reels
Girl I Loved, The	—	7	10	15	78	8,000 ft.
One Exciting Night	2	5	28	34	81	10 reels
Tailor-Made Man	3	6	36	10	71	8,469 ft.
Tess of the Storm Country	4	3	26	63	87	10 reels
UNIVERSAL						
Abysmal Brute, The	—	1	26	13	79	8 reels
All Night	1	2	16	—	67	5 reels
Altar Stairs, The	—	3	31	1	67	5 reels
Another Man's Shoes	—	5	21	4	69	5 reels
Bavu	2	1	13	5	71	8 reels
Bolted Door, The	2	5	10	—	56	5 reels
Broad Daylight	1	5	25	1	65	5 reels
Burning Words	—	2	9	1	67	5 reels
Crossed Wires	1	1	7	3	71	5 reels
Dangerous Game, A	—	2	12	—	77	5 reels
Dead Game	—	—	12	2	75	5 reels
Driven	6	7	20	13	68	5,400 ft.
First Degree	—	3	18	5	72	5 reels
Flame of Life, The	7	4	31	14	72	7 reels
Flaming Hour, The	1	5	25	1	65	5 reels
Flirt, The	1	7	60	59	82	8 reels
Fools and Riches	2	—	6	4	75	5 reels
Forsaking All Others	4	2	9	1	56	5 reels
Gentlemen From America, The	—	2	27	16	80	5 reels
Ghost Patrol, The	1	6	22	4	67	5 reels
Gossip	2	2	13	1	63	5 reels
Human Hearts	1	3	83	9	72	7 reels
Hunting Big Game in Africa	3	7	25	55	85	10 reels
Jilt, The	5	5	7	1	52	5 reels
Kentucky Derby, The	2	11	67	23	73	6 reels
Kindled Courage	—	3	23	—	67	5 reels
Lone Hand, The	—	1	38	12	76	5 reels
Love Letter, The	—	1	22	—	69	5 reels
Midnight Guest, The	1	1	11	1	64	5 reels
Nobody's Bride	—	—	11	—	70	5 reels
One Wonderful Night	1	4	22	2	66	5 reels
Power of a Lie, The	—	5	22	3	68	5 reels
Prisoner, The	—	1	20	1	70	5 reels
Ridin' Wild	2	4	20	3	67	5 reels
Scarlet Car, The	—	4	16	—	64	5 reels
Shock, The	—	—	11	6	81	7 reels
Single Handed	5	5	14	3	59	5 reels
Town Scandal	—	—	20	2	73	5 reels
Trifling With Honor	1	—	15	6	76	8 reels
Trimmed in Scarlet	1	2	9	2	67	5 reels
Under Two Flags	2	7	68	5	72	8 reels
What Wives Want	1	2	11	—	62	5 reels
VITAGRAPH						
Front Page Story	—	6	27	5	68	6 reels
Man Next Door, The	—	4	6	—	58	6,901 ft.
Masters of Men	—	1	27	20	82	6,740 ft.
Ninety and Nine, The	1	6	63	40	79	7 reels
You Never Know	—	1	17	2	72	4,867 ft.

PROGRAMS FOR THE WEEK OF AUGUST 26TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Capitol Theatre—
Film Numbers—Where the North Begins (Warner Bros.), A Study in Land and Seascapes (Iris), Capitol Magazine (Selected), The Great Explorer (Pathe).
Musical Program — "Mignon" (Overture), "Scarf Dance," "Glow Worm" and "Nola" (Divertissements), "In Our Broadcasting Studio" (Vocal Selections), Selections from "Mlle. Modiste" (Orchestra), Recessional (Organ).

Rialto Theatre—
Film Numbers—To the Last Man (Paramount), Rialto Magazine (Selected), Felix in Hollywood (State Rights), The Modern Wizard (State Rights).
Musical Program — "Sakuntala" (Overture), Riesenfeld's Classical Jazz (Orchestral Novelty), "My Song is of the Sturdy North" (Baritone Solo), Selection from "Count of Luxembourg" (Soprano Solo).

Rivoli Theatre—
Film Numbers—The Cheat (Paramount), Rivoli Pictorial (Selected), False Alarm (State Rights).
Musical Program—"Pique Dame" (Overture), "Happy Days" (Symphonized Home Tune with Vocal Duet), "Priere Hindoue" (Divertissement), "Out-of-the-Inkwell" Dance (Novelty).

Mark Strand Theatre—
Film Numbers—The White Rose (United Artists), continued.

Cameo Theatre—
Film Numbers—The Eleventh Hour (Fox), Cameo Magazine (Selected), The Rainstorm (Fox), The Cat that Failed (Pathe).
Musical Program—"The Dance of the Hours" (Orchestra).

Criterion Theatre—
Film Numbers — The Covered Wagon (Paramount), continued.

Cosmopolitan Theatre—
Film Numbers — Little Old New York (Cosmopolitan), continued.
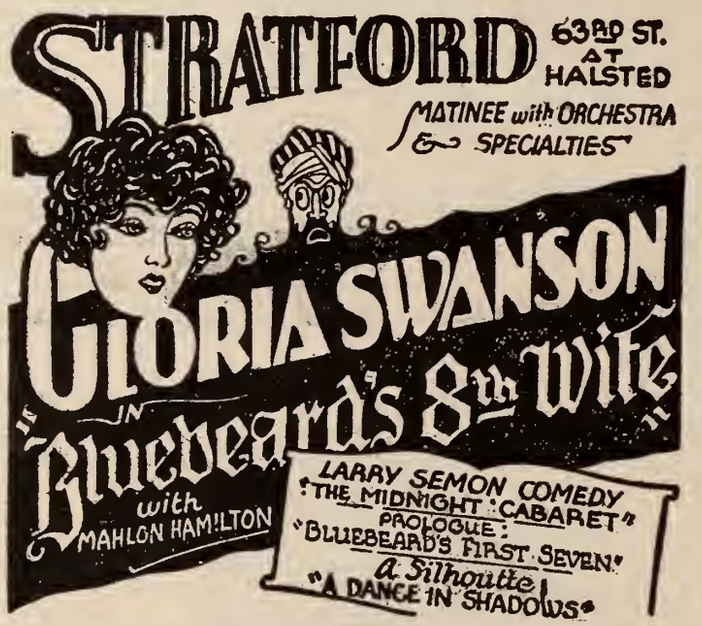
Central Theatre—
Film Numbers—Daytime Wives (F. B. O.).

Apollo Theatre—
Film Numbers—Ashes of Vengeance (First National), continued.

Sam H. Harris Theatre—
Film Numbers—The Green Goddess (Distinctive), continued.

BROOKLYN

Brooklyn Mark Strand Theatre—
Film Numbers—Little Johnny Jones (Warner Bros.), Pitfalls of a Big City (Pathe), Topical Review (Selected).
Musical Numbers — Symphonized Jazz Overture, including "Long Lost Mama Blues," "Midnight Rose," "Waiting for the Evening Mail" and "Sweet Mystery of Life," "Dance Characteristic" (Cake Walk), "Japanese Moon" (Bass Solo), "Come Out of the Shadows" (Soprano Solo), "Danse de Gallop" (Prologue).



Unusual small-space ad used in Chicago newspapers by the Stratford theatre to advertise "Bluebeard's Eighth Wife" (Paramount)

LOS ANGELES

Loew's State Theatre—
Film Numbers—Dulcy (First National), International News, The Busher (Educational).
Musical Program — "For Our Kisses" (March), "Harlequin Days" (Musical Fantasie).

California Theatre—
Film Numbers — The Spoilers (Goldwyn), continued.

Miller's Theatre—
Film Numbers — The Spoilers (Goldwyn).

Grauman's Third Street Theatre—
Film Numbers—Daytime Wives (F. B. O.), Pathe News, When Gale and Hurricane Meet (F. B. O.).
Musical Program—"Second Hungarian Rhapsody" (Overture), "Ten Thousand Years from Now" (Organ Solo), "Three O'Clock in the Morning" (Dance), Saxophone Solo by Blind Child, Atmospheric Prologue to Feature.

Grauman's Hollywood Egyptian Theatre—
Film Numbers — The Covered Wagon (Paramount), continued.

Rialto Theatre—
Film Numbers—Hollywood (Paramount), continued.

Metropolitan Theatre—
Film Numbers—Bluebeard's Eighth Wife (Paramount), Pathe News, Felix in Hollywood (State Rights), On the Road to Mandalay (Scenic).
Musical Program—Selections from "The Merry Widow" and "On the Road to Mandalay" (Overture), "Prelude in C Sharp Minor" (Organ Solo), Violin Virtuoso in three selections.

Mission Theatre—
Film Numbers — Merry-Go-Round (Universal), continued.

Pantages Theatre—
Film Numbers—Desert Driven (F. B. O.), Love's Handicap (State Rights).
Musical Program — Six Acts of Vaudeville.

Hillstreet Theatre—
Film Numbers——Drums of Fate (Paramount), The Eagle's Talons (Universal), International News.
Musical Program — Six Acts of Vaudeville.

CHICAGO

Chicago Theatre—
Film Numbers—Topics of the Day (Pathe), Scenic, Her Reputation (First National) Backfire (Educational).
Musical Program — Rachmaninoff's "Prelude" (Overture), "Slander's Whisper (Specialty), "Dreamy Melody" (Organ Solo), "Down on the Farm" (Specialty).

Tivoli Theatre—
Film Numbers—Topics of the Day (Pathe), Weekly (Universal), Circus Days (First National), Three Strikes (Educational).
Musical Program—"Second Hungarian Rhapsody" (Overture), "Women Are Fickle" (Specialty), "Dreamy Melody" (Organ), Piano Girls' Quartette (Specialty).

Riviera Theatre—
Film Numbers—Topics of the Day (Pathe), Weekly, Circus Days (First National), Three Strikes (Educational).
Musical Program—Selections from "The Firefly" (Overture), "The Shadow Song" (Overture), The Argentine Dancers (Specialty).

Roosevelt Theatre—
Film Numbers—Ashes of Vengeance (First National).

McVicker's Theatre—
Film Numbers—Fun from the Press (Hodkinson), Chicago's Prize Bathing Beauties (Chicago Evening American), The Cheat (Paramount), Col. Heeza Liar (Hodkinson).
Musical Program—"First Hungarian Rhapsody" (Overture), Guatemala Marimba Band (Specialty), "Nickelodeon Reverie" (Organ Solo), "Love's Awakening" (Specialty).

Woodlawn Theatre—
Film Numbers — Woodlawn News and Views, Topics of the Day (Pathe), Boys to Board (Pathe), Homeward Bound (Paramount).
Musical Program — "Sakuntala" (Overture), Saxophone Solo (Specialty).

Stratford Theatre—
Film Numbers—Homeward Bound (Paramount), News Weekly (Pathe), Boys to Board (Pathe).
Musical Program — "A Trip to Coney Island" (Overture), "In a Sculptor's Studio" (Specialty), "Nola" (Specialty), "Ship Ahoy" (Prologue to Feature), "Last Night on the Back Porch" (Organ).

Randolph Theatre—
Film Numbers — Broadway Gold (State Rights), Nobody's Darling (Universal), International News.

SAN FRANCISCO

Granada Theatre—
Film Numbers—Bluebeard's Eighth Wife (Paramount), News Film (Fox and Kinograms), Christopher of Columbus (F. B. O.).
Musical Program—"Italian Nights" (Divertissements).

Imperial Theatre—
Film Numbers—Rupert of Hentzau (Selznick), Screen News (International).
Musical Program — "Rupert of Hentzau" (Baritone Solo).

New Portola Theatre—
Film Number — The Spoilers (Goldwyn), Col. Heeza Liar (Hodkinson).

California Theatre—
Film Numbers—The Silent Partner (Paramount), Screen Magazine (Pathe Review), News Review (International), Tips (Universal).
Musical Program—"Mignon" (Overture), "Lesginka" (Russian Dance Act).

Loew's Warfield Theatre—
Film Numbers—Rouged Lips (Metro), Pointed Paragraphs (Hodkinson), Current Events (Pathe News and Kinograms), A Pleasant Journey (Pathe).
Musical Program—"Second Hungarian Rhapsody" (Overture), Special Cinderella Roof Orchestra, "South Sea Dreams" (Including Song).

BUFFALO

Shea's Hippodrome—
Film Numbers—Dulcy (First National), The Midnight Cabaret (Vitagraph), Current Events (from Pathe and International News).
Musical Program—"Athalia" (Overture), Piano and Violin Recital by the Singer Children, Ronole and Bernice; Vocal Selections by Charles Hart.

Lafayette Square Theatre—
Film Numbers—Just Like a Woman (Hodkinson), Snub Pollard Comedy (Pathe), Current Events (from Pathe and International News).
Musical Program—"Wildflower" (Overture), "Swinging Down the Lane" (Organ Novelty).

Loew's State Theatre—
Film Numbers—Penrod and Sam (First National), So Long Buddy (Universal), Current Events (Pathe).
Musical Program—Medley of Popular Airs by Emmett Luedeke's Harmonists.

New Olympic Theatre—
Film Numbers—The Mystery Rider (Universal), The new Leather Pushers (Universal), Sing Sing (Universal), Current Events (International News).
Musical Program—Selections from "Bombo" (Organ Overture).

Palace Theatre—
Film Numbers—Mary of the Movies (F. B. O.), Current Events (from International News), Universal Comedy.

Shea's North Park Theatre—
Film Numbers—Daddy (First National), Clothes (Fox), Current Events (from Pathe and International News).

BOSTON

Loew's State Theatre—
Film Numbers—The Eternal Struggle (Feature), Blinky (Universal), Pathe News, Topics of the Day (Pathe).
Musical Program—Orchestral Overture and Accompaniment.

Loew's Orpheum Theatre—
Film Numbers—Lawful Larceny (Paramount), Comedy, Pathe News, Topics of the Day (Pathe).
Musical Program—Orchestral Overture and Accompaniment.

Boston Theatre—
Film Numbers—The Man From Glengarry (Hodkinson), Pathe News, Topics of the Day (Pathe), Our Gang Comedy (Pathe), Aesop's Fables (Pathe).
Musical Program—Orchestral Overture and Accompaniment.

Modern and Beacon Theatres—
Film Numbers—The Empty Cradle (State Rights), Tansy (State Rights), International News, Topics of the Day (Pathe), Fighting Blood (F. B. O.).
Musical Program—Organ Overture and Accompaniment.

NEWARK

Branford Theatre—
Film Numbers—Branford Review of Events, Topics of the Day (Pathe), Nip and Tuck (Pathe), Dulcy (First National).
Musical Program—"Madame Sherry" (Overture), "My Hero," "At Dawning" (Soprano Soli).

ROCHESTER

Eastman Theatre—
Film Numbers—Hollywood (Paramount), Eastman Theatre Current Events (Selected), Pictorial Bits (Selected).
Musical Program—"Marche Slave" (Overture), "Home Sweet Home the World Over" (Organ Novelty), "Arabesque No. 2," "Scene Dansante" and "Pas de Quatre" (Divertissements), Recessional (Organ).

PHILADELPHIA

Stanley Theatre—
Film Numbers—Lawful Larceny (Paramount), Fox and Pathe News, Felix in Hollywood (State Rights), Topics of the Day (Pathe), Our Dog Friends (State Rights), Ballet Burlesk (Prizma).
Musical Program—Paul Tisen and his Russian Orchestra, Addison Fowler and Florenz Tamara (Dances), "Marche Triumphale" (Organ Solo).

Regent Theatre—
Film Numbers—Wandering Daughters (First National), The Mystery Man (Pathe).

Stanton Theatre—
Film Numbers—Hollywood (Paramount), Fox News.

Karlton Theatre—
Film Numbers—Little Church Around the Corner (Warner Bros.), Kinograms, Pathe News, Screen Snapshots (Pathe), Dark Timber (Educational), The Cat that Failed (Pathe).

Palace Theatre—
Film Numbers—Enemies of Women (Cosmopolitan), The New President (Fox), Pathe News, Dogs of War, Pathe Review.

Victoria Theatre—
Film Numbers—The Woman Conquers (First National), Pathe News, Topics of the Day (Pathe), Pathe Review.

Capitol Theatre—
Film Numbers—Slander the Woman (First National), Fighting Blood (F. B. O.), Kinograms.

BALTIMORE

Century Theatre—
Film Numbers—Rouged Lips (Metro), Uneasy Feet (Educational), Century Topical Digest (Fox and Educational).
Musical Program—"Fra Diavolo" (Tabloid Opera).

Rivoli Theatre—
Film Numbers—Trilby (First National), Nip and Tuck (Pathe), Rivoli News (Pathe), Aesop's Fable (Pathe).
Musical Program—Maria Sampson in songs, Iula's Classical Jazz.

Loew's Hippodrome—
Film Numbers—The Destroying Angel (Associated Exhibitors), Current Events (International).

New Theatre—
Film Numbers—Main Street (Warner Bros.), Current Events (Pathe).

Metropolitan Theatre—
Film Numbers—Suzanna (Allied P. & D.), Current Events (Pathe).

WASHINGTON

Metropolitan Theatre—
Film Numbers—The Brass Bottle (First National), Yankee Spirit (Educational), Current Events (Pathe), Sing Them Again (Educational).
Musical Program—"The Mikado" Selections (Overture).

Rialto Theatre—
Film Numbers—Merry-Go-Round (Universal), continued.

Palace Theatre—
Film Numbers—Lawful Larceny (Paramount), Skylarking Pathe), Current Events (Pathe), Topics of the Day (Pathe).
Musical Program—"Gems from the Opera Mirror" (Overture).

Columbia Theatre—
Film Numbers—Hollywood (Paramount), Current Events (Universal), Musical Program, "Sunshine and Flowers" (Overtue).

ATLANTA

Howard Theatre—
Film Numbers—Bluebird's Eighth Wife (Paramount), Miss Atlanta (Local), Howard News and Views (Selected), Backfire (Educational).
Musical Program—"Paramount March" (Overture), "Bluebeard's Vengeance" (Prologue to Feature), "The Song of Vengeance" and "For You Alone" (Vocal Duets).

Metropolitan Theatre—
Film Numbers—Circus Days (First National), Kinograms, Fun from the Press (Hodkinson), The Busybody (Hodkinson).
Musical Program—Selections from "Katinka" (Overture).

Rialto Theatre—
Film Numbers—Law of the Lawless (Paramount), International News.
Musical Program—Overture (Selected), "A Young Man's Arrival Home in the Wee Sma' Hours of the Morning" (Specialty).

CINCINNATI

Capitol Theatre—
Film Numbers—Lawful Larceny (Paramount), The Busher (Educational), current Events (International), Aesop's Fables (Pathe).
Musical Program—"The Evolution of Dixie" (Overture), "Somebody Took You Out of My Arms" (Instrumental Trio).

Walnut Theatre—
Film Numbers—The Silent Partner (Paramount), Current Events (Pathe), Topics of the Day (Pathe), Pitfalls of a Big City (Pathe).
Musical Program—"Prince of Pilsen" (Overture).

Strand Theatre—
Film Numbers—The Last Hour (State Rights), Current Events (Pathe), A Pleasant Journey (Pathe).
Musical Program—"You're In Love" (Overture).

ST. PAUL

Capitol Theatre—
Film Numbers—Main Street (Warner Bros.), Capitol Snickers, Capitol Digest (Selected), Urban Movie Chats (Hodkinson).
Musical Program—"The Village Orchestra" (Overture), "Ten-Ten-Tennessee," "Swinging Down the Lane," "Farewell Blues," "Seven or Eleven," "Ritzi Mitzi" and "Bugle Call Blues" (Rubinoff and His Terrace Band), Recessional (Organ).

DALLAS

Palace Theatre—
Film Numbers—Lawful Larceny (Paramount), Pathe News, Topics of the Day (Pathe), Aesop's Fables (Pathe), Backfire (Educational).
Musical Program—Alice Holcomb Playing "Perpetual Motion" (Violin Novelty).

Old Mill Theatre—
Film Numbers—Salomy Jane (Paramount), Prizma Subject (State Rights), New Leather Pushers (Universal).

Melba Theatre—
Film Numbers—Dulcy (First National), Kinograms, Jungle Pals (Fox).
Musical Program—Jack Bell (Tenor Soloist).

DETROIT

Adams Theatre—
Film Numbers—Hollywood (Paramount), Current Events (International and Detroit Free Press).
Musical Program—Muriel Kyle (Soloist).

Broadway Strand Theatre—
Film Numbers—April Showers (Preferred). Current Events (International).
Musical Program—Leonore Kaufman (Soloist).

Capitol Theatre—
Film Numbers—Circus Days (First National), Current Events (Pathe), The Sideshow (Pathe).
Musical Program—Texas Comedy Four (Specialty).

Fox Washington Theatre—
Film Numbers—The Gunfighter (Fox), Current Events (Fox and Pathe), The Tailor (Fox).

Madison Theatre—
Film Numbers—Bluebeard's Eighth Wife (Paramount), continued.

OMAHA

Strand Theatre—
Film Numbers—Hollywood (Paramount), West Is West (Educational), Current Events (Fox News).

Musical Program—"Maytime" (Overture), Hollywood Tango (Prologue).

Rialto Theatre—
Film Numbers—Spoilers (Goldwyn), The Busher (Educational), Current Events (Kinograms).
Musical Program "William Tell" (Overture), "Hungarian Solo" (Organ Solo). Senorita Elena Comacho and Royal Marimba Band (Specialty).

Sun Theatre—
Film Numbers—Only A Shop Girl (State Rights), A Tough Winter (Pathe), Current Events (International News).

World Theatre—
Film Numbers—The Self Made Wife (Universal), The Goose (Educational), Movie Chats (Hodkinson.
Musical Program—Six acts of vaudeville.

KANSAS CITY

Newman Theatre—
Film Numbers—Hollywood (Paramount), Newman News and Views (from Pathe and Kinograms).
Musical Program—Waring's Pennsylvanians (Novelty Singing Orchestra), Selections (Overture), Selections (Organ Solos).

Liberty Theatre—
Film Numbers—Merry-Go-Round (Universal), Pathe and Fox News.
Musical Program—Selections (Overture), Selections (Organ Solos).

Royal Theatre—
Film Numbers—The Silent Partner (Paramount), Snub Pollard Comedy (Pathe), Royal Screen Magazine (from Pathe and Kinograms).
Musical Program—Selections (Overture), Selections (Organ Solos).

Twelfth Street Theatre—
Film Numbers—The Law of the Lawless (Paramount), Fighting Blood (F. B. O.), Back to Earth (Universal), Pathe News.
Musical Program—Selections (Overture), Selections (Organ Solos).



Half-page ad on "Temporary Marriage" (Principal) by the Strand theatre, Seattle.

ST. LOUIS

Missouri Theatre—
Film Numbers—Hollywood (Paramount), International News, Fun from the Press (Hodkinson).
Musical Program—Orchestral Overture, Organ Solo, Stage Presentation.

Grand Central, Lyric Skydome and Capitol Theatres—
Film Numbers—The White Rose (United Artists) Pathe News, Topics of the Day (Pathe).
Musical Program — Special Music Score by Orchestra and Organ.

Delmonte Theatre—
Film Numbers—A Bill of Divorcement (Associated Exhibitors) My Mistake (State Rights, Fun from the Press (Hodkinson), Felix the Cat (State Rights), International News.
Musical Program — Orchestral Overture and Accompaniments, Delmonte Municipal Opera Revue.

Rivoli Theatre—
Film Numbers—She Loves and Lies (Selznick), Century Comedy, Urban Classics (Vitagraph), Fun from the Press (Hodkinson) International News.
Musical Program — Orchestral Overture and Accompaniments, The Rivoli Quintette (Vocal).

Kings Theatre—
Film Numbers—Rupert of Hentzau (Selznick), Comedy, International News.
Musical Program—Special Orchestral and Organ Numbers.

CLEVELAND

Stillman Theatre—
Film Numbers—Bluebeard's Eighth Wife (Paramount).
Musical Program—Selections from "Samson & Delilah" (Overture).

Allen Theatre—
Film Numbers—Lawful Larceny (Paramount), Through the Window, Topics of the Day (Pathe), Pathe News, Dogs of War (Pathe).
Musical Program—"Wagneria" including "Gotterdammerung," "Tannhauser" "Lohengrin" and Parsifal" (Overture).

State Theatre—
Film Numbers—The Cheat (Paramount), Uneasy Feet (Educational), International News.
Musical Program—"Evolution of Dixie" (Overture).

Park Theatre—
Film Numbers—The Scarlet Lily (First National), A Quiet Vacation, Kinograms.
Musical Program—"The Fortune Teller" (Overture), Jazz Unit, including "Saw Mill River Road," "Everything is O. K. in Ky," "Love."



"Merry-Go-Round" (Universal) ad by the Liberty theatre, Kansas City, Mo.

Reade's Hippodrome—
Film Numbers—Soft Boiled (Fox), Plain Dealer Screen Magazine (Selected).
Musical Program—"Modern Melodies" (Overture).

Standard Theatre—
Film Numbers — Tipped Off (Pathe), High Kicker (Universal), International News.

SALT LAKE CITY

American Theatre—
Film Numbers—Chicago Sal (State Rights), The Midnight Cabaret (Vitagraph), International News, Fun from the Press (Hodkinson).
Musical Program—"At Dawning" (Violin Solo), "Oh Gee, Oh Gosh," "Oh Min" and "Parade of the Wooden Soldiers" (Orchestra).

Kinema Theatre—
Film Numbers—Legally Dead (Universal), So Long Buddy (Universal), International News, Fun from the Press (Hodkinson).

Paramount Empress Theatre—
Film Numbers—Bluebeard's Eighth Wife (Paramount), Easter Bonnets (Educational), Pathe News.
Musical Program—Selections (Orchestra).

State Theatre—
Film Numbers—The Last Moment (Goldwyn), Skylarking (Pathe), Pathe News.
Musical Program—"Pale Moon" (Violin Solo), "Echoes" (Overture), "Country Store" (Novelty).

SEATTLE

Coliseum Theatre—
Film Numbers—Gold Madness (State Rights), Fun from the Press (Hodkinson), Roll Along (Educational), Kinograms and Pathe News.
Musical Program—"Remembrances of Coliseum" (Overture), Guy Bates Post (Personal Appearance).

Blue Mouse Theatre—
Film Numbers—Shriek of Araby (Allied P. & D.), Michael O'Halloran (Hodkinson), Fox News.
Musical Program—"Rub Off Wrinkles with a Smile" (Overture), "Carolina Mammy" (Organ Solo).

Strand Theatre—
Film Numbers—Hollywood (Paramount), Pathe Review, Plus and Minus (Educational), Kinograms.
Musical Program—Selections from "Katinka" (Overture), "Carolina in the Morning" (Specialty).

Columbia Theatre—
Film Number—Merry-Go-Round (Universal), continued.

Liberty Theatre—
Film Numbers—Minnie (First National), Pathe Review, Pitfalls of a Big City (Pathe), International and Liberty News.
Musical Program—"A Herd Girl's Dream" (Overture), "Swinging Down the Lane" (Organ Solo).

Winter Garden Theatre—
Film Numbers—The Queen of Sin (Selznick), Hunting Grounds of Hiawatha, Tut Tut Kink (Universal), Pathe News.
Musical Program—Overture (Orchestra).

INDIANAPOLIS

Circle Theatre—
Film Numbers—The Spoilers, (Goldwyn), Wrecks, (Pathe), Kinograms, Pathe News.
Musical Program—"Fra Diavolo" (Orchestra).

Apollo Theatre—
Film Numbers—Human Wreckage F. B. O.), Hot Water (Educational), Fox News.
Musical Program—Virgil Moore's Apollo Entertainers, playing popular selections.

Colonial Theatre—
Film Numbers—The Law of the Lawless, (Paramount), Aesop's Fables (Pathe), Pathe News.
Musical Program—American Harmonists playing popular selections.



Second week ad for "The Spoilers" (Goldwyn) at Newman's Royal theatre, Kansas City

WHAT SHOWMEN THINK OF CURRENT RELEASES

Exhibitors' Box-Office Reports

EARLY RETURNS FROM WEEK RUN THEATRES

FAMOUS PLAYERS

Homeward Bound—

A typical Meighan picture, pleasant, interesting but not thrilling. Meighan always draws big here. (Middle West.)

The star is always a big drawing card here, and he had a good vehicle this time. Stood them out several evenings during the week, despite warm weather. Consistently good business. (West.)

Average Meighan picture. Good box office attraction. (Middle West.)

Salomy Jane—

Was well received by critics and patrons. Receipts held up. (Middle West.)

A charming Bret Harte story well acted. (East.)

Lawful Larceny—

If the play was a great success the film ought to be a knockout anywhere. One of the best pictures we have played this season. Very good business. (East.)

Bluebeard's Eighth Wife—

Admirers of Gloria Swanson like this feature. Played to good business. (Middle West.)

Hollywood—

Played to a very good business and was held over for the second week and possibly longer. Was highly praised by the press. (East.)

The Law of the Lawless—

A fair picture. Buiness fair. (Middle West.)

The Purple Highway—

An average picture, that appealed better than some of the so-called specials. (Middle West.)

FIRST NATIONAL

Children of Dust—

Well played picture with good heart appeal. Business good. (Middle West.)

Dulcy—

Splendid picture which met with instant response. (East.)

Penrod and Sam—

Played to exceptionally good crowds. (Middle West.)

Wandering Daughters—

With a good lobby display caught the transient crowds in good numbers, and seemed to please immensely. (East.)

Slander the Woman—

Did a very fair business and caught the approval of the audiences, which acclaimed it very good entertainment. (East.)

The Woman Conquers—

Katherine McDonald makes a strong appeal to a certain following and they lined up well for this picture. Seemed to please. (East.)

Slippy McGee—

Just a fair program picture. Cool weather, however, and Colleen Moore's popularity drew in large crowds every evening. Matinees off. (East.)

The Brass Bottle—

A novelty in the way of stories helped put this over. Some liked it and many others did not. Many believed a good cast and director should have had something better to work with. Business only fair. Did not finish the week's run. (West.)

GOLDWYN-COSMO.

The Spoilers—

A good picture. Business good. (Middle West.)

Very fine show, with a splendid fight. Played big for two weeks. (Middle West.)

A good box office attraction here. (Middle West.)

Enemies of Women—

Great picture, finely acted. Big box office attraction. (Middle West.)

Did a smashing business throughout its engagement and was declared by the majority to be one of the best pictures of the season. (East.)

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3 Wise Fools—

Charming throughout. Appealed to best classes. Did very well. (Middle West.)

METRO

Hearts Aflame—

A fine dramatic production. Played to good business. (Middle West.)

Success—

Stars not well enough known in this one. Picture fair. Business good account of strong supplementary bill. (East.)

Where the Pavement Ends—

An unusual picture, which drew favorable reviews and drew better than average houses. (Middle West.)

UNIVERSAL

The Untameable—

Gladys Walton shows to advantage. Much favorable comment. Fair receipts. (Middle West.)



The Century theatre, Baltimore, used this on "Hollywood" (Paramount)

The Abysmal Brute—

Too much for the money. All the thrills in the world concentrated into one picture. It appealed only moderately well. (Middle West.)

Out of Luck—

Always a winner. Fine business for the whole week. (Middle West.)

The Love Brand—

Another western, that's all. Patrons like Roy Stewart, so business about average. (East.)

The Victor—

Another average production without any strong talking points to help it any. Business fair for a week. (West.)

Legally Dead—

Poor picture, heartily panned by the critics. Not much of an attraction. (Middle West.)

Blinky—

A really interesting story, and one that went well with reviewers and patrons alike. Very human work. Good business. (East.)

HODKINSON

The Man from Glengarry—

You ought to like this one. We did. Story is not over strong, but the cast and direction override that. Good business. (East.)

FOX

Youth Must Have Love—

A light and pleasing Shirley Mason picture that was satisfactory for that type of entertainment. Business pretty good. (West.)

SELZNICK

The Common Law—

Attracts certain classes that don't usually attend movies. Did very well with it. (Middle West.)

F. B. O.

Human Wreckage—

Second week as big as the first. (East.)

A wonderful picture. Business exceptionally good. Picture will be held three weeks. (Middle West.)

PREFERRED

The Broken Wing—

Nice little picture. Did fairly well with it. (Middle West.)

UNITED ARTISTS

One Exciting Night—

An excellent production, which packed them in for a week. (East.)

ASSOCIATED EXHIBITORS

Is Divorce a Failure?—

This one drew fair crowds for a week's run. (Middle West.)

WARNER BROS.

Main Street—

A very worthwhile picture, well done in all details. Brought back on a return engagement, after a two-week run only a month ago, and business was pretty fair, although not big. (West.)

The Little Church Around the Corner—

Did a crackerjack business all week and made a strong appeal to a very high class audience. (East.)

STATE RIGHTS

Broadway Gold—

Proved winning attraction. Elaine Hammerstein is favorite. Nice receipts. (Middle West.)

Excellent picture, which appealed to our audiences. Did better than average business. (Middle West.)

Temporary Marriage—

A well-produced picture, but nothing out of the ordinary. Some heavy advertising and excellent exploitation put it over for a week to good business. (West.)

The Empty Cradle—

One of the best pictorial sermons shown here in some time. Not only does it hit the heart, but there are plenty of thrills, too. Good business. (East.)

Tansy—

Here are no thrills and bloodthirstiness. It is rather a clean, simple, and enchanting little tale, with wonderful photography and a sheep herding dog that is worth the admission alone. Good business. (East.)

Exhibitors' Service Bureau—Pages 1192-1200



STRIKING FLASH IN BUILT-OUT THEATRE FRONT FOR "DOUGLAS FAIRBANKS IN ROBIN HOOD"
One of the outstanding features of the heavy exploitation campaign used by Manager Drumbar of the Riviera theatre, Knoxville, on "Douglas Fairbanks in Robin Hood" (United Artists) was this built-out front enclosing the marquee, making a striking flash on the main street

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

George J. Schade, Schade theatre, Sandusky.
M. C. Horator, Alhambra theatre, Toledo.
Edward L. Hyman, Strand theatre, Brooklyn.
Theo. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.
Leo A. Landau, Alhambra and Garden theatres, Minwaukee.
E. R. Rogers, Southern District Supervisor, Famous Players-Lasky, Chattanooga, Tenn.
Stanley Chambers, Palace theatre, Wichita, Kan.
Willard C. Patterson, Criterion theatre, Atlanta.
M. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.
F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.
Arthur G. Stolte, Des Moines theatre, Des Moines Iowa.
Chas. Branham, Famous-Lasky, Ltd., Toronto Can.
W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.
J. A. Partington, Imperial theatre, San Francisco
George E. Carpenter. Paramount-Empress theatre. Salt Lake.
Sidney Grauman, Grauman's theatre, Los Angeles
Louis K. Sidney, Managing Director, William Fox theatres, Denver.
Geo. Rotsky, Managing Director, Allen theatre, Montreal, Canada.
Phil. Gleichman, Managing Director, Broadway-Strand theatre, Detroit.



CHICAGO "PENROD AND SAM" WINDOW
When "Penrod and Sam" (First National) showed at the Chicago theatre, many co-operative window displays were obtained, of which the above book window is one

William Johnson, Director of Exploitation, Southern Enterprises, Inc., of Texas, Dallas, Texas.
Fred S. Myer, Managing Director, Palace theatre, Hamilton, O.
L. L. Stewart, Director of Exploitation Theatre Dept., Famous Players-Lasky.
Joseph Plunkett, Managing Director, Mark Strand theatre, New York.
Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.
Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.
George Tooker, Manager, Regent theatre, Elmira, N. Y.
W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.
Harold B. Franklin, Director of Theatres, Famous Players-Lasky.
J. M. Edgar Hart, City Manager, Southern Enterprises, Fort Worth, Texas.
William J. Sullivan, Manager, Rialto theatre, Butte, Mont.
H. A. Albright, Manager, Jensen & Von Herberg theatres, Bremerton, Wash.
Thomas D. Soricro, General Manager, Century theatre, Baltimore, Md.
G. E. Brown, Director of Exploitation, Consolidated Enterprises, Inc., Memphis, Tenn.

Perfect Foot Contest for "Trilby"

Stunt Feature of Many Campaigns

THE Perfect Foot Contest, particularly appropriate because of its close connection with the story, is being extensively used in exploitation campaigns on "Trilby," reports show.

Loew's Ohio theatre, Cleveland, took this logical angle for exploitation when they played "Trilby." The contest was inaugurated in Cleveland by M. H. Malaney, advertising, publicity and exploitation general for the circuit.

In Cleveland the News sponsored the search for the most beautiful feet.

Here are the measurements, to be exact: Length, from large toe to heel, 9 inches, width at ball of foot, 7½ inches; ankle measurements, 8¼ inches; calf measurement, 13¾ inches; size of stocking, 8½; size of shoe, 4-B.

Autumn shoes were the award for the girl who could match this foot and dozens of ambitious young ladies tried it.

The stunt is good for any locality in which "Trilby" is played and where Andree Lafayette can gain a good measure of publicity.

Strong Window Stunt

The Branford theatre, Newark, N. J., exploited "Trilby" heavily, featuring a window stunt that brought results. One of the biggest tie-ups was done through the co-operation of the Finery Silk Stocking store. A model was engaged to walk up and down in the store's window, behind a black curtain, showing her limbs from just below the knees, her feet and legs being bare. Whenever she appeared in the window a tremendous crowd assembled and the model would then lower a card telling of the beautiful feet that "Trilby" was noted for and to see them at the Branford theatre in "Trilby."

A Perfect Foot Contest was held in conjunction with Dreamland Park, Newark, which is the largest in the state, and with the newspaper of the city.

The Newark Star-Eagle, with a circulation of 85,000 daily, took advantage of the film running at the Branford and arranged to run a full page of ads, the theatre receiving a good portion of the full page.



"LITTLE OLD NEW YORK" HOOK-UP

Book window by Himebaugh and Bro. me on Fifth Avenue, New York City, for "Little Old New York" (Cosmopolitan), at the Cosmopolitan theatre

This newspaper and the theatre then picked a local girl who resembled Andree Lafayette, who plays the leading role in the film, and took motion pictures of her on a shopping tour of the city and winding up at Dreamland Park, in the pool where she gave an exhibition of diving and swimming. These pictures were then run in the theatre as a news event and proved very interesting.

James Peede, general manager of the Tully enterprises, was over personally and worked with the Branford staff, comprised of D. J. Shepherd, managing director; A. Gordon Reid, production manager, and M. J. Cullen, director of publicity.

Campaign in Omaha

H. B. Watts, managing the Rialto theatre in Omaha, and Ray Coffin, publicity director for Richard Walton Tully, collaborated on a campaign.

The serialization of the "Trilby" novel by du Maurier was planted in advance of the showing, in the Omaha Daily News, the city's most popular evening newspaper.

Window tie-ups were secured with good music stores on the records and sheet music of "Ben Bolt" and "Au Claire du Lune," two songs featured in the score. Hook-ups were accomplished with book stores on the novel, with the Walkover Shoe Co., who gave a window, featuring Andree Lafayette wearing the latest models of Walkover shoes, and with the Real Silk Hosiery Mills, who conducted a contest offering prizes of silk hose to ladies with same foot size as Miss Lafayette.

A laundry in the town permitted the imprinting of the shirt boards used in all clean shirts sent from their place of business for ten days, reaching six thousand customers direct. The billing on the cardboard called the attention of the recipient to the contrast between the old-syled French hand laundry as seen in "Trilby," now playing at the Rialto, and the modern equipment and work of this institution.

"Lucky" Thought Played Up in "Luck" Advertising

In putting over "Luck," Manager Thomas G. Coleman of the Galax theatre, Birmingham, Ala., emphasized the significance of the title, bringing out the thought in all advertising that "You will be unlucky if you do not see Johnny Hines in 'Luck.'"

In the lobby the 24-sheet was used to advantage by cutting out the letters of the title, as well as the figures. These were arranged then in horseshoe shape, the letters above spelling out the title. Atmosphere was created by, and attention attracted by, the "lucky" emblems of wishbones, horseshoes, four-leaf clovers, dice showing "sevens."

The three-sheet showing the automobile going through clouds was worked up into a center panel in connection with the black and white stills.

A transparent banner across the entire front of marquee attracted attention from a distance.



TIE-UP WINDOW DISPLAY ON "THE SPOILERS" WITH ATTRACTIVE SCENIC BACKGROUND

A tie-up with the Likly Luggage Company, made by the Des Moines theatre, Des Moines, resulted in this attractive window display on "The Spoilers" (Goldwyn) contrasting the luggage of the gold rush era and of today

Tie-ups Made on "Ne'er-Do-Well"

Affords Chances for Hook-up Stunts of Many Sorts; Music and Books Used

EXCELLENT opportunities for mercantile tie-ups are offered by "The Ne'er-Do-Well," and exhibitors have been quick to take advantage of them. Two such campaigns are described below.

Manager Harold Horne of Loew's Palace theatre, Memphis, Tenn., created one specially strong tie-up of his own. There was a logical excuse for practically every music dealer in Memphis to give the Palace a display on "The Ne'er-Do-Well," because with it was linked up the name of a song, "Sweet Pal," which was being featured in the presentation of the picture. As the song had been written by a local composer, interest was strong, and twelve music store windows were landed.

Since the song was written and published locally, the dealers were sold on the idea of the mutual advantage to the tie-up with the theatre and to plug not only the song, but also that it was being featured with "The Ne'er-Do-Well." For in this way they would help the theatre to get people to hear the song, and then buy the music. As a result, the theatre printed cards stating that the song was being sung in connection with the showing of "The Ne'er-Do-Well," a Paramount picture, and the pluggers brought this fact to the attention of every booster's club, all the steamers that sail the Mississippi River, every dance hall, etc., always distributing the cards and exhibiting special posters made for the purpose.

The same idea was pushed further via the radio, the giant Commercial Appeal station mentioning "The Ne'er-Do-Well" at least fifteen times, reaching thousands of potential patrons.

The Palace arrows, which have previously been mentioned as a co-operative tie-up with various merchants, had their copy changed to suit the conditions, for instance, one arrow pointing directly into the entrance, read:

"Don't be a 'Ne'er-Do-Well': keep your shoes shined." And another, "Don't be a 'Ne'er-Do-Well'; Keep in trim with Hardin's body-builders."

Each time tying-up with something they had for sale. It is little wonder the merchants were willing to furnish the current to operate these signs, thereby gaining for the theatre illuminated boards in choice locations, which could not otherwise have been bought.

Book Display Is Given

Selecting the "book" angle from which to exploit "The Ne'er-Do-Well," a book store was approached on the matter of a book display by Manager J. Wright Brown of the Grand theatre, Columbus, Ga. As a result, a display of the novels was made on a center table near the front of the store. Cards made up from the paper tied up the display with the coming of the picture to the Grand theatre.

A leading drug store co-operated by selling during certain hours of the opening day tickets at one cent each, as trade-attractors.

Lobby display consisted of large book cut-out, a fac-simile of the original Rex Beach novel. The title stretched across the top, in the middle was a cut-out of Meighan's head.

Two Elephants and Boy in "Circus Days" Stunt

A boy who resembled Jackie Coogan, and two elephants, combined with the showmanship of Manager Joseph Hopp and Al Sobler, supplied the ingredients for the campaign on "Circus Days" at the Fort Armstrong theatre, Rock Island, Ill.

The campaign was extensive in scope and ideas alike. The decorations of the theatre, a special souvenir matinee for youngsters and the heavy pounding of the pachyderms on the pavements supplied a circus sight that Rock Island had not seen for many a day.



HIGH LIGHTS OF ONE MANAGER'S "WITHIN THE LAW" CAMPAIGN

Various phases of the "Within the Law" (First National) campaign staged by Loew's Palace theatre, Memphis, Tenn., of which Harold Horne is manager



GOOD WINDOW CARDS GET RESULTS

One of the window displays on "The Bright Shawl" (First National) gotten by Manager M. B. Hustler of the T. & D. theatre, Sacramento, through attractive window cards which he prepared

Exploitation in England on "Oliver Twist" Runs

London, England.—"Oliver Twist" has lent itself unusually well to exploitation in England, and big things have been done on that picture.

Here are a few of the things that were done to make "Oliver Twist" a success:

A special presentation at the Foundlings' Hospital, London, one of Dickens' fondest charities; showings for members of the Dickens Fellowship; newspaper articles by famous authors about cuts made by the censors; the presentation of a print to the Dickens Society Film Museum; a special daily sketch Jackie Coogan double competition; a special edition of "Oliver Twist;" mercantile tie-ups and exploitation and a 32-page press book that was distributed to exhibitors, incorporating every possible campaign need.

The fact that the picture was the first ever to be shown at the Foundlings' Hospital, together with the appropriateness of this idea for a Dickens film, was sufficient to make the English editors uncork with some space in their news columns. Messages from H. M. the Queen and H. R. H. the Prince of Wales, a source of publicity not available to American exhibitors. These messages were thrown on the screen as slides. A cabled donation of 100 guineas to the hospital from Jackie Coogan was announced at the same time.

Eleven hundred crippled children later attended a special showing at the Empire theatre, Leicester Square, London, and were provided with refreshments.

Fountain pens, sheet music, hot water bottles and photographs were a few of the articles tied up with Jackie Coogan for mercantile window display advertising.

Attractive Lobby Designed for "Rustle of Silk"

Manager Ollie Brownlee of the Palace theatre, Muskogee, Okla., advertised "Rustle of Silk" at the Palace with a very attractive lobby display, which consisted of two large beaver board columns, which were placed on each side of the lobby, supporting a beaver-board banner which was attractively designed, carrying the title of the picture.

Directly underneath this banner was another cut-out showing Betty Compson. Satin streamers connected central cut-out with the title panel.

Strong Broadway Campaign on "Rupert of Hentzau"

The showing of "Rupert of Hentzau" at the New York Mark Strand, New York City, was supported by an extensive exploitation campaign promulgated by Will Kraft, exploitation man for the picture.

It has always been the policy of the Strand management to treat a picture in a dignified way, therefore the outside ballyhoo had to be counted out. Horsemen dressed in dragoon uniforms mounted on snow white horses and carrying blue and gold banners, could be seen wending their way up Broadway or Riverside Drive at intervals during the day.

Many of the most prominent windows on Broadway were secured for window displays and attractive tie-ups. Thousands of one and three-sheets were posted on all the subway and elevated stations throughout the city. A novel proclamation herald was given out by the Strand for two weeks before the picture started. An attractive lobby display included a set of clever pen and ink drawings made by Al Hirschfeld, art director for Selznick, of the entire cast of "Rupert of Hentzau."

"Souls for Sale" Boosted by Tie-up With Fair

"Souls for Sale" was shown by Manager John C. Graham, Jr., of the Lyric theatre, Butler, Pa., at the time of the Butler fair. Also the big annual dollar day of the Butler merchants, so that every farmer for twenty miles around was in town with his family for that day.

Goldwynner Wm. M. Robson arranged for a moving picture camera man on that day to be carried around in an automobile to take screen tests of girls desiring to enter the movies.

Besides these pictures, the movie cameras were set up to snap political candidates and the large crowds at the fair grounds. These moving pictures of the crowds and of the popular local girls were shown by Manager Graham with "Souls for Sale" at the Lyric for the remainder of the week.



CAPITALIZING ON "SPOILERS" FIGHT
Herbert Grove, manager of the Des Moines theatre, Des Moines, arranged to have "The Spoilers" (Goldwyn) billed at a local fight, as shown here

"Homeward Bound" Gets Effective Campaign

Manager Howard Price Kingsmore, of the Howard theatre, Atlanta, Ga., put over a markedly successful campaign on "Homeward Bound," embracing many novel features, one of which was a tie-up with the Georgia Railway and Power Company. The company has been putting on a campaign embodying the idea of "three tickets for 20 cents." In co-operation with the Howard, cards were carried on all street cars reading: "Whether 'Homeward Bound' or Pleasure Bent, Three for Twenty Will Save a Cent."

"Homeward Bound" stickers were attached to the windshields of automobiles all over town.

Circular cards, made to fit the spare tire of an automobile were printed, "Homeward Bound" and, through the co-operation of the Black and White Taxi Company, placed on all their taxis traversing the city.

The Jacobs' Pharmacy displayed in their various stores cards to the effect: "When 'Homeward Bound' take with you a box of candy." Oppenheim co-operated similarly on cigars.

The Phillips and Crew Music Co. co-operated, displaying a card suggesting: "When 'Homeward Bound' come in and hear the latest musical hits."

Horseshoes Are Featured in "Luck" Campaign

When "Luck" played at the Rialto theatre, Chattanooga, Tenn., Manager F. H. Dowler, Jr., used the horseshoe as the "trade mark" of the campaign.

Attention was called to this picture in advance by means of horseshoes placed in prominent cigar stands and soda fountains.

Horseshoes were the scheme of lobby decoration and sidewalks were stencilled the same good luck emblem, in addition to four-leaf clovers.

Baseball Atmosphere Aids "Trifling With Honor"

Sport page publicity was obtained for "Trifling With Honor" by Manager F. J. Miller of the Rialto theatre, Augusta, Ga.

A baseball atmosphere was created in the lobby by means of beaver board cutouts, painted to represent baseballs. On each ball was lettered a catch line from the picture.

A cutout of the man at the bat was made from the three-sheet, and mounted in the lobby, lending additional atmosphere.

This decoration caught the attention of the sport writers, resulting in publicity on the sporting page.

"Lost" Youngsters Exploit "Lost and Found" Run

An effective street ballyhoo was used by W. D. Fulton of the De Luxe theatre, Hutchinson, Kan., to exploit his showing of "Lost and Found." He had two ten-year-old boys cutely dressed in stockings rolled down, dressed entirely in white with "Lost" in large letters printed across the front of the boys' blouses, stationed in the busiest corners of the city.

On the back of the blouses was a similar sign "and Found, De Luxe today." The boys gave away attractively painted displays. This was an inexpensive stunt which can readily be used by any other theatre.



HOW ONE MANAGER CARRIED OUT THE JUVENILE IDEA IN HIS LOBBY DISPLAYED ON "PENROD AND SAM"
Striking and appropriate lobby display, carrying out theme of picture, used at Empress theatre, Oklahoma City, Okla., on "Penrod and Sam" (First National)

Stunts on "Girl of Golden West"

Screen Version of Play Is Exploited in Campaigns Embracing Novel Ideas

CAMPAIGNS on "The Girl of the Golden West" have been featured by many unusual stunts, heavy exploitation effort being put back of it in many instances. Stories of some of these campaigns follow:

An atmospheric prologue featured the presentation at Newman's theatre, Kansas City, Mo. The scene taken for the tabloid reproduction was the bar room, with the seven characters in costume.

A prima donna of popular fame in Kansas City, Grace Foster, sang "The Girl of the Golden West" ballad as the theme for the film. The bystanders, gamblers and bartenders contributed several numbers.

The scene was set in a semi-lighted stage with the spot light shifting to the various characters as each did his specialty number. The prologue seemed to please, judging by the applause and build up a favorable attitude for the feature.

Illustrated Song Slides Used

The day of the illustrated slide for popular songs is coming back. We have had instances recently of such use in motion picture houses. The most sweeping acceptance of the popular song, however, has come in the case of "The Girl of the Golden West." At the Chicago theatre and in other houses throughout the midwest territory a complete set of slides have been prepared to be mailed to exhibitors to go with the picture and song tie-up. The slides are made from stills from the production, scenes showing Warren Kerrigan and Sylvia Breamer in the leading roles. The typed verses of the song were inserted on the stills in letters large enough for the entire audience to read.

Anniversary Week Hooked In

"Anniversary Week" offers one of the best weeks of the year for an exploitation that brings box-office returns. The Rialto theatre in Omaha, the metropolis of Nebraska and Iowa, is our sample in this instance. The Rialto, for every year during the five that it has been open, has stressed its anniversary week.

Julius K. Johnson, whose abilities as a manager have been responsible for the Rialto's continued success during the last three years, has continued to emphasize and to profit by the Anniversary Week idea. The 1923 anniversary was celebrated recently with "The Girl of the Golden West" and "The Love Nest." The exploitation for the week was centered about these two pictures as well as about the "Anniversary Week" idea, celebrating the Rialto's fifth birthday.

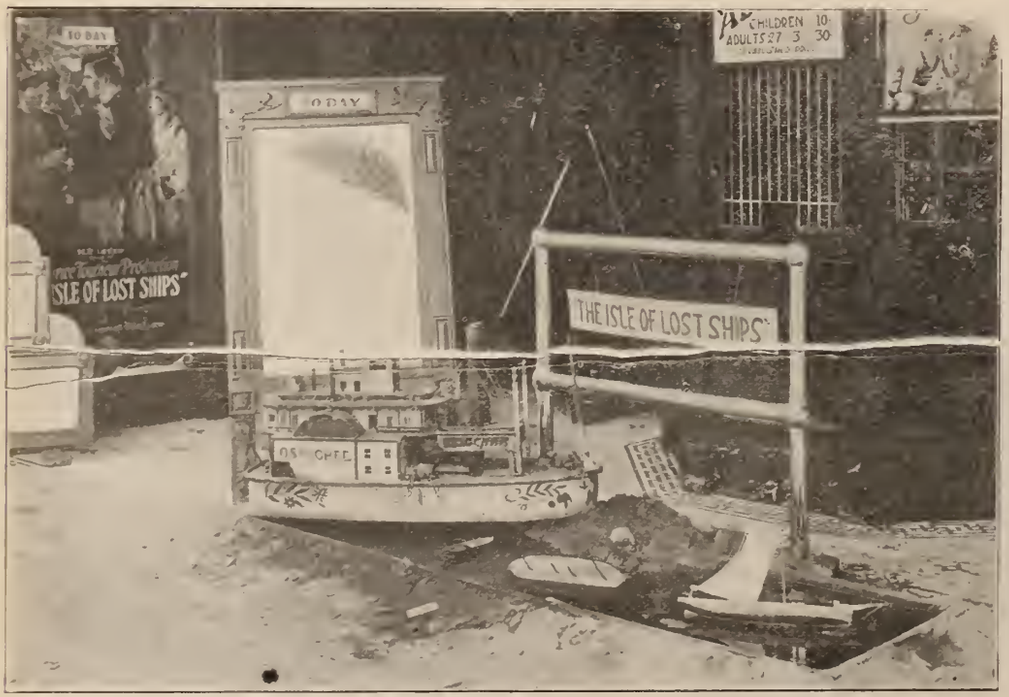
Fifty bill-board twenty-four sheet stands were used for the specially prepared sheets. Little anniversary flags or banners, supplied by the Rialto, were used to form a canopy over the sidewalk in front of the theatre, which occupies a prominent corner space downtown. These, together with large banners announcing the Anniversary Week, and the specially painted signs displayed in the arches over the doorways, attracted a great deal of attention.

A hand-drawn, pen and ink, western scene by Gordon Bennett, Rialto staff artist, was used in special newspaper ads. Two of the city's three big dailies, the Omaha Bee and Daily News, featured the picture, "The Girl of the Golden West," in full page displays of advertisements by firms that had traveling and vacation articles to sell.

Gypsy Shadow Box in Lobby on "Law of the Lawless"

Manager Hugo Plath of the Palace theatre, Fort Smith, Ark., used as a lobby display to advertise "Law of the Lawless" a shadow box, which was a miniature setting of a gypsy camp with small tent, tripod, under which was a small red lamp to represent fire.

The floor was covered with sand and the figures used in this scene were cut out of the 11x14 photos. Flasher system was used to attract attention.



MINIATURE DISPLAY IN LOBBY FOR "THE ISLE OF LOST SHIPS"

Display, consisting of miniature pool, boats, sand, etc., used by J. Wright Brown, manager of the Grand theatre, Columbus, Ga., for the showing of "The Isle of Lost Ships" (First National)



SKY BALLYHOO ON "FOOLISH WIVES"

Captive balloon anchored to the roof of the Columbia theatre, Dayton, Ohio, during the run of "Foolish Wives" (Universal). Charles Gross is manager

Window Displays Tie Up to "Trifling With Honor"

Manager Edgar Hart, of the Old Mill theatre, Dallas, Texas, advertised "Trifling with Honor," by arranging two window tie-ups with the local hardware stores, in which were displayed baseball equipment in connection with the cut-outs of the baseball players. The largest department store in town allowed Mr. Ha t to place heralds in all packages sent out from the store.

Rain checks printed and announcing the greatest of baseball romances were handed out to the baseball fans at a local ball park. These rain checks were nothing other than announcements about the picture and that it was of considerable interest to baseball fans.

A special showing of the picture was held for the newspaper men and for captains of fifteen local amateur ball clubs, three days in advance of play date. A special prize contest was held among the different ball clubs to stimulate interest among its members to see the picture at the Old Mill.

Manager Warns Patrons to Keep "Within the Law"

Reedsport, Ore., recently went through a flurry of excitement, occasioned by a publicity scheme concocted by A. F. Edwards, owner of the Edwards theatre, and E. L. Fitzgerald, press representative.

All Reedsport woke up one morning to find the front door placarded with a card that read in big boldface: "Warning. Keep Within the Law."

Then all kinds of strange rumors went around. It was reported that two police officers were under arrest and the arrests, on a charge of accepting bribes, were actually made on the "implied understanding" that the briber would not be arrested or informed upon. Several other arrests were reported to be imminent, and a general clean-up campaign was inaugurated under the slogan "Keep Within the Law."

By the time public suspicion had reached its climax Edwards made his announcement of the coming attraction. The Reedsport Courier regarded the incident as a news story and printed the explanation.

Three Newspaper Contests Aid "Penrod and Sam"

An unusual exploitation achievement was recently put over by the Chicago theatre and the local publicity office of Associated First National in connection with the showing of "Penrod and Sam" at the Balaban and Katz house in Chicago.

With six newspapers to draw from, the "Penrod and Sam" publicists succeeded in persuading half that number to run contests on the picture simultaneously.

The Chicago American conducted a newsboy contest in which prizes were awarded for the best essays on "Smart Dogs." The contest was open only to news carriers of the American, but several columns of space was devoted to it daily. The major prizes consisted of two sets of "Penrod and Sam" clothes and eight copies of the Tarkington book, furnished to the newspapers gratis by local retailers.

Fifty tickets for the showing was sufficient to secure a vast amount of space in the Chicago *Post,* which ran a contest termed "Timothy Twisters." Members of the *Post's* Kiddy Club competed for the awards by writing six-word tongue twisters in which appeared the word "Penrod."

The Chicago *Tribune* was the third paper to feature a "Penrod and Sam" contest, awarding tickets to those of its readers who wrote the best essays on the subject "What Motion Picture Have You Seen That You Liked Best?"

The Chicago theatre newspaper campaign was further augmented by six elaborate window displays in the loop district, devoted to a tie-up between the "Penrod and Sam" book and the showing of the picture. The outstanding feature of the window tie-ups was the exceptionally attractive display in the window of the Marshall Field store—one of the best locations in the city—the value of which for advertising purposes is regarded as inestimable.

All Around Campaign Puts "Safety Last" Across

An unusually complete campaign was used by Manager Roy Smart of the Noble theatre, Anniston, Ala., to put "Safety Last" over, including a dummy on building, cut-out of the climbing figure of Harold Lloyd, penny matinee staged through co-operation with the



STUNT TO BOOST "THE MAIL MAN"
Float used by F. B. O. in the Los Angeles Electrical Pageant on "The Mail Man" (F. B. O.)

paper, street car dashboard signs, generous use of the various accessories, slides, newspapers, etc.

Two weeks in advance the newspaper advertising was started. The campaign was begun also with slides announcing the picture and expressing the belief that more persons would see "Safety Last" than had *ever* attended a picture engagement in Anniston.

A dummy dressed in a white suit and straw hat was placed on one of the highest buildings in Anniston in advance and removed to the theatre during run. A cut-out from the six-sheet was also used in the center of town, the figure of Lloyd being so arranged that he appeared to be crawling over the cornice.

A forty-foot banner was stretched across the main street and remained there for a week. Street car dashboard signs were used just prior to opening and during entire run. Three windows were obtained and these carried photos and appropriate cards.

A week in advance a display was made in the lobby of "Safety Last" balloons, photocards and lithos, and these were given away to the children.

Through co-operation with *The Star,* a Penny Matinee was staged. A coupon appeared in the paper entitling any child fourteen or under to admission to the first performance by presenting the coupon and one penny. As a result 571 children attended the opening performance, blocking the street before the theatre opened. This crowd attracted lots of attention. The children were delighted and went out talking the picture, while many of them came back the second time, at regular admission prices.

Chamber of Commerce Boost Aids "The Go-Getter"

Thomas G. Coleman, manager of the Galax theatre, Birmingham, Ala., profited by a Chamber of Commerce tie-up on "The Go-Getter." A private screening in advance was arranged, to which the officials of the Chamber of Commerce were invited, with the result that they gave their unanimous endorsement to the film, as follows:

"It typifies the spirit of boosters, go-getters and energetic pushers. Both employer and employee should see it. It is not only inspiring, but exceptionally entertaining."

Post cards carried this message to a worthwhile mailing list, including the entire membership of the Birmingham Chamber of Commerce, the cards being run off by them on their addressograph, after being printed. They bore the signature of O. L. Bunn, general manager, Birmingham Chamber of Commerce, and said plainly: "Don't Fail to See 'The Go-Getter' at the Galax Week, July 2d." Newspaper ads also featured the endorsement.

Another bit of advance work arousing interest was teaser cards, size 11x14, printed in black on white: "Join the Birmingham Go-Getter Club." These were placed in downtown windows, fastened on automobiles, etc., and owing to the absence of any theatre name or date created unusual attention.

Fan Letter Contest Boosts "Souls for Sale" Run

Flowers' jewelry store, Junction City, Kans., tied up with Goldwynner Homer Gill in a fan letter tie-up to exploit the showing of "Souls for Sale" at the Cozy theatre, Manager Maurice Jencks and Mr. Gill went to the proprietor of the store with the loving cup stunt.

The jewelry store offered a loving cup as the prize to be awarded to the person writing the best fan letter to Eleanor Boardman. The loving cup was displayed in the window of the store together with photographs and special cards. The contest was further tied up with the local daily newspapers, which printed several stories on the contest and also the best of the hundreds of fan letters to Miss Boardman which were received. Other prizes were tickets to the screening of "Souls For Sale." A copy of the winning fan letter was sent to Miss Boardman.



WINDOW DISPLAYS ARRANGED BY MANAGER LARNED IN LOCAL STORES TO EXPLOIT "GRUMPY"
Views of two co-operative window displays on "Grumpy" (Paramount) by Manager H. W. Larned of the Victoria theatre, Tamaqua, Pa., showing how he tied up with Opportunity Day

Special Displays on "Love Piker"

Poster Cut-outs Used Effectively by Exhibitors in Fronts for Production

POSTER cutouts and similar special display material have been used to good advantage by first-run exhibitors in preparing their lobby displays for use during the showing of "The Love Piker."

A beautiful but simple and inexpensive lobby display was made at Rowland & Clark's State theatre, Pittsburgh. The house artist was called upon to wield his brush under the guiding eye of William N. Robson, Goldwyn Cosmopolitan exploitation man.

Above the entrance doors in the lobby was placed a large painted cutout figure of Anita Stewart, with parrot on shoulder and toy spaniel with forepaws on her arm. On each side of her was a parrot in a ring screaming "Piker!" at her. Across the bottom of the painted figure was the title of the picture in cutout letters. The background and the letters were painted in gold and given a mottled effect by roughly sprinkling plaster of paris on them. The letters which came from the parrots' mouths, forming the word "piker," were cutouts and stood away from the background.

On the wall on either side was a six-sheet poster. One of these was made by using the figure on the three-sheet as a cutout with the background hand-painted. Three large frames of stills were displayed in the center of the lobby. The usual newspaper advertising and billing was done.

Heavy Newspaper Advertising

When "The Love Piker" was shown at the Merrill theatre, Milwaukee, Wis., a newspaper campaign was depended upon almost exclusively to exploit the showing. The advertising was somewhat increased and the papers used an unusually large amount of special articles and photographs.

The lobby was decorated with an especially painted banner over the entrance door, which reproduced a scene from the picture in which several of the principal characters appeared. "The Love Piker" heralds and accessories designed by the Goldwyn Cosmopolitan exploitation department were used freely.

Signboard Contest is Used on "Rustle of Silk"

In addition to his usual advance advertising methods, Manager Albert Hill of the Imperial theatre, Jacksonville, Fla., conceived the idea of a Signboard Contest on "Rustle of Silk," which got attention because of its novelty in Jacksonville.

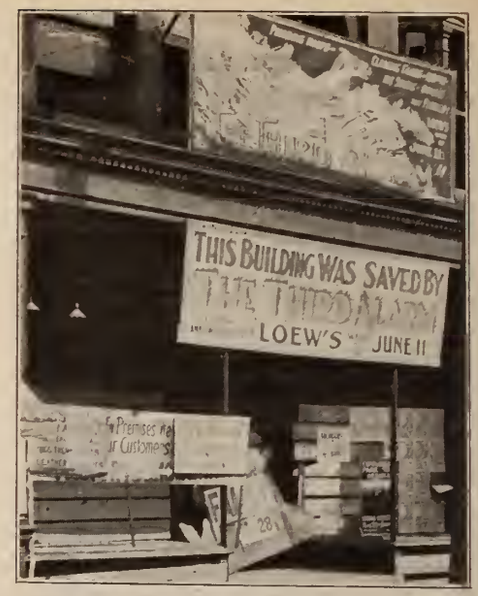
On a lighted twenty-four sheet board on the corner of Jacksonville a teaser ad was painted. By outlining only portions of the letters of the ad, a most tantalizing series of hieroglyphics was accomplished. Beginning more than a week in advance of playing date, teaser ads appeared daily calling attention to the strange looking board, getting people's curiosity aroused in trying to figure it out.

The painters worked on the sign only during the busiest hours of the day, when the streets were more or less crowded. And it is needless to say that the stunt attracted attention, for this is one thing the crowds will always stop to watch. Day by day he sign became more legible until it was completed. Then, at the bottom appeared the line in red letters "If It's a Paramount Picture It's the Best Show in Town." Hereby hangs the tale of the contest. After seeing the completed sign, re-writing it on a sheet of paper, a prize was offered to the person who would write the best article of twenty words, telling why they thought this statement was true.

Mr. Hill reports that the contest was satisfactory in every way, and is confident of having capitalized on its advertising results.



COLORFUL "BRIGHT SHAWL" LOBBY DISPLAY WITH STRONG ATMOSPHERE
Hand painted lobby display material, with strong Spanish atmosphere, used at the Riviera theatre, Knoxville, Tenn., during the showing at that theatre of "The Bright Shawl" (First National)



TIMELY TIE-UP ON "THIRD ALARM"
Showing how Loew's theatre, Ottawa, took advantage of a local fire to exploit "The Third Alarm" (F. B. O.)

Campaign in Australia for "One Week of Love"

"One Week of Love" was accorded a heavy exploitation campaign recently in Australia by Selznick, a wide range of stunts being used to attract public attention to the picture.

One of the outstanding tie-ups made was a special screening at the society ball in Sydney, the biggest social event of the year in that city. The city's elect was represented at this function and the screening of a picture at such an affair is probably without precedent.

A formal dinner dance was also given by Selznick Pictures (Aus.), Ltd., at the Wentworth Hotel in Sydney, at which "One Week of Love" was also screened. Invitations were issued to Sydney society folk to whom it proved to be a very interesting innovation.

A motor lorry was fitted as a traveling ballyhoo, having both sides used for posters and the inside being very comfortably appointed with sleeping quarters, a stove and everything that goes to make up a traveling home. This was used in a very comprehensive tour of every country town in the state. It created much interest among the country folk.

Novelties of all descriptions were used by the various theatres, in addition to heavy newspaper advertising campaign.

Midnight Showing Given on "One Exciting Night"

The midnight show angle was used by Manager H. B. Clarke, of the Garing theatre, Greenville, S. C., to put "One Exciting Night" over, and 200 invitations were issued to a selected list of prominent people and newspapermen. This proved a real success. In addition to the 200 invitation passes there were many paid admissions. All doubts as to how a thing of this nature would take in Greenville were dispelled by the furor which resulted and the numerous requests of patrons to know when the theatre would again pull a similar event.

The papers gave much publicity to the event, which was really one of the principal reasons for having this performance. The result was two-column head lines.



ATTRACTIVE IDEAS USED BY EXHIBITORS IN DISPLAYS FOR "BLACK SHADOWS"
Left—Lobby ballyhoo and curio display on "Black Shadows" (Pathe) at the Cameo theatre, Pittsburgh; Above—Display used at the B. S. Moss Broadway theatre, New York City; Below—Some of the lobby display material at the Columbia, Portland, Ore; Right—Marquee at the Columbia, Portland

Duplicates Own Street for "Main Street" Lobby

In planning his "Main Street" campaign, Manager F. J. Miller, of the Modjeska theatre, Augusta, Ga., selected one of the principal business blocks of the city for reproduction and had his house artist duplicate every building in the block by painting it on beaverboard. Then each one was cut out and set up in the lobby against a painted background of blue sky and scuddy clouds. The duplication was exact, even to color, including all signs appearing on the original building, as well as flag poles and flags. The windows were transparent and were illuminated, showing up effectively at night. The small flags on top of the buildings were kept in motion by means of a small electric fan concealed behind them.

In front of the buildings, the Confederate Monument, also reproduced, loomed up, and two street cars, each with transparent windows attracted attention with their flashing lights. The trolley line poles with street lights on them were also illuminated. These were small electric lights, the same that are used with miniature train sets.



APPROPRIATE "HEART RAIDER" LOBBY
F. J. Miller of the Rialto theatre, Augusta, Ga., prepared this special lobby for the showing of "The Heart Raider" (Paramount)

Varied Publicity Campaign for "The White Rose"

Howard Price Kingsmore, manager of the Howard theatre, Atlanta, Ga., recently put "The White Rose" over with an exploitation campaign which embraced every possible feature, a few of which are enumerated below.

The Howard theatre does not make a custom of holding special showings, but on "The White Rose" 500 invitations were issued to the most representative people of the city.

This was the first picture in some months to have received Mr. Kingsmore's personal endorsement. However, newspaper advertising incorporated his endorsement and laid stress on its premier showing, that it was one of the greatest love stories ever told, and also that the scenes were laid in the South. It was heralded as Griffith's best picture since "The Birth of a Nation."

A special letter was mailed out over a mailing list comprising 5,000 patrons. The stationery carried a cut of a white rose and the letter included the manager's personal endorsement, as well as a number of convincing criticisms.

One week in advance of opening the entire lobby was decorated with artificial white roses, which hung in streamers from the central chandelier. A three-sheet board, as well as one-sheet boards, displayed about the lobby had white rose decorations. At the foot of the grand stairway in foyer, tall baskets held real roses. These were replaced daily and kept fresh by placing the stems in glass tubes filled with water. Thus was produced the effect of roses growing at the foot of the stairway. The ledge in the main lobby, or foyer, which is the size of a 24-sheet, carried a huge cutout of a white rose, in the center of which the two main characters were depicted in the love scene in the garden.

Triple Exploitation Given "Mighty Lak' a Rose"

When "Mighty Lik' a Rose" played Wilmer & Vincent's Colonial theatre, Allentown, Pa., the manager worked a triple play.

He used the two for one admission ticket for juveniles at matinees. He obtained the services of Dolly Parker, a child actress, to give a prologue symbolizing Rose of the picture. Finally free roses were given to women attending the first evening performance.

At the Colonial theatre, Easton, Pa., Manager Fred Osterstock also gave out roses. He introduced a novelty in the running of the picture by having the projectionist break off just before reaching the first leader. From a concealed part of the orchestra the song "Mighty Lak' a Rose" was put on from a record made by an operatic star. At the conclusion of the song the picture went on again.



"ONLY A SHOP GIRL" CENTRE-PIECE
Use of poster cut-out on "Only a Shop Girl" (C. B. C.) by Manager John P. Read of the Gem theatre, Palestine, Texas.

"Main Street" Campaign Is Well Varied in Nature

The campaign put over by Manager H. C. Farley, of the Empire theatre, Montgomery, Ala., embraced a number of appropriate and novel features. In addition to the usual advance work, posters, photos, etc., 1,000 especially made stickers were put out, reading: "Be careful on all streets and watch for 'Main Street.'" These were not only stuck in every available spot in town, on buildings, fences, posts on all streets leading to town, but they were also sent out in packages from a number of stores.

A "Main Street" contest was featured, offering a prize of $25 to the person naming the "Main Street" of Montgomery and giving his reasons for believing that it should be. This contest was put on through the auspices of the leading newspaper, the Advertiser, and it was given lots of publicity, including a front page cartoon and article on editorial page. The only cost attached to the contest was the prize money.

The window cards put out by Mr. Farley were quite novel. They were constructed of beaverboard, in the shape of lamp-posts, and in place of the light, a still from the picture and on the cross arm, the title, "Main Street," Empire theatre and date.

Lamp-posts were prominent in the lobby, four of these, seven feet high, were placed one on each side of the box office and one on each corner under the marquee. They were of beaverboard and were fitted up with electric lights installed with flasher sockets. The title, "Main Street" was printed in large letters on the cross arm. These lamp-posts were so placed that they must be seen, no matter whether a person was going in or out of the theatre, or from the opposite side of the street.

Clown Street Ballyhoo is "Three Wise Fools" Aid

Excellent results are reported by Manager Roy McMullen of the Merrill theatre, Milwaukee, on a street ballyhoo which he used on "Three Wise Fools."

Three young men dressed in clown costumes, white with big red spots, clown white make-up, pointed clown caps and marked signs on their back, "Three Wise Fools," Merrill theatre, August 18 and all week. Then these men were sent on the streets four hours daily on Friday and Saturday, attracting much attention.



"HAS THE WORLD GONE MAD" LOBBY
H. L. Swain of the Saenger theatre, Shreveport, La., used this display on "Has the World Gone Mad?" (State Rights)

Minuet is "Shot" to Boost "Ashes of Vengeance"

In connection with the showing of "Ashes of Vengeance" at the Apollo theatre, New York City, the public picture taking stunt that was first used throughout the country on "The Cross-roads of New York" was employed to give New Yorkers a thrill. In the center of Central Park Mall twelve costumed ladies and gentlemen went through the minuet that formed the opening scenes of the picture and the camera clicked to their movements.

The actual taking of the picture was the result of several weeks' ardous work. Dancing schools were combed for talent. The best amateur applicants were considered and prospective picture stars were even advertised for. In all 600 men and women responded to the call of the camera.

From these about 100 were tentatively retained. Rehearsals made the process of elimination easy, and the field was finally narrowed down to the necessary dozen.

The actual taking of the film was well broadcasted so that newspaper reporters and news service photographers were on hand. It required about an hour to film the scene, including close-ups. At the conclusion of the performance each of the girls was presented with a necklace of Norma pearls by Mr. Lichtenstein, head of the jewelry house manufacturing them. The film, as had been announced, was subsequently shown at all the Loew houses.

Fur Fashion Show Prologue to "Girl of Golden West"

A fur fashion show, presented as a prologue, was one of the attractive ways in which Manager H. B. Wright of the Strand theatre put over "The Girl of the Golden West" in Seattle recently.

The prologue was presented through Manager Wright's co-operation with the Baker Fur Company of that city. Latest style evolvements in fur were attractively displayed by four living models furnished by the store. During the style prologue, an atmospheric musical background was provided by the Strand orchestra.

Aside from the entertainment of the theatre audiences, the prologue was good for a full page display in color process work in the Sunday magazine section of the Seattle *Times*. The *Times* used five photographs of the models, displaying various modes, as a full page fashion feature. The page was done in several colors, and each garment was appropriately described. Large type emphasized the fact that the garments were furnished by the Baker Fur Company and were shown on living models at the Strand theatre four times daily in a specially prepared fur fashion prologue; along with the presentation of the picture, "The Girl of the Golden West."

Grumpy Is Tied Up With "Opportunity Days"

Manager H. W. Larned of the Victoria theatre, Tamaqua, Pa., put over an effective and inexpensive campaign on "Grumpy" with the assistance of Bud Gray, Paramount e ploiteer.

The merchants of the town happened to be having a drive called "Opportunity Days." This was tied up by window strips and pennants. These pennants were fastened around the marquee of the theatre in addition to being placed in the windows. These streamers and pennants were placed in about eighty windows, but only a few displays were played up in the heart of the town. Cutouts of Theodore Roberts from one-sheets were mounted and placed along with the streamers in the windows. One thousand heralds were distributed in the newspaper.

Teasers were placed five days in advance, stressing the mystery angle and offering reward for information leading to the recovery of the missing diamond.



HOW MANAGER WITH SMALL LOBBY BUILT HIS FRONT ON "WITHIN THE LAW"
Manager William Lindsay of the Paramount theatre, Logansport, Ind., built th is display at one side of his entrance on "Within the Law" (First National)

NEWS AND VIEWS OF THE SHORT-LENGTH PRODUCTION

Short Subjects and Serials

COMING ATTRACTIONS FOR THE DIVERSIFIED PROGRAM

E. W. Hammons Going Abroad on Business Trip

E. W. HAMMONS, president of Educational Film Exchanges, Inc., has arranged for a trip abroad and will sail from New York aboard the Belgianland, Wednesday, September 5.

Mr. Hammons will be gone for about six weeks, most of his time abroad being spent in London, where he will take up the arrangements for the handling of the large program of Short Subjects which Mr. Hammons recently announced for Educational.

"Foreign business on short subjects has never been better," said Mr. Hammons, "and at the present time the releasing schedule on Educational's product in the United Kingdom and parts of Continental Europe is practically up with our domestic release schedule, although most feature subjects do not make their appearance abroad for many months after their showing here.

"The thirty per cent. increase in our product will, of course, make necessary considerable extensions in our foreign connections, and we confidently look forward to our biggest year in foreign lands, as we do here."

Charles Christie, general manager of the Christie Film Company, producing Christie Comedies for Educational, is at present in London, where he will meet Mr. Hammons.

Revival of Old "Imp" Subject for Special Showing

A film revival that is a record-breaker in several respects is that of "Through the Air," a melodramatic thriller that was produced under the "Imp" banner in 1909. The subject has been reproduced at the request of Captain Frank Goodale, manager of the Loew theatre, Ottawa, Ontario, who was the star of the picture along with Mary Young. "Through the Air" had to do with an airship flight and Manager Goodale, who is well known as a balloonist, was featured in the early production.

Thanks to the efforts of the Canadian Universal Films and through the kindness of Clair Hague, general manager of Canadian Universal, the picture was traced at the request of Captain Goodale. The negative was discovered among some Universal archieves at New York and a print has been made for the Ottawa manager who is arranging to screen it on a special occasion in the near future.

Urban Classic Release of Current Interest

The current Vitagraph release of Urban Popular Classics is of particular interest to hikers who are enjoying tramps through the woods during the season of Indian summer. It is called "Sagebrushing Through Yellowstone National Park." In this great national preserve hikers who own their own camping outfit and who "go it alone" are called "sagebrushers."

Sunshine Comedy Staff Augmented

Additions to Directorial and Acting Forces Part of Plan for Extension

THE SUNSHINE COMEDY, produced by Fox Film Corporation, has been embellished during recent weeks by important additions to the directorial staff. And advancement has been made not only in the direction of the short subjects. Comedians from every stage and lot have been marshalled to complete the efficiency of the laugh producers, declares the Fox announcement.

Much of the addition and elaboration of existing conditions relative to the making of Sunshine Comedies is declared to be directly due to the favorable reports from exhibitors in the United States, England, France, Italy, Japan and Australia. Letters, too, have poured into the New York and West Coast headquarters of William Fox in strong commendation of the excellent comedy values in this brand, it is stated.

Included in the staff of directors now engaged in their production are Thomas Buckingham, Jack G. Blystone, who recently directed Tom Mix in "Soft Boiled," a special for 1923-1924; George (Slim) Summerville, Lou Seiler, Erle Kenton and Bryan Foy, son of Eddie Foy, the noted comedian, who was recently promoted from the scenario staff to handle direction.

Among the new additions to the featured performers in Sunshine Comedies will be seen Lew Brice, brother of Fannie Brice, the Ziegfeld Follies star, who was recently signed by William Fox to a contract to appear in a series of the two-reelers.



Duane Thompson, new leading woman for Sid Smith in his series of twelve two-reel comedies for Grand-Asher

August 26 saw the release of the latest Sunshine, "Jungle Pals," a bit of fun work with a trio of "humanzees." "The Explorers" is scheduled for an early September release and "Unreal News Real" will be issued September 23. October 7 will be the date for distribution of "Dance or Die," previously announced as "The Marathon Dancers."

Hy Mayer to Direct Universal Comedies

Hy Mayer, well known cartoonist, has returned to Universal and is on his way to the Coast to make comedies for Carl Laemmle. Years ago Hy Mayer saw in the screen an opportunity which the newspaper field did not afford. It was not long before the New York Times cartoonist was putting his ability to caricature public men and to signalize public events in pleasant satire on the screen through the medium of the Animated Weekly, the news reel which Universal made and released. When Universal discontinued its Animated Weekly, Hy Mayer started making Travelaughs, and his work has been constantly before the public ever since.

Now Mr. Mayer is embarking in a new media. The comedies that he will make at Universal City will not be cartoon comedies and will not be taken from any of his cartoons or travels. He intends to make straight comedies, using his gift of humor as a director and not as a pen-man.

Ascher Circuit Closes for Four Pathe Series

The Ascher Circuit of Chicago has entered into the spirit of Pathe's new product two-reel comedy campaign by closing an unusually comprehensive booking contract including whole series of these subjects, featuring four different stars.

Releases of the comedies included in the Ascher Circuit booking will continue well into the coming season. The product under contract is Pathe's first series of Ben Turpin two-reel comedies from the Mack Sennett studios; the third series of "Our Gang" comedies produced by Hal Roach, and also from the Roach studios the first series of Will Rogers comedies and the third series of Snub Pollard two-reelers.

Second "Fighting Blood" Is Given B'way Premiere

"So This Is Hollywood?" the second of H. C. Witwer's Fighting Blood series, had its premiere at the Central theatre, New York, last week.

Roach Meets New England Exhibs

Conducts Informal Conferences With Boston and New Haven Theatre Owners

PRODUCER HAL ROACH during last week got together on a frank and informal basis with nearly a hundred representative exhibitors in New England and New York State territories. This was the start of Mr. Roach's long-planned tour of motion picture distributing key centers for the purpose of meeting exhibitors of all sections of the country and discussing with them details of the mutual interests of the exhibitor and the producer.

Prior to the beginning of this tour, Hal Roach's personal knowledge of the United States east of the Hudson River was limited to the results of his occasional visits to New York City to look over the field of picture talent with a view to discovering new types for one or more of his seven producing units or to confer with Pathe officials about contemplated new lines of product. On the Pacific Coast, however, he had for a long time kept in close personal touch with theatre owners, understanding their problems and dealing with them on a basis of mutual good will and real co-operation.

Mr. Roach's meetings with New England exhibitors were informally arranged by Stanley B. Waite, Pathe sales manager two-reel comedies, who was formerly branch manager at Boston. Mr. Waite accompanied the producer on his visits to New Haven and Boston. Formal appointments or introductions were entirely "out of the picture."

At New Haven, Pathe Branch Manager C. D. Haskett had more than a score of the progressive exhibitors of that territory assembled to talk things over with Hal Roach. The same kind of informal conference was arranged at Boston by Pathe Branch Manager Joseph Partridge. At Albany, at the end of the week, Branch Manager Frank Bruner had no difficulty in "rounding up" twenty-five or thirty live picture showmen, all eager to fire pertinent and pressing exhibitor questions at Producer Hal Roach.

Returning to his desk at the Pathe home office, having auspiciously launched Mr. Roach on his tour, Mr. Waite declared that the character of this get-together of producer and exhibitors missed nothing to be desired in the way of friendliness, frankness and the spirit of co-operation on both sides.

Here's One More Vote in Favor of Short Subject

Evidently our convictions concerning the appeal and box office value of the Short Subject are shared by some outside as well as inside the industry. Witness the following culled from a Salt Lake City newspaper:

"The value of the one and two-reel comedies is rapidly beginning to be realized as attractions that add to the box office receipts. Often these short films draw as much applause and enthusiasm from an audience as the main feature. This is particularly the case in modern-day comedies, which not only create an atmosphere but tend to leave an impression in the minds of the onlookers that is favorable to the theatre in which they are shown.

"The old-time policy used to be drawn-out comedies, chiefly featuring slapstick work. These soon became tiresome and were so overdone that naturally they fell into disfavor. Now comes the short, snappy style with something doing every minute.

"One exhibitor recently said at a Chicago moving picture convention that he wished he could get pictures that were not padded and tiresome, short pictures jammed with action, subjects handled in a way that made them the 'Spice of the Program.'

New "Pal" Comedy for Century Reaches New York

"Don't Scream," which was formerly known as "Pal Puts It Over," reached New York after three previews on the Pacific coast.

The cast is headed by Pal, the new dog star of the Century Film Corporation. Al Herman directed it, and the leading male role is played by Ernie Adams, creator of the role of Lester in "Listen Lester."

This makes number two of the Pal series.



Scenes from the Cameo comedy, "His New Papa," which will be released by Educational Film Exchanges. Cliff Bowes and Virginia Vance appear in the featured roles.



Paul Parrott and Marie Mosquini in "Live Wires," which appears on the Pathe schedule.

Prominent Boxing Promoter Commends Fight Series

The screen adaptations of H. C. Witwer's "Fighting Blood" stories, produced by F. B. O., were recently praised as wielding paramount influence in uplifting the ideals of boxing as a sport by no less an authority than James Wood Coffroth, better known as "Sunny Jim" Coffroth and for many years one of the world's foremost boxing promoters. Mr. Coffroth, who is now president of the Tia Juana Jockey Club, recently saw some of "The Fighting Blood" series and expressed the following opinion:

"Never before has any picture been brought to the screen that has done as much as the H. C. Witwer 'Fighting Blood' stories as produced by F. B. O. with George O'Hara as Gale Galen, to uplift the ideals of boxing as a sport.

"'Fighting Blood' exemplifies the very soul of America. The fight scenes are done perfectly. Cooke as the manager is superb. Of course, O'Hara will soon be the talk of the country. His work is corking. But beyond any of the splendid individual performances the spirit of the whole series is the biggest factor. It will do much to keep the invincible spirit of youth on the march—and it is this spirit that moves the nation."

International News Reel Sets New Speed Record

Through the co-operation of the newly established airplane service of the United States mail, which has cut the time between New York and San Francisco down to less than thirty hours, International News Reel No. 70 was shipped from New York Friday morning at 11 o'clock and was shown on the screen of the California theatre in San Francisco at 2 o'clock Saturday afternoon.

In the event that the government definitely establishes this coast-to-coast airplane mail service arrangements will be made for delivery of the issues of the International News Reel by this service, according to word from the International offices.

Pathe Announces Schedule of Releases for Sept. 9

TWO comedies, a serial episode, an Aesop's Film Fable number, a Pathe Review, a Topics of the Day issue and the customary semi-weekly editions of Pathe News appear on Pathe's schedule of releases set for September 9.

"Skylarking" is the title of the Mack Sennett comedy, which presents Harry Gribbon, Kewpie Morgan, Alberta Vaughn, Lila Leslie and the child actors, Jackie Lucas and Josephine Adair, in the principal roles. The comedy is built around a flying flivver, which precipitates all sorts of amusing adventures. An appreciation of this subject appears in the short-subject review column of this issue.

Paul Parrott appears in a single-reeler bearing the title "Take the Air." This subject is also reviewed in the present issue.

In the fifth episode of "Her Dangerous Path," the prophetic sands visualize the adventures that would befall the heroine (played by Edna Murphy) as the wife of a handsome young artist.

"The Walrus Hunters" is the title of the Aesop's Film Fables number and presents Farmer Al Falfa and Henry Cat in a series of amusing adventures in the ice-bound regions of the Northland.

Pathe Review No. 36 includes some striking views of chemical reactions, which bear remarkable resemblances to certain phenomena in nature, and a beautiful Pathecolor presentation of the Grand Canyon of the Colorado.

"My Pal" Is New Century Dog Comedy

"My Pal," now in the first week of production, will be Pal the dog's third comedy for Century. Al Herman will again direct the canine comedian in this picture. Alice Day, a new screen ingenue; Harry Pringle, Fred Spencer and Ernie Adams appear in support.



Here's an instance of a theatre giving the short-subject a chance to show its drawing power. Lloyd Hamilton in "F. O. B." shares a quarter page ad with Jane Novak in a feature attraction. The display was arranged by the Apollo Theatre, Indianapolis, Ind.



Scenes from a new William Fox comedy production of the Imperial brand, titled "Why Pay Rent?

New Angle of Fun Is Christie Aim

More Broad Comedy Situations and Faster Action Sought in Product

ADVANCE information of the 1923-24 series of Christie Comedies for release through Educational Film Exchanges, Inc., indicate that Christie will this season contribute a number of unusual comedies to the Educational program.

The new series will evidently be a departure from the last in that there will be more broad comedy situations and faster action. The same quality in story, plot, settings and photography will be maintained, it is understood, and more of the "gag" situations, which are proving so popular with the theatregoers, will be incorporated in each picture.

Action and thrills are promised in a number of the new comedies, particularly those featuring Jimmie Adams, whose two pictures under the Christie banner last season, "Green as Grass," and the blackface comedy, "Roll Along," met with distinct favor, according to all reports.

The first picture of the series, "Navy Blues," with Dorothy Devore, is noteworthy in that the major portion of the action is staged aboard two of the biggest battleships of the Pacific fleet, the California and the Tennessee.

In Bobby Vernon's first picture of the new series, "Hold Everything," which is laid in an old maids' home, more action than usual is shown. The comedy plot embraces the effects of a few jazz phonograph records on the drooping spirits of the old maids.

Jimmie Adams' first picture of the new series, now in the course of production, is "Done In Oil," and has for its locale the extensive oil fields around Los Angeles. Beside the novel comedy plot, wherein Adams is seen as a hick oil stock salesman, there are reported to be a number of thrilling stunts performed around the derricks which are said to be of real serial calibre.

Neal Burns is working on a comedy which is declared to be exceptional in both plot and settings, the former being very "girlie," and the latter carrying the atmosphere of the theatre and cabaret.

Buffalo Stages Second Baby Peggy Resemblance Test

Buffalo has just witnessed its second Baby Peggy Contest. The first, held some seven weeks ago, was handled in the city itself. The second, which ran over a course of eight days before the choosing of the "doubles," was handled at Erie Beach—just outside Buffalo. Both were run by the Buffalo Times. Both of these contests received a great deal of newspaper space and came just about the time Baby Peggy's comedies were released to exhibitors.

Ten "doubles" of Baby Peggy were chosen at the Erie Beach, from hundreds of entries. The crowd of children with their mothers or fathers was so large that instead of holding the judging of the kiddies opposite the Casino the large open air pavilion had to be used. The children paraded past the judges, made up of Universal's exploitation man in Buffalo, Roland McCurdy and local business men. Papers carried ads with Baby Peggy screamers, and Erie Beach ads called attention to the great kiddie contest.

Many of the theatres showing Baby Peggy comedies worked along the idea that after the contest the kiddies could see Peggy on the screen.

"Yes, We Have No Pajamas" to Be Century Comedy

Announcement comes from the Centnry Comedy studio that president Julius Stern plans to make "Yes, We Have No Pajamas," with the Century Follies Girls, and possibly Jack Cooper. The story will have to be original, and it is not definite whether Edward Luddy or Al Herman will be chosen to write and direct it.

Resumé of Current News Weeklies

PATHE NEWS NO. 69: San Pedro, Cal. 500,000 barrels of crude oil overflow and burn; Langley Field, Va.—Virginia to Maine flight—21 planes achieve record of 11 hours; In the Limelight: Gothenburg, Sweden—Swedish-Americans and U. S. sailors attend Gothenburg Exhibition; New York City—Zimbalist, famous violinist, adds 200-year-old violin to his $100,000 collection; New York City—Indian chiefs dance in city's busiest section; Berlin, Germany—President Ebert officiates at 4th anniversary celebration of German Republic's Constitution; Leipzig, Germany—200,000 cyclists meet at annual fete; Dublin, Ireland—President Cosgrave unveils memorial to heroes who died in fight for freedom; Dayton, Ohio—World's largest airplane makes trial flight; In New York City—First transcontinental mail plane flies from San Francisco to New York in 27 hours; Portsmouth, N. H. (That territory only)—Celebrate 300th anniversary of the settling of Portsmouth.

PATHE NEWS NO. 70: Dublin, Ireland—Campaigning for election—exclusive Pathe News pictures of De Valera before arrest; Washington, D. C.—Gov. Pinchot of Pennsylvania to mediate in coal strike—addressing miners and operators at Harrisburg, Pa.; Omaha, Neb.—Mud contaminates city's water source; Venice, Cal.—Annual Bathing Girl Parade; Detroit, Mich.—All-metal airplane, 1,800 pounds, completes maiden flight; Rotorua, New Zealand—Volcano works havoc in Australian isles; Hoboken, N. J.—S. S. George Washington lands 22 Lilliputians and one giant; Portsmouth, N. H. (That territory only)—Governors Brown and Baxter greet each other, at official opening of bridge between New Hampshire and Maine.

KINOGRAMS NO. 2280: Dayton, Ohio—The world's largest airplane, the Barling Bomber, makes fine showing in test flight; Washington, D. C.—Brig. Gen. Sawyer and Commander Boone reappointed White House physicians; Boston, Mass.—Peter Pan, wire-haired fox terrier, presented to President Coolidge poses for some close-ups; Venice, Cal.—Two hundred thousand people turn out to see the annual parade of bathing girls; Quantico, Va.—Marines set out on long hike to historic Civil War battlefields; Gloucester, Mass.—Yachts in fisherman's race hoist sail and get under way; Antwerp, Belgium—Jewels worth millions are carried in novel pageant staged by diamond merchants; Nottingham, England—Prince of Wales meets few thousand subjects when he arrives for corner stone ceremonies; Hoboken, N. J.—Troupe of midgets and light weight girl boxers arrive from Germany to enter theatrical field; New York—Priscilla, the Central Park Zebu, is proud mother of a bouncing boy; New York—Pretty Peggy Joyce goes for airing in park with her new police dog; San Francisco, Cal.—Miss McLean, novel dancer, does some unique steps for Kinograms.

INTERNATIONAL NEWS NO. 71: Gloucester, Mass.—Fishing schooners ready for Lipton Cup races; Quantico, Va.—Devil Dogs on review before annual "battle;" Long Beach, Cal.—Dazzling baby parade; Omaha, Neb.—Mud nearly causes water famine; New York City—Spotlight shines on fair sex; New York City—Miss Wilhelmina Schmidt does fresco work on church steeple; Mt. Ranier, Wash.—Cornish dancers on mountain tops; Venice, Cal.—300,000 people see bathing beauty parade; San Francisco, Cal.—Motorcycle surf-board riding newest sport thriller; Camp Devens, Mass.—General Pershing gives President's son the "once-over;" Paris, France—French dogs for life-savers; New York City—Europe sends some of tiniest citizens; Berlin, Germany—Crowds besiege Reichsbank as mark falls; Deming, Wash.—Dare-devil timber rigger "tops" fir of record height; Rockville, Md.—Speed demons set swift pace in auto classic.

FOX NEWS, VOL. 4, NO. 93: Brewster, Mass.—New way to fish, hitch horse and wagon and drive to sea; Mound, Minn.—State game farm breeds Chinese pheasants with barnyard hen; Chicago, Ill.—Gossoon triumphs in yacht race for Lipton Cup; Bear Mountain, N. Y.—Al Smith is installed as chief of Boy Scouts; New York City—Palisades get thrill as girls aquaplane on Hudson River; Boston, Mass.—Girls wash cat in new scientific way; Coronado, Cal.—Ben Thrash dives from speeding airplane; Forest Hills, L. I.—Helen Wills wins national tennis title from Molla Mallory; Orlando, Fla.—Well bored at edge of lake becomes a geyser.

"Dance or Die," Sunshine Comedy, Due in November

"Dance or Die" is the title of the recently completed Sunshine Comedy which Fox Film Corporation has scheduled for release in November. The two-reel laugh-getter is a travesty on the dance craze and its Marathon and long-distance issues.



A marked degree of accuracy and attention to detail are evident in the scenes from "Columbus," the first of the historical series sponsored by Yale University, which will be released on the Pathe schedule.



Joe Rock in "Some Nurse," his current release for Grand-Asher.

Picturesque Minuet of 16th Century Made in One Reel

The Central Park Mall, New York City, served as a location last Saturday afternoon for a company of players engaged in the filming of a one-reeler, which shows how the minuet was danced back in the sixteenth century. The inspiration for this unique single-reel production came from Norma Talmadge's current success at the Apollo theatre, New York, titled, "Ashes of Vengeance," and the costumes worn by the dancers were those employed in that picture. The twelve girls participating in the minuet were selected by Flo Ziegfeld from a total of over six hundred applicants who presented themselves as candidates. The single-reeler is to be shown at all the Loew houses ne t week and also at the Apollo in conjunction with "Ashes of Vengeance."

Coliseum, Seattle, Breaks Comedy on Sport Page

When Educational's latest Mermaid Comedy, "The Busher," which was adapted from the "You Know Me. Al." letters by Ring W. Lardner, was booked by the Coliseum theatre, Seattle, the great popularity of the Lardner baseball stories among baseball fans and other sports lovers was taken advantage of in the Coliseum's advertising.

Space was taken on the sports page of the Seattle Post-Intelligencer for special advertising on this comedy subject with no reference to the other items on the program. An "ad" seven inches by one column was carried, with a picture of Lee Moran, featured comedian in this comedy, in one of his comical poses on the ball field.

Al St. John Comedy Set for Sept. 30 Release by Fox

"Full Speed Ahead" is the title of the next vehicle for the agile Fox comedian, Al St. John. The two-reel comedy will be released on September 30, according to the Fox statement.



HAL ROACH *presents*

The Call of the Wild

From the famous book by JACK LONDON

A feature

"The Call of the Wild" sold as a book to hundreds of thousands; it was read by millions; it was talked of, quoted, loved It was London's first big success. Everybody who reads knows "The Call of the Wild."

It is a story so powerful, so human, and with such a "bite" that it enters into every heart.

Do you like dogs? You'll love "Buck," the hero of this story.

Do you like the wilderness, the forest, the snowy trail, the clash of strong wills, the shock of fighting men?

Then you'll sureiy like "The Call of the Wild."

Directed by Fred Jackman

Pathépicture

TRADE MARK

HAL ROACH *Presents*

HAROLD



LLOYD *in*

"WHY WORRY?"

If business hasn't been so good as it ought to be, Why Worry?

If you've had difficulty in "keeping out the red," Why Worry?

If the weather has been bad for your house, too hot, too cold or too rainy, Why Worry?

"Why Worry?" is coming!

Different from anything Lloyd has ever done,—romantic, adventurous, sensational, screamingly funny, *great.*

An attraction as big as the "Leviathan."

Don't worry,—see—play "Why Worry?,"—Lloyd's *best.*

Pathécomedy

TRADE MARK

Produced by
HAL ROACH



"A distinct departure in serials. . . . No lagging of interest or action. . . . Thrills, humor, pathos. . . . The fight on the smokestack equal to anything we have seen on the screen as a thriller."—*M. P. News.*

"In atmosphere and characterization like a feature. . . . No lack of excitement. . . . Each episode is entertaining enough to make the fan want to make a special effort to see the next. . . . Each episode is emphatically different."—*M. P. World.*

Her Dangerous Path

with Edna Murphy

What are the secrets of a young girl's heart? What does every girl want to know? Which suitor shall she choose? Which man will make her the best husband? Shall she marry or be an old maid? Every woman has been a girl; every man is or has been a lover. All will enjoy the answers to this question—

"What should the girl do?"

10 Big Episodes

Pathéserial

TRADE MARK



A gallery of stars appearing under the Pathe banner: from left to right— Will Rogers, Ruth Roland, Harold Lloyd, Jobyna Ralston and Ben Turpin.

Variety Marks Pathe Product for New Season

THE policy which Pathe has steadily pursued of stimulating regular attendance at motion picture theatres through the release of a wide range and variety of subjects representing the best efforts of leading producers and screen favorites is emphasized in its announcement for the season of 1923-24.

The highlights of this inviting program—outlined on this and other pages of this issue—comprise some innovations that are among the best evidences that the motion picture industry is progressing along lines of the greatest interest and value to the increasing millions who support it.

Most conspicuous among these carefully prepared-for campaigns is the one that engages the co-operation of all classes of exhibitors in logical means of making regular patrons of the whole family. This is the perfecting of the well-balanced program of short subjects, together with material inducements offered to exhibitors for the regular scheduling of all-comedy programs and "comedy days" at their theatres.

That the popular demand for good short comedies was never greater as it is today, Pathe declares to be demonstrated in all sections. The further step of establishing definite "comedy days"—already taken with success by many theatre owners—finds its profit-insuring keynote in the enormously successful development of the two-reel comedy as a drawing feature to be depended on. It adds the needed final touch of exploitation advantages which extends to the entire all-comedy program the advertised attractions commanded by popular dramatic features.

Notable from the start on this account, have been the "Our Gang" two-reel comedies. They are "featured" wherever played—and that is now practically everywhere. During the coming year, in addition to thirteen "Our Gangs" Pathe will release thirteen other two-reel comedies from the Hal Roach studios starring Will Rogers, and an equal number featuring Stan Laurel. From the Mack Sennett studios come thirteen Mack Sennett two-reelers, and six or eight comedies of the same length starring Ben Turpin. In all probability there will be still others. More than an average of one per week of these all-comedy program features, and for independent screening with other classes of pictures, is assured release with the Pathe stamp.

Summary of Pathe Releases for 1923-1924

FOLLOWING are presented in tabloid form the Pathe series of releases scheduled for the period of 1923-24. The number of subjects to be included in each group are indicated in each instance:

Harold Lloyd Feature Comedies	4
Patheserials	4
TWO-REEL COMEDIES	
"Our Gang"	13
Ben Turpin	8
Mack Sennett	13
Stan Laurel	13
Will Rogers	13
The Spat Family	6
SINGLE REELS	
Hal Roach One-Reel Comedies	52
Pathe News	104
Pathe Review	52
Aesop's Film Fables	52
Topics of the Day	52
FEATURES	
Hal Roach	2
SPECIAL SHORT SUBJECTS	
Chronicles of America, 33 subjects, 100 reels	

Another important Pathe contribution is the ten-episode "short story" serial novelty beginning with the recently released "Her Dangerous Path," with Edna Murphy, from the Hal Roach studios. Two other examples will be released during the season—"The Way of a Man," adapted from Emerson Hough's novel of Western pioneer days and now being produced under the supervision of George B. Seitz, and "Leatherstocking," a serial screen version of J. Fenimore Cooper's immortal "Leatherstocking Tales." These three novelties in the way of Pathe Serials, contrasted with current fifteen-episode releases and Ruth Roland's forthcoming "Ruth of the Range," is expected to bring from exhibitors valuable opinions respecting the relative merits of these two serial forms.

Regarding feature productions, Pathe's policy is unchanged. When it acquires features of distinctive quality and entertainment value—such, for instance, as are represented by productions in the class of "The Call of the Wild," "Nanook of the North," "The Isle of Zorda" and "Black Shadows"—they will be announced for release.

Pathe News Special in First Coast-to-Coast Air Mail

When Miss Helen Wills, 17-year-old new tennis champion, "Wonder Girl of the Golden West," arrived on the Coast she found herself preceded by a Pathe News Special covering the scenes of her triumph over Mrs. Molla Mallory at Forest Hills, L. I., and was expected to make personal appearances at showing of the film.

The fact of Miss Wills being a Pacific Coast girl gave her defeat of Mrs. Mallory exceptional interest throughout that territory, and the Pathe News Special is its response in the way of extra service to exhibitors.

At Least Two from Harold Lloyd for 1923-24

IN the minds of several thousand exhibitors and a great multitude of picture patrons Harold Lloyd's feature comedies are the biggest attractions on Pathe's entire list of product now before the public or for future release. Of Lloyd's first release for the new season, "Why Worry," it is declared that the release date—September 16—will see first runs opened in every key center in the United States.

Before the end of the season Pathe will release at least one other Lloyd feature of those contracted for. This, now in production at the comedian's new independent Hollywood studio, is called "The Girl Expert." It marks Lloyd's beginning as his own producer following his amicable separation from the Hal Roach producing organization owing to the need of both for expanded studio facilities.

Lloyd's engagement of Jobyna Ralston under a three years' contract as his leading lady, following her pronounced success in "Why Worry," completed the personnel of his independent producing organization.

Fred Newmeyer and Sam Taylor, directors of many Lloyd comedies, continue as members of his present staff, on which also are Tim Whelan and Ted Wilde as "gag" men; Robert A. Golden, assistant director; Walter Lundin, staff cameraman; Gaylord Lloyd, Roy Brooks, Charles Stevenson and Wallie Howe, members of casts, and Gene Kornman, still photographer.

William R. Fraser, Lloyd's uncle, is general manager of the Harold Lloyd Corporation, and John C. Ragland Eastern representative. All product for some time to come is under contract for Pathe release.

Short-Subject Programs Increasing in Favor

WIDELY published announcements of the wealth of attractive new lines of two-reel comedy product added to Pathe's standard short subject output are stated to have furnished exhibitors with a fresh stimulus toward extending their use of programs of varied interest arranged to attract the whole family. The new season promises to see wide adoption of this policy.

With the addition of Ben Turpin, Mack Sennett, Stan Laurel, and Will Rogers two-reel comedies to the Pathe list, more than an average of one varied program per week will benefit by the drawing power of these two reelers, aided by their exploitation advantages. From the first issue of the "Our Gang" comedies, for example, the adoption of the policy of regularly presenting short-subject programs is reported to have made tremendous strides.

Pathe's reports from different sections show that picture audiences are made up of a few characteristic groups, and that the preferences of these groups are very plainly indicated. These preferences—outside of dramatic features—are particularly strong for comedy and for the news reel; other groups are drawn to the theatre by the serial episode, by the tense action of two-reel dramas, by the animated cartoons.

As illustrations of the kind of short-subject programs that are rapidly increasing in favor Pathe supplies the following:

	Classification	Reels
Ben Turpin in "Where's My Wandering Boy This Evening?"	Comedy	2
Leo Maloney in "Tom, Dick and Harry"	Western	2
Pathe News	News	1
Aesop's Film Fable	Cartoon	¾
Topics of the Day	Topics	1/3
		6 rls.
"Our Gang" in "Dogs of War"	Comedy	2
Pathe Review	Magazine	1
Stan Laurel in "Collars and Cuffs"	Comedy	1
Ruth Roland in "Haunted Valley"	Serial	2
		6 rls.
Mack Sennett's "Nip and Tuck"	Comedy	2
Paul Parrott in "The Uncovered Wagon"	Comedy	1
Pathe News	News	1
Leo Maloney in "Steel Shod Evidence"	Western	2
		6 rls.
"Snub" Pollard in "The Green Cat"	Comedy	2
"Our Gang" in "Lodge Night"	Comedy	2
Stan Laurel in "Gas and Air"	Comedy	1
Pathe Review	Magazine	1
		6 rls.



George B. Seitz, Pathe serial producer, who is at present engaged on a chapter-picture version of "The Way of a Man" by the late Emerson Hough.

"Her Dangerous Path" with Edna Murphy	Short Story	2
"Down to the Sea in Shoes," Sennett	Comedy	2
"The Pearl Divers," Fable	Cartoon	¾
"Topics of the Day"	Topics	1/3
Pathe Review	Magazine	1
		6 rls.
Paul Parrott in "Post No Bills"	Comedy	1
Lloyd-Daniels-Pollard, in a reissue	Comedy	1
Pathe Review	Magazine	1
"Nine of Spades"	Bridge-Whist	1
"The Festive Haul"	Comedy Scenic	1
Pathe News	News	1
		6 rls.
"Our Gang in "Lodge Night"	Comedy	2
Leo Maloney in "Yellow Men and Gold"	Western	2
Pathe News	News	1
Paul Parrott in "Jack Frost"	Comedy	1
		6 rls.
Leo Maloney in "In Wrong Right"	Western	2
Stan Laurel in "Oranges and Lemons"	Comedy	1
Pathe Review	Magazine	1
Topics of the Day	Topics	1/3
Aesop's Film Fable	Cartoon	¾
		6 rls.
Paul Parrott in "Take the Air"	Comedy	1
"Her Dangerous Path" with Edna Murphy	Short Story	2
"Skylarking," Mack Sennett	Comedy	2
Pathe Review	Magazine	1
		6 rls.
Stan Laurel in "Short Orders"	Comedy	1
"Pitfalls of a Big City," Turpin	Comedy	2
"The Cat That Failed," Fable	Cartoon	¾
Topics of the Day	Topics	1/3
Pathe News	News	1
		6 rls.
"Be Honest," a Dippy Doo Dad	Comedy	1
"Snub" Pollard in "The Mystery Man"	Comedy	2
Leo Maloney in "Warned in Advance"	Western	2
Pathe Review	Magazine	1
		6 rls.
Paul Parrott in "For Guests Only"	Comedy	1
"Yellow Men and Gold"	Western	2
"The Pace That Kills," Fable	Cartoon	¾
Pathe News	News	1
Topics of the Day	Topics	1/3
		6 rls.
Stan Laurel in "Kill or Cure"	Comedy	1
Paul Parrott in "The Uncovered Wagon"	Comedy	1
Leo Maloney in "Steel Shod Evidence"	Western	2
"Where's My Wandering Boy This Evening"	Comedy	2
		6 rls.

Exploitation to Be Feature of Pathe Service

Concurrent with the listing of many additions to its programs for 1923-24, Pathe announces that its exploitation department will inaugurate a new constructive exploitation service to accompany short subject releases.

In the first place, short subject programs will be suggested, devised and encouraged. Second, Pathe comedy nights will be suggested as an attractive novelty connected with the playing of all-comedy programs. Third, Pathe's plan will stimulate the attendance of patrons three times a week who now go to the theatre only twice in each seven days.

In order to launch this campaign successfully for the exhibitor's benefit, Pathe's plans call for an augmented array of exploitation material for each and every item on its programs. There will be posters, ads, lobby displays, black and whites, press sheets, cuts, mats and a trailer on each two-reeler besides a nation-wide publicity campaign.



Hal Roach stars appearing in Pathe comedy and serial releases: from left to right—"Snub" Pollard, Marie Mosquini, Stan Laurel, Edna Murphy and Mickey Daniels.



Hal Roach (center), head of the Hal Roach Studios at Culver City, Cal., and a group of "shots" from three of his current successes, appearing on the Pathe release schedule: above at left—Frank Butler, Sidney Dalbrook and Laura Rossing in "Let's Build," the first of "The Spat Family" comedy series; above, at right—members of the all-animal cast in "Stepping Out;" and below—the "Our Gang" kid comedians, including such "celebs" as Mickey Daniels, Mary Kornman, Little Farina, Sunshine Sammy, Jackie Condon and Kewpie, as they appear in "No Noise."

Abundant Array of Two-Reelers for New Year

ABUNDANT evidence is at hand that the season of 1923-24 will be marked by unusual prominence given by exhibitors to their short comedy programs. The campaign looking to this result, which has been pushed by Pathe with special vigor during the past two years, has received added impetus from the proved drawing power of noted brands of 2-reel comedies.

These cleverly constructed and carefully produced 2-reelers presenting favorite comedy stars and casts, and released with exploitation accessorics as appropriate and attractive as usually are issued in connection with big dramatic "features," have established themselves as the "box office backbone" of popular varied programs. With the single exception of the standard News reel, they are declared to have accomplished more in the way of promoting Pathe's campaign for comedy special days and all-short subject bills than any other type of product.

Owing to the rapidly increasing volume of business done with 2-reel comedies, and to their influence in enlarging the market for 1-reel comic items of the all-comedy program, Pathe has created a new sales department charged with the handling of them. Before the new season is far advanced the work of this department will be increased by the addition of new lines of 2-reeler comedy product which will bring the grand total of this list up to at least 64 subjects for the year, all from celebrated studios and featuring public comedy favorites.

The forthcoming new product of this type includes: From the Hal Roach studios—13 two-reel comedies starring Will Rogers; 13 featuring Stan Laurel, and probably six of another brand. From the Mack Sennett studios—13 two-reel Mack Sennett comedies with celebrated favorites in the casts, and 6 or 8 others starring Ben Turpin.

The tremendously popular "Our Gang" comedies made at the Roach studios will number 13 for the year. These studios also supply the all-animal single-reelers known as "Dippy Doo Dads," which have added a valuable new form of comic interest to Pathe's special comedy day programs. Universally attractive items on these programs will be more single-reel Hal Roach Comedies starring Snub Pollard.

"Spat Family" an Innovation

FOR the coming season Pathe's list of two-reel releases is again enriched by the creative versatility of Producer Hal Roach. The latest Roach screen comedy invention is a series of 2-reelers dealing with the realistic adventures and bearing the general title of "The Spat Family." An overbearing, know-it-all brother, a determined sister, and the sister's plaintive monocled young English husband, form a triangle of characters shrewdly calculated to carry out Mr. Roach's "Spat Family" idea.

Pathe announces a series of six 2-reel "Spats" for the new season. The first release, scheduled for an early date, is called, "Let's Build." It has been pre-viewed with results highly gratifying both to Mr. Roach and to Pathe—the spectacle of a family constituted as described erecting a "portable house" on a mountainside lot, each in the way of the other two and all at cross-purposes, was found to be uproariously funny. Other "bonehead" operations of "The Spat Family" thus far filmed are said to carry out the Roach idea with equally comic effects.

Film Fables and Topics of Day Stay on Pathe List

For the coming season Pathe announces that the most widely used of all animated cartoon subjects, Aesop's Film Fables, will continue to make their unique weekly appeal on its varied programs. Now midway in their third year, these modernized highly comic adaptations of the wisdom of the ancient Greek philosopher from the pen of Cartoonist Paul Terry are declared by exhibitors to be more popular than ever.

Wholly different as a type of screen productions, yet almost rivaling the Fables in popularity, is the Topics of the Day series, which Pathe will continue to release weekly as heretofore. These amusing nuggets of wit and wisdom culled from a wide range of sources, as now issued, mark an evolution covering half a dozen years of constant endeavor to select and present only the cream of the printed scintillations of wits and "Jokesmiths."

An Achievement in Single-Reel Productions

WITH the opening of the new season Hal Roach celebrates his ninth consecutive year as a producer of comedies on Pathe programs. During that period he has produced, and Pathe has released, more than four hundred of the celebrated single-reelers known everywhere as Hal Roach Comedies. This is a recognized record in business cooperation, and one of which both producer and distributor are proud.

Starting with a little money and Harold Lloyd, Hal Roach began making single-reel pictures which, to his surprise, Pathe accepted and later made the basis of contracts which have been continuous ever since.

Building up his organization on the basis of the exhibitor's need of single-reel comedies, Roach was soon turning these out at the rate of one every week. Today this product has reached a point of perfection that compares advantageously with single reels of any type of production.

Making one comedy reel each week for a period of nine years has given Roach an insight into that production specialty which has established him as an adept in the psychology of audiences and a shrewd showman who thoroughly understands the commercial angle. The experience of these nine years goes into every new single-reeler produced at the Roach studios.

More than four hundred of these have been shot, sealed and shipped to Pathe to date. This in itself is a record for continuously consistent effort to give the exhibitor what his public demands.

After Harold Lloyd, Snub Pollard starred in the series; then Paul Parrott and Stan Laurel.

The new year will see the "Dippy Doo Dads" all-animal single-reel novelties from the Roach studios following up the instantaneous success scored by the examples already released.

Snub Pollard, who holds the Roach record for playing in more single-reelers, and in more theatres, than any other comedian featured in single reels, will again be seen as the star in this series beginning with an early Fall release. It is said on good authority that the one-reel Hal Roach Comedies play regularly in more than eight thousand theatres during the life of the film.



Mack Sennett (center), Pathe producer, and scenes from three of his current releases on the Pathe schedule: above, at left—Ben Turpin in "Pitfalls of a Big City;" above, at right—Harry Gribbon, Kewpie Morgan and Alberta Vaughn in "Skylarking;" and below—Billy Bevan, Gribbon and Morgan in "Nip and Tuck."

Pathe News Out for New Laurels in 1923-24

EXHIBITORS everywhere are assured by Pathe News that its fresh record of unexampled service made during the last twelve months is to be accepted as a promise of even more thorough and speedy screening of big world events during the coming season.

A material expansion of Pathe News facilities for covering and transmitting world wide happenings and topics of interest is announced. To conclude arrangements looking to this result Editor Emanuel Cohen is now on a tour of European centres where Pathe News maintains branch offices and organizations. These points are headquarters of the staff cameramen whose feats of film news reporting and resourceful methods of breaking speed records in transmission of their negatives has done so much in keeping Pathe News foremost in this department of the motion picture industry.

To the alertness and experience, and the tireless energy of these members of its foreign staff Pathe News is largely indebted for the outstanding film news "scoops" of recent years which have drawn from American exhibitors the warmest expression of praise and confidence. The great Smyrna tragedy, other critical events connected with the war in the Near East, the famine in Russia, with the distribution of American relief, political crises throughout Europe growing out of the World War, the revolution in Ireland with its poignant human sacrifices and martyrdoms, and such convulsions of nature as the recent destructive eruption of the Mount Aetna volcano, promptly and first screened by Pathe News, are illustrations of the achievements of these men—who refer to them as, "all in the day's work."

While Editor Cohen is abroad completing the details of expanding service at the European sources, the Pathe News organization and facilities for exceptional service in connection with events in the home country are being strengthened and added to. With all these details perfected—for filming big news and big topics and speedily transmitting the prints to exhibitors—such feats of foresight and celerity as recently were illustrated in connection with President Harding's tour, his sudden death, the 3,000 mile journey of the funeral train and the obsequies at Washington and Marion, Ohio, are reasonably certain to become regularly "all in the day's work" of Pathe News.

Historical Series Adds to Screen's Prestige

THE announcement that Pathe has acquired for general theatrical distribution the 33 dramatic highlights representing the enormous undertaking of the Yale University Press in the production of 100 reels of Chronicles of America, has created wide comment throughout the picture industry.

Exhibitors as well as production experts and reviewers have expressed the opinion that the giving of these great dramas in 400 years of American history to the screen under auspices so unimpeachable would add the finishing touch to motion pictures as a universal art and literary medium.

Beginning with the intensely human drama of "Columbus" and screening 32 other outstanding events in the development of the new world—dramatic, spectacular or romantic—with their immortal heroes and heroines, down to Appotomatox, these screen Chronicles of America are declared to be of immensely greater value than accurately pictured history, as every one of them is of absorbing human interest.

"These pictures," declare the production authorities of the Yale University Press, "in order to be true history must and will have dramatic force and entertainment qualities. Heroic work on the part of a band of noble patriots—the true history of America as we are presenting it on the screen—is a story of human achievement where the great men and women of our past are made to live again, and we experience all their hopes, disappointments and achievements. Entertainment and great patriotic uplift will be found in each picture."

The Yale University Press which produces these pictures is entirely owned by Yale University. Its president is George Parmly Day, Treasurer of Yale University and also President of Chronicles of America Pictures Corporation.

Pathe Review Expanding Range of Subjects

IN the news of attractive new program material of particular interest to exhibitors everywhere is the Pathe Review announcement of interesting results of long preparation for the season just beginning. These preparations amount to a material expansion of the Review's range of natural subjects and industrial and scientific novelties for its weekly issues during 1923-24.

These subjects will include not only "Camera Visits" to the more important cities of the Continent, but others that lend themselves to color work. Along these lines production has begun on a short series dealing with American flowers. There will also be Pathecolor treatment of subjects along human interest lines.

Pathe Review has arranged on a broad and elaborate scale for the new season a Studio Production Program involving the building of studio sets that would do credit to first-class feature productions. Here will be created a series on the History of Fashions, to be released this fall in three consecutive numbers of the Review. The series has the benefit of the co-operation of New York's most famous fashion designers; both ancient and modern gowns have been specially made and used in the production of this series.

The technical staff of the Review has evolved a number of absolutely new mechanical effects which are promised to figure in future issues. For obvious reasons, the precise nature of these effects is not revealed in advance of their screen demonstration.

Pre-release Reviews of Features

The Drivin' Fool

(Regent-Hodkinson—Six Reels)

(Reviewed by Laurence Reid)

THIS one will recall to mind Wally Reid's auto stories—most of which were fashioned by Byron Morgan. The main situations are nearly identical, though the characters are cut from a different mould. For one thing the heroine's father is not a crochety old man though he does object to the speed fiend becoming his son-in-law until he settles down and gives up stepping on the gas.

Wally Van, who plays the title role, does not take his work as easy as the late lamented star. He is as quick and nervous in his walk and gestures as when he played in "Love, Luck and Gasoline" many years ago. Yet he is admirably suited for the role once he hops into the car and makes his wild flight across the continent to deliver a certified check to the Wall Street sharks. There is a reason for the mad dash—the trains are not running.

It's an easy story to follow, obvious always, nevertheless, it quickens the pulse as the car hits off for Carson, Reno, Cheyenne, Omaha and points East. One may wonder that the villain—a henchman of the oily financiers—is able to throw obstacles in his path. Certainly he seems to have a large clientele among highwaymen and crooked garage keepers.

The fore part of the picture reveals Wally having an easy time avoiding work and receiving summons to appear in court. But the ride saves the feature and gives it the necessary punch. The flight is shown against good backgrounds—and one shot showing the speed fiend and his colored mechanician stalled in the snowdrifts of the Rockies is punctuated with thrills.

As is natural with this type of story the hero reaches his destination barely in the nick of time. But he saves his dad and the latter's partner—the girl's father—from financial ruin. And, of course, is accepted as a good prospect for a son-in-law. The plot is well put together and kicks up plenty of dust and should prove enjoyable everywhere.

THEME. Comedy-drama of an irresponsible youth who is an auto speed fiend. Is not taken seriously by sweetheart's father until he saves him from ruin by a mad dash across the continent.

PRODUCTION HIGHLIGHTS. The pep and ginger of the mad ride across country. The thrills attendant upon the obstacles placed in path of speed fiend. The suspense. The effective backgrounds. The lively incident. Good scenario and titles.

DIRECTION. Keeps it ever moving with good suspense. Lightens the monotony of mad dash with good incident and thrills—and by flashing to "straight" scenes. Never slackens the speed. Makes the wild flight look genuine. Furnishes some adequate comedy.

EXPLOITATION ANGLES. Tie up with auto stores. Put on a ballyhoo after style of hero. Feature the title and the star. Feature Lincoln Highway, etc.

DRAWING POWER. Suitable for second class, neighborhood and small town houses.

SUMMARY. A moving story of a speed fiend cut after a familiar pattern, but which is pepped up with breezy incident. Implausible in its villainy. Should draw well most everywhere.

THE CAST

John Moorehead.....Alec B. Francis
Sylvia Moorehead.....Patsy Ruth Miller
Henry Locke.....Wilton Taylor
Hal Locke.....Wally Van
Richard Brownlee.....Ramsey Wallace
Howard Grayson.....Wilfred North
Horatio Jackson Lee St. Albans.....Jesse J. Aldriche
John Lawson.....Kenneth R. Bush

By W. F. Sturm. Scenario by H. H. Van Loan. Directed by Robert Thornby.

SYNOPSIS—Young speed enthusiast is not taken seriously by father or by the father of his sweetheart. An occasion arrives when he proves his mettle by offering to deliver a certified check to financiers in New York to save the two fathers in 'Frisco from ruin. Starts his mad dash and reaches Gotham in the nick of time—his journey being marked by many obstacles.

The Untameable

(Universal—4776 Feet)

(Reviewed by L. C. Moen)

GIVEN the proper role, Gladys Walton displays an emotional fire and abandon that is totally wasted on a sweet, simple, Pollyanna characterization. In "The Untameable," she is given a chance, for the first time, to show what she really can do, and the result is going to be a revelation to many. As Joy Fielding, the heroine, she is demure and pleasing, but as Edna, the heroine's other self, she takes rank as a real dramatic artiste.

Make no mistake—she can "troupe." Given more vehicles like "The Untameable" and Gladys Walton will cease to be regarded as a flapperish ingenue.

"The Untameable" is corking entertainment. Based on Gelett Burgess' novel, "The White Cat," it tells a romantic story of dual personality which is well fitted to the screen. The plot is simple, centering about an unusually small number of people, but its twists and turns hold the interest throughout. There are really only four people in the cast.

Theatres which have, in the past, played the other Walton vehicles, should cash in on this as the star's first heavy emotional role, and the picture should also find its way into new houses and win the star a new following of a different class.

The production, as a whole, is entirely adequate. Herbert Blache's direction is capable and he has built up the story values in good shape. There is one subtitle which jars, and which is likely to be taken as humor at the wrong time, when the hero, after seeing one of the heroine's outbursts for the first time, in which she whips the servant girl, smashes things up and goes on the rampage generally, is made to say, in a spoken title: "What is wrong with Miss Joy this morning, Ah Moy? She doesn't seem her usual self." This is a slight and easily corrected matter, however, which does not detract from the excellence of the picture as a whole.

THEME. Story of dual personality, with heroine under domination of unscrupulous doctor, from whom she is rescued by hero.

PRODUCTION HIGHLIGHTS. The story. Gladys Walton as Edna. Etta May as the Chinese servant girl. The good support by Malcolm McGregor and John Sainpolis. The interiors. The heroine's rampages. The climax. The general high entertainment value. Production as a whole.

DIRECTION. A workmanlike job, bringing out the values of the story excellently, and building up to the climax in good shape. Characterization kept within bounds nicely. Romantic atmosphere maintained throughout. Plausible and convincing.

EXPLOITATION ANGLES. The theme of the story, that of dual personality and hypnotism, lends itself well to advertising and to publicity stories. The author, Gelett Burgess, is best known as the author of the lines beginning: "I never saw a purple cow," etc. Play up the fact that this is the star's first big emotional part.

DRAWING POWER. Should stand strong advertising and send them away pleased.

SUMMARY. Production of high entertainment value, with good story and direction, in which star is given best opportunity to date, which she takes full advantage of.

THE CAST

Joy Fielding / Edna.....Gladys Walton
Chester Castle.....Malcolm McGregor
Dr. Copin.....John Sainpolis
Ah Moy.....Etta Lee

Adapted by Hugh Hoffman from the novel, "The White Cat," by Gelett Burgess. Directed by Herbert Blache. Photographed by Howard Oswald.

SYNOPSIS—Heroine is possessed of a dual personality. Her one nature is sweet and generous and is in love with young architect. Her other side, a veritable "hell-cat," is under the control of an unscrupulous physician, who hynotizes her and marries her. The hero finally learns the nature of her case, marries her, and defies the doctor. In the fight which follows, the doctor is killed by the girl's hounds, freeing her from his spell.

Harbor Lights

(Associated Exhibitors—5200 Feet)

(Reviewed by Laurence Reid)

AN old-fashioned melodrama of love and hate—which also carries the elements of intrigue and jealousy is "Harbor Lights," an English made production. There is nothing novel in theme and treatment, the situations evolving from the customary formula as it pertains to sailor-folk. Against the placid backgrounds, most of which are really attractive, one sees melodrama being enacted in the "raw"—the characters being a naval officer who is engaged to a girl, and the latter's sister who has been betrayed by a dissolute gambler.

The plot becomes intricate and confusing—which may be due to faulty editing rather than to a poorly arranged continuity. We discern, however, that the ruined gambler has hopes of recouping his fortune by marrying the officer's fiancee, who is lured to his house with the usual result—the inevitable struggle. During the conflict the villain is shot, the little sister meets an untimely end—and the skipper and his sweetheart continue their romance.

The plot is highly involved and releases much action of a very elemental character. But one thing in the picture's favor is its fast tempo. There isn't a moment when the action sags and because it packs quite a punch it is certain to invite a deal of suspense. Certainly the climax is there with a wallop. "Harbor Lights" is not punctuated by any "sweetness and light"—there being no sentimental flavor to offer relief.

Being an English made picture takes away a box-office value because the cast is unfamiliar with the single exception of Tom Moore. He looks rather out of place here, though he acquits himself creditably in a role not adaptable to his personality. The director, Tom Terriss, is well known on this side of the water—and it is possible that his name, coupled with that of Moore's, will invite a certain curiosity to see the feature. Patrons will see a conventional melodrama enacted against highly picturesque backgrounds. But it does move and furnishes a deal of excitement in its climax. Its dominating highlight is its fast tempo.

THEME. Melodrama of love and hate with villainy rampant. Features a girl's betrayal with quick vengeance.

PRODUCTION HIGHLIGHTS. The presence of Tom Moore in the cast. The many picturesque backgrounds caught against an English atmosphere. The quick tempo which arouses excitement and suspense. The climax bringing an adequate conclusion.

DIRECTION. Has provided a first rate production, seeing to it that it is staged against highly appropriate backgrounds. Handles his players in competent fashion. The scenes are not well united—wihch may be due to bad editing instead of poor continuity. Provides a punch throughout, but is unable to make characters and situations genuine.

EXPLOITATION ANGLES. The name of Tom Moore and the director—the latter having directed many American productions. The fine exteriors. You might exploit that it is an English production with an American star. Produce prologue featuring sea atmosphere. A lighthouse drop and old "salts" for background and put on deep sea songs, etc.

DRAWING POWER. Suitable for program houses.

SUMMARY. A fairly interesting melodrama of love and conflict as they concern sea-faring people. Packs quite a punch in its climax, but interest strays occasionally by poorly arranged sequences.

THE CAST

Lieut. David Kingsley	Tom Moore
Dora Nelson	Isobel Elsom
Lena Nelson	Annette Benson
Captain Nelson	Gordon Begg
Mark Helstone	Gibson Gowland
Mrs. Helstone	Mary Rorke
Frank Morland	Gerald McCarthy
Nicholas	Percy Standing
Solomon	Jeff Barlow
Old Tom	Judd Green
Detective Wood	A. B. Imeson

From the drama by George R. Sims and Henry Pettit. Directed by Tom Terriss

SYNOPSIS. Naval officer is engaged to girl whose sister has been betrayed by a dissolute gambler. The latter, in an attempt to restore his fortune, has hopes of marrying the officer's fiancee. She is lured to his house, and during the subsequent conflict the gambler is shot. The betrayed girl meets a violent death over a cliff—and the hero and heroine get married.

To the Last Man

(Paramount—Six Reels)

(Reviewed by Laurence Reid)

ZANE GREY has concocted a lively story of feudists against a primitive background—the picture having been filmed in the wild Tonto Basin of Arizona, which provides the setting for the author's vivid melodrama. As feuds go, this one is no different from dozens of others which have occupied the attention of Kentucky or Carolina mountaineers. But because it packs a wallop throughout with no let-up in action, one hasn't any time to recall that the plot has been used before. The ingredients, however, are the same.

Here are the two quarrelsome families who keep up their gun-play to the last man—and the feud—which started because one antagonist stole the other's sweetheart—is ended when the last survivor claims the daughter of the opposite house. You can see the finish in sight once the youth is introduced. But he must remain and fight and avenge his father's death. Being a half-breed his Indian cunning and woodcraft carry him through safely until the rousing climax. And then there is a version of the road agent hiding from the sheriff in "The Girl of the Golden West." He has found refuge in a deserted cabin. Lying wounded up among the rafters he is unable to protect the girl from attack by one of her own kin. So she kills the would-be seducer—and the feud is over.

There is considerable suspense in the picture. Which means there are no gaps in the action. Every sequence is neatly dovetailed and the punch carries it along and the spectator with it. Death stalks continually through the story taking its toll from each family. There is much treachery—much hard drinking—much agitation of two or three dozen trigger fingers. And against it all are the primitive backgrounds giving it an elemental flavor whch harmonizes perfectly with the plot and characterization.

The figures seem real—there being nothing of make-believe in their interpretations. The picture hums with vital melodramatic strokes—is finely played and directed with a sure touch upon its realities.

THEME. Melodrama of feudists among the primitive cattlemen and sheepherders of the Tonto Basin, Arizona.

PRODUCTION HIGHLIGHTS. The realities. The gun-play. The ever-increasing suspense. The crisp action. The excellent acting by Richard Dix, Lois Wilson, Noah Beery, Jean Pallette, and others. The exceptional backgrounds.

DIRECTION. Keeps it moving and packs it with suspense. Makes action realistic and leads up to his climaxes with effective melodrama. Gets his players into their characters and makes them live their roles.

EXPLOITATION ANGLES. The author's name and fame. The leading players. The background. The title. The punch and suspense. The possibilities for a prologue with a cabin background, etc.

DRAWING POWER. Will be enjoyed wherever westerns are popular.

SUMMARY. Excellent western drama packed with real moving action and suspense. Keeps the interest. Obviousness is entirely eliminated. Good acting.

THE CAST

Jean	Richard Dix
Ellen Jorth	Lois Wilson
Colter	Noah Beery
Gaston Isbel	Robert Edeson
Blue	Frank Campeau
Lee Jorth	Fred Huntley
Daggs	Edward Brady
Simm Bruce	Jean Palette
Guy	Lenard Clapha
Bill	Guy Oliver
Mrs. Guy	Winifred Greenwood

By Zane Grey. Scenario by Doris Schroder. Directed by Victor Fleming.

SYNOPSIS—Feud breaks out between rival families in Tonto Basin, Arizona, the participants being cattlemen on one side and sheepherders on the other. The leaders of the opposing forces have children who love each other, but the feud keeps them apart until the sole survivor is the youth. The girl saves his life and with their romance the feud is ended.

Bright Lights of Broadway

(B. F. Zeidman-Principal Pictures—Seven Reels)

(Reviewed by Frank Elliott)

WITH an excellent cast, well produced and directed, this picture can well lay claim to serious consideration on the part of exhibitors. The story does not get far from the beaten path, but one can easily overlook this when it is so well presented on the screen.

The production has some novel views of the Gay White Way, showing Electric Lane flashing forth in the dark. One also gets an eye full of the famous Tiller Girls in a real ballet novelty which is elaborately staged and into which Charlie Murray injects an amusing dance number with a very buxom lassie. The photography is one of the features of this picture, much of it being in natural colors. All the lighting effects are attractive. There are some fine shots of a theatre interior during the progress of a show in which Doris Kenyon as the June Girl is introduced to Broadway.

The picture is replete with elaborate interiors, bachelor apartments and cabaret. There are some dramatic third degree scenes culminating in a climax in which the wife, knowing her husband guilty of murder, is not allowed to testify against him and so an innocent man is sent to the death house. Tyrone Power dominates these scenes.

Lowell Sherman is an ideal type for the Broadway theatrical producer and he gives to the screen another one of his inimitable characterizations. He is ably supported by Harrison Ford in the role of Tom Drake, the minister's son in love with Irene Marley, who has succumbed to the lure of Broadway. Miss Kenyon does some fine emotional work as Irene. Claire Dolorez contributes some colorful acting as the castoff mistress of the producer.

The picture is brought to a close with a whirlwind climax in which Irene forces her way into Sherill's apartments, demands a confession of his guilt at gun point and gets away in an auto with which she races for the jail to save her sweetheart from the electric chair. A wheel comes off the auto and she is taken aboard an engine. Sherill bards another train and then ensues a wild dash along the line.

THEME. Romance of a beautiful country maid who answers the call of Broadway in spite of her love for a rural swain. Rises to ethereal heights after many dramatic experiences but in the end sees the folly of her ways and ends up in the old home town.

PRODUCTION HIGHLIGHTS. Lowell Sherman's characterization and his fine supporting cast which is distinctly all-star. The shots of Broadway at night. The Tiller Girls ballet in the elaborate cabaret scene. The fine photography. The auto-train race and wreck.

DIRECTION. Webster Campbell has brought the best out of his players in this well directed work. He has not allowed the interest to lag for a moment and has succeeded in putting over several well placed thrillers.

EXPLOITATION ANGLES. The title. Use the black and white photos showing Miss Kenyon's elaborate gowns and coats to put over a fall fashion display window in one of the downtown stores.

DRAWING POWER. Should appeal to audiences most anywhere. Picture has ingredients which appeal to present-day patrons.

SUMMARY. A highly satisfactory drama of the ever-interesting life of Broadway which is produced in an excellent manner, even if the story is not an innovation in film plots.

THE CAST

Randall Sherill.....Lowell Sherman
Irene Marley.....Doris Kenyon
Tom Drake.....Harrison Ford
Rev. Graham Drake.....Edmund Breese
Connie King.....Claire Dolorez
Mrs. Grimm.....Effie Shannon
John Kirk.....Tyrone Power
El Jumbo.....Charles Murray

By Gerald C. Duffy. Directed by Webster Campbell. Scenario by Edmund Goulding.

SYNOPSIS—Randall Sherill, touring the countryside, happens to hear Irene Marley and Tom Drake practising in the village church. Attracted by her charms, Sherill offers her a chance to shine on Broadway. She accepts. In return for her fame, she realizes that she is in debt to Sherill, who forces her to accept his hand in marriage. But the cast-off mistress of Sherill gets Drake to come to the city. There is a quarrel and in the melee Connie King is killed. Sherill had fired the shot, but he contrives to have Drake arrested for the crime. In the end Irene proves Sherill the guilty man and saves Drake from the chair.

Tea with A Kick

(Halperin-Associated Exhibitors—5950 Feet)

(Reviewed by Laurence Reid)

BY calling this a hodge-podge of comedy high jinks with some melodramatic incident thrown in for good measure we are not casting any aspersions upon it. "Tea With a Kick" carries dynamite in the title, but the explosive quality is largely missing in the collection of scenes. The piece goes merrily along, introducing a long list of characters and much—oh, very much incident. In fact there is so much of it that it is hard to follow the story. It's a picture that doesn't carry continuity. Events just happen in other words—and before you have time to pick up any particular thread the plot is off on another tack.

We gleaned from the contents that it concerns a girl who opens a tea room in order to free her father from an unjust prison sentence. This bit of incident—the father's imprisonment—is rather neglected, and one doesn't have an opportunity to make his acquaintance because it is preceded and followed by comely slapstick which is emphasized by trick titles.

The heroine is first seen operating a "Lesson Factory" in the seminary she attends. She is expelled and her aunt demands that she marry a rich bounder—a plan which fails because the dominie turns out to be a crook. The tea room episodes are next introduced which gives the director a chance to put on a cabaret scene. The high jinks carry on apace for the bounder, guided by jealousy because the girl is attracted to a young lawyer, advises the Purity League that she is selling "tea with a kick." But the puritans enjoy the stuff. So the story develops a conflict when the "rich and conceited sap" advises the manager of a roadhouse to stage a fashion review in opposition to the tea room. Which gives Louise Fazenda a chance as the hostess to appear in the familiar scene of having her dress cut in the back and making a rapid exit.

The finish brings the moral when father is freed. Translated it spells: "Let's get our kick out of life now or we'll get it in the end." A haphazard story running wild in most of its action, but which because of its pep furnishes first rate summer entertainment. The cast includes several favorites. It should prove entertaining to most picturegoers.

THEME. Farcical melodrama dealing with spirited girl determined to marry the man of her choice and manage her affairs without advice from relatives.

PRODUCTION HIGHLIGHTS. The fast-moving tempo. The cabaret shots. The tea room episodes. The large list of players.

DIRECTION. Keeps it moving even though the plot ramifications destroy the continuity. Has staged it adequately. Has provided some amusing incident. Inability to introduce properly all the characters makes the story lose its thread.

EXPLOITATION ANGLES. Title affords excellent chance for a teaser campaign. Put pep and humor into your copy. The cast is large. The curious patrons will want to see it. Excite their curiosity.

DRAWING POWER. Should please average audiences in downtown houses.

SUMMARY. Haphazard story difficult to follow because of variety of scenes and many characters. Affords light entertainment and its pep keeps it moving.

THE CAST

Bonnie Day.....Doris May
Art Binger.....Creighton Hale
Jim Day.....Ralph Lewis
Aunt Pearl.....Rosemary Theby
Napoleon Dobbings.....Stuart Holmes
Irene Danseuse.....Irene D'Annelle
Hesperus McGowan.....Gale Henry
Mrs. Juniper.....Dot Farley
Birdie Puddleford.....Louise Fazenda
Sam Spindle.....Hank Mann
Brainy Jones.....Za Su Pitts
Jiggs, the Taxi.....Chester Conklin
Oscar Puddleford.....Snitz Edwards
Chris. Krinkle.....Harry Todd

Story by Victor Hugo Halperin. Directed by Eric Kenton.

SYNOPSIS—Spirited girl is expelled from seminary for engaging in high jinks and making money by giving lessons. Her aunt demands that she marry worthless bounder, but she rebels and falls in love with a lawyer. She opens a tea room and is successful in serving tea with a kick. She has been compelled to start in business for herself to free her father from prison.

Where the North Begins

(Warner Brothers—Six Reels)

(Reviewed by Laurence Reid)

STRONGHEART has a rival. Everything that this dog did to build up a screen following has been duplicated by Rin-Tin-Tin, who is also of the German police breed. We have seen the intelligent canine in several pictures and it was only a question of time before he would have the spotlight in a story written around his talents.

Any tale carrying as its central character a dog or horse is invariably made to order. What does it matter if it fails to pass muster in plot and incident? Who cares if it is perfectly obvious? Naturally every scene is conceived to emphasize the dumb beast. And if it places him at his best—then that is all that could be expected from it.

"Where the North Begins" is the familiar tale of the open spaces—the inevitable factor (crooked this time), the French trapper, the native girl, the human wolf—a henchman of the villain, the red-coats, and the vast expanse of snow. This may all be easy to anticipate—and the action is really old stuff. But one is not troubled so much by the regulation hokum. What one is interested in is Rin-Tin-Tin. He positively causes one to grip the arms of the chair with his intelligent grasp of the situations. And he is so well trained that except for one or two brief instances he never cocks his head on one side after the manner of the Victor trade-mark (His Master's Voice) and awaits upon Director Franklin's commands. He's a regular he-dog who proves his loyalty in saving the life of the hero—who registers jealousy when love intrudes in the figure of the girl—and who brings the picture to its finish with a real comedy flash. The final fade-out shows him introducing his wife and seven or eight litle Rin-Tin-Tins.

The suspense mounts when the hero is ordered to kill him, and real pathos creeps in when the dog, broken-hearted, runs away from home. We especially liked the conclusion. A happy departure from the dying sunset or glowing fire-place fade-out. The dog, like all canine actors, is natural. And this quality is one which should be adopted by more than one of the human variety. The picture had the Capitol crowd applauding. A mark of honor in this sophisticated house.

THEME. Northwest melodrama dealing with the loyalty of a dog who saves his master's life on more than one occasion—and who brings the villain to account.

PRODUCTION HIGHLIGHTS. The great intelligence displayed by dog star. His leap through the window. His hatred for the villain. His punishment of the factor. The comedy finish—a real novelty. The good exteriors. The capable work by cast.

DIRECTION. Has brought out the merits of picture so that dog actor shines to advantage. Shows careful training of his four-legged star. Puts punch in his climaxes and introduces a fine novelty finish. Keeps stereotyped story on the jump throughout. Staged it well.

EXPLOITATION ANGLES. Play up dog-star—and mention a dog's loyalty. Put out teasers. Ballyhoo the picture by means of identical breed of dog if you can secure one. Play up the exteriors.

DRAWING POWER. Suitable for any type of house.

SUMMARY. Old story takes on new values through presence of dog in hero role. An exciting tale of dog love and devotion calculated to invite suspense. Keeps moving with snappy incident.

THE CAST

Felice McTavish.....Claire Adams
Gabriel Dupre.....Walter McGrail
Shad Galloway.....Pat Hartigan
Marie.....Myrtle Owen
The Fox.....Charles Stevens
Scotty McTavish.....Fred Huntley
The Wolf-Dog.....RIN-TIN-TIN

Scenario by Fred Myton and Chester M. Franklin. Directed by Chester M. Franklin.

SYNOPSIS—Dog is reared by wolves and is befriended by French trapper in North Woods. Shows his loyalty by attacking his enemy—the latter the henchman of crooked factor, who has designs on hero's sweetheart. The dog's life is in jeopardy when hero thinks he killed a baby, but is saved in nick of time. Runs away, broken-hearted, but his master finds him. The dog eventually kills the factor.

Daytime Wives

(F. B. O.—6700 Feet)

(Reviewed by Laurence Reid)

ONCE in a while a domestic drama happens along which bears all the qualities of approaching life—which records accurately all the pitfalls of matrimony when wives refuse to become helpmates to their husbands. Such a drama is "Daytime Wives." It tells with a minimum of effort the reason why some husbands fail in business. There is nothing of the theatre in the story. The characters seem genuine, since they are not given to emotional display.

We are shown a cross-section of a rich man's home wherein the wife, unaccustomed to anything but idleness and spending money, entertains a male flapper for diversion. She is a millstone around her hubby's neck, but he is too much the gentleman to reproach her. For contrast he has a most adaptable secretary who keeps an eye upon his business—and so prevents it from going on the rocks.

How easy it would have been to spoil this human story with dramatic fireworks. The wife's flighty, jealous nature is deftly exposed. She would bring him to task for being attentive to his secretary unmindful of the fact that her constant companion is a lazy young bounder who receives remittance money from her. There is another picture, too. It shows a busy laboring man being married to a woman who serves him delicatessen food. And so the story builds revealing first one character, then the other—without losing its thread and still pointing a real object lesson which never becomes a preachment.

The settings are neatly appropriate—the figures just as they are represented. Only toward the conclusion does it attempt to display too much drama—showing a tendency toward an anti-climax. But the conflict is there and it is sound. And the big scene when the husband fights his foreman for abusing his wife, starting a catastrophe which results almost in the ruination of his business. The restaurant scene as the wife insults the secretary is staged with fine understanding—there being nothing of false heroics about it. A capital picure, capitally played and one surely to be appreciated.

THEME. Domestic drama of conflict in the home as wife refuses to be helpmate to her husband. Reaches the triangle in its main situation—and carries counter plot of domestic unhappines.

PRODUCTION HIGHLIGHTS. The even thread of story which tells vividly each scene and which points real drama. The good taste of the scenes. The excellent acting—particularly the male flapper by Kenneth Gibson—the best portrayal of its kind which has graced the screen in many a day. The fine climaxes. The moral value.

DIRECTION. Has built up a rattling good story using discretion at all times. Never becomes theatrical in touch. Keeps to his plot and makes his characters genuine. Provides good thrill in collapse of building and effective drama in restaurant scene.

EXPLOITATION ANGLES. Title is a winner. Play it up. Start series of teasers on what constitute daytime wives. Play up principal players. Interest the young married couples.

DRAWING POWER. Suitable for all select houses.

SUMMARY. A fine domestic drama free from theatrical touches. Serves up a lesson which never becomes a preachment. Scenes well built and story always even. A vital cross section of domestic life.

THE CAST

Ruth Holt.....Derelys Perdue
Elwood Adams.....Wyndham Standing
Francine Adams.....Grace Darmond
Amos Martin.....William Conklin
Ben Branscom.....Edward Hearn
Betty Branscom.....Katharine Lewis
Larry Gilfeather.....Kenneth Gibson
Celeste.....Christina Montt
Jack Jagnar.....Jack Carlyle
A Laborer.....Craig Biddle, Jr.

By Lenore J. Coffee and John Goodrich. Directed by Emile Chautard.

SYNOPSIS—Wealthy architect gets little response from indolent wife, who prefers dancing and drinking and chumming with male flapper to being a real helpmate. He is aided by clever business woman, which provokes wife's jealousy. She provokes a scene and mighty near ruins him. In the end she appreciates husband's sterling qualities and reforms.

Dulcy

(Schenck-First National—6859 Feet)

(Reviewed by Laurence Reid)

THE picture possibilities of this highly successful play must have been based upon the title and the excellent run it scored on Broadway. Certainly there was nothing substantial in theme or dialogue from which to build screen incident and action. But it is here, serving as a vehicle for Constance Talmadge—and it cannot be catalogued as the bright, merry comedy of the spoken version. One fault it has is its length. It takes nearly seven reels to tell a story the plot of which is very weak and which could have been compressed into three, or, at the most, four reels.

The humor is labored and is achieved through the subtitles—there being few mirthful moments in its incident. The result is a much padded comedy which relies upon a wealth of captions. We catch the idea that Dulcy is very much the bone-head, but in the transference from stage to screen she loses much of her character. The inane bromides of the brainless girl are not so conspicuous here.

"Dulcy" starts off with a honeymoon, after which several scenes are devoted to the silly bride's behavior in the home. There is a bright moment when she insists upon taking dictation during a conference in her husband's office. Then it develops into farcical hokum, the figures of which are the irrepressible flapper-wife, a crotchety old man who figures in the husband's financial coup, the aged millionaire's wife and daughter, and a few week-enders, one of which is broadly painted as a "nut" scenario writer. Easily a thousand feet is given up to his tedious recitation of his picture, "Sin." Such interludes as this and the playful manner of the bride in the early scenes do not add to the sparkle. Rather do they make it appear padded.

The best moments are when the young couple attempt to get backing for an oil project—a young dippy guest neatly sketched by Gilbert Douglas giving it a sort of belated humor. The padded incident takes away its farcical momentum. A thin plot at best—it has been stretched to the limit. The star gives an adequate performance and a small part is well done by John Harron.

THEME. Farce-comedy of a brainless bride, who through saying the wrong thing gets her husband into several difficulties.

PRODUCTION HIGHLIGHTS. The fine close-ups of the star and her players. The neat interiors. The scene in the husband's office as wife takes dictation. The good work by Gilbert Douglas and John Harron.

DIRECTION. Seems to have been burdened with weak story, so pads it with incident. Keeps it even, but fails to hold interest throughout because of pepless by-play. Has staged it well and lighted the players in an admirable manner. Holds the players within bounds with the exception of Beranger.

EXPLOITATION ANGLES. Adaptation of highly successful stage play gives it value. Play up title and feature star and cast. Use throwaways of bromidic remarks uttered by Dulcy. Any obvious expression would suffice.

DRAWING POWER. Should appeal to feminine audiences. Star will attract. For high class clientele.

SUMMARY. Not so good on screen as on stage, due to padded incident and lack of humor. Too many captions and not enough movement of characters. Would be speeded up if trimmed of much detail. Dulcy has lost her character.

THE CAST

Gordon Smith.....Jack Mulhall
Mr. Forbes.....Claude Gillingwater
Mrs. Forbes.....May Wilson
Billy Parker.....Johnny Harron
Angela Forbes.....Anne Cornwall
Vincent Leach.....Andre de Beranger
Schuyler Van Dyke.....Gilbert Douglas
Blair Patterson.....Frederick Esmelton
Matty, Dulcy's companion.....and.....Milla Davenport
Dulcy.....Constance Talmadge

By George S. Kaufman and Marc Connelly. Scenario by John Emerson and Anita Loos. Continuity by C. Gardner Sullivan.

Directed by Sidney A. Franklin.

SYNOPSIS—Dulcy is a young bride who, because of her stupidity expressed in terms of bromidic remarks and the faculty of embarrassing her husband, causes him to get into financial difficulties. She makes several mistakes, but fortunately they turn out O. K. Thinking herself a failure, she contemplates suicide, but is reconciled to her husband.

The Steadfast Heart

(Distinctive-Goldwyn—Seven Reels)

(Reviewed by Frank Elliott)

HUMAN interest has been packed into this entertaining picture which tells an absorbing story of the Horatio Alger type. It is a tale that strums on the heart strings—told by players who breathe life into the characters.

And right here we want to take off our hat to Master Joseph Depew for his interpretation of the Angus Burke of boyhood days. It is one of the finest bits of juvenile acting we'd seen in many moons. The children are going to enjoy the work of this lad. Then we have Mary Alden registering another one of her emotional portraits in the role of Martha Burke, the half crazed wife of a mountain ne'er-do-well. Miss Alden does not appear much in the picture but she'll hold every audience in a vice-like grip as she instills a high degree of fear into her son which leads the lad to shoot at the first man of the posse trying to capture his father and as he is led to believe to kill his mother and himself. The first man is the sheriff and the boy is charged with murder. His mother dies during the melee.

Then we find the boy in one of those narrow-minded country towns. He's alone in the world and faces trial aided only by a rural attorney. This trial scene is most absorbing and exceptionally well handled. The suspense is there every moment.

The boy is found not guilty and as there is at least one kind hearted man in the town he is given a chance. But the town won't stand for his presence, so he's sent away and then the story is taken up again after a dozen years or so and goes on with the trials and tribulations of Joseph who eventually attains success and the girl he loves. There are some fine scraps in the picture. The rush on the newspaper office by a gang of bums is a dramatic moment. So is the party at which the outcast is introduced to the polite society. The auto chase brings a satisfying finish. The cast is one of uniform excellence.

THEME. An Horatio Alger type of story dealing with the rise of a youth to the pinnacle of success in spite of tremendous obstacles. Freed of a murder charge in his teens, he is given a boost by a warm hearted citizen in a snobbish town and comes back to prove to the folks who shunned him that they were all wrong in their opinion of him.

PRODUCTION HIGHLIGHTS. The opening scenes in the mountain cabin and the shooting of the sheriff by the boy. The trial scenes. The fights between the lad and the bullies of the town. The attack on the newspaper office. The auto chase and wreck at the close of the picture.

DIRECTION. Deserves much praise for his work at the small end of the megaphone in this production. He has brought out some realistic moments and built up scenes packed with suspense.

EXPLOITATION ANGLES. Play up the fine cast, especially Marguerite Courtot, Mary Alden, and the fine boy actor, Joseph Depew. Emphasize the appeal for the family. Tell about the thrilling mountain cabin scenes.

DRAWING POWER. An exceptionally good audience picture.

SUMMARY. Stories dealing with the climb of youth to success are always popular. This one is well told in its screen form by a fine cast that succeed in keeping your interest every moment. A very satisfactory production.

THE CAST

Martha Burke.....Mary Alden
Angus Burke.....Joseph Depew
Titus Burke.....Walter Lewis
Dave Wilkins.....Mario Majeroni
Malcolm Crane.....William B. Mack
Malcolm Crane, Jr.....Hugh Huntley
Mrs. Benton Canfield.....Helen Strickland
Lydia Canfield.....Miriam Battista
Craig Browning.....Leslie Hunt
Henry Woodhouse.....William Black
Jake Bicknell.....Harlan Knight
Malcolm Crane.....Jerry Devine
New Angus Burke.....Joseph Striker
Lydia, later in life.....Marguerite Courtot

By Clarence Budington Kelland. Directed by Sheridan Hall. Scenario by Philip Lonergan. Photographed by George Peters.

SYNOPSIS—Through fear Angus Burke is led to shoot and kill the Sheriff, who is leading a posse to get the boy's father, a thief. Angus' mother dies and he is taken to town alone to face trial on a charge of murder. Found not guilty, he is given a chance in the town newspaper office, but is forced to leave when the citizens object to his presence. Twelve years later he returns, takes over the local paper, exposes the plot of a gang to rob the people and is vindicated.

Does It Pay?

(Fox—6652 Feet)

(Reviewed by Laurence Reid)

THE domestic upheaval in the home is registered here to the tune of the eternal triangle and it may be that many patrons will object in being given an object lesson in moralities if they attempt to follow the title too closely. Nothing is developed here that smacks of novelty, nor smashing dramatic climaxes. It is all easy to anticipate from the moment that the temptress is accepted in the rich man's home as a companion to his wife and daughter and to double in secretarial duties.

It's the old story of the successful husband and father who tiring of the monotony of wedded life rebels and tries to find happiness with a woman who still may be called youthful, though in the end he is brought back to his senses when he discovers her treachery. Rich men, fast in the throes of domesticity, are maintaining separate establishments in metropolitan centers. In this case the protagonist gets a divorce and marries the adventuress. There is much talk of moral obligation—also much painting of the other household with a loss on the part of the wife and daughter to understand the man's conduct. They extract a little sympathy from the spectator.

But the dramatic content is missing—even when the philanderer surprises his new spouse with her lover. The only scene created is when the latter remarks: "Even if you are her husband, a gentleman always knocks at the door." He is disillusioned and admits defeat when the temptress says: "You should have known that youth and age don't speak the same language." The story is crudely developed and uneven in its arrangement of scenes. The idea could be compressed into three reels but it is padded with inconsequential details such as showing comedy relief as exploited by a vapid secretary.

The story doesn't convince although Hope Hampton in the thankless role of the temptress succeeds in interpreting the part with a semblance of reality. Robert T. Haines as the erring father overacts. He gives a heavy performance and the director doesn't help him any when he permits him to register mental aberration with a derby hat—which he strokes affectionately for several minutes. "Does It Pay?" is of the theatre. It is regulation stuff—for the elderly scapegrace returns to his home a sadder and wiser man.

THEME. Eternal triangle showing an erring parent getting a divorce and marrying a temptress whose only asset is youth. Discovers her treachery and returns to his family—to be forgiven.

PRODUCTION HIGHLIGHTS. The effort of Hope Hampton to appear sincere. The good mounting of the production. The scene when the husband discovers his second wife's treachery.

DIRECTION. Has not developed it with finished sequences. Carries considerable rough edges. Doesn't create any real dramatic strokes. Plays up comedy relief when story sags—and it doesn't belong. Allows his action to drag. Has been burdened with regulation plot.

EXPLOITATION ANGLES. Play up star and leading support. Title might come in for campaign with stores, etc. Teaser line such as "Does it Pay to Carry Inferior Merchandise?" "Our Line Is Superior." Bill as domestic drama.

DRAWING POWER. Suitable for neighborhood and city theatres.

SUMMARY. This eternal triangle picture is heavily executed—lacking imagination and naturalness. Obvious and crude in much of its action. Adequately staged.

THE CAST

Doris Clark.....Hope Hampton
John Weston.....Robert T. Haines
Martha Weston.....Florence Short
Jack Weston.....Walter Petri
Alice Weston.....Peggy Shaw
Senator Delafield.....Charles Wellesley
Marion.....Mary Thurman
Attorney Alden.....Claude Brooke
Harold Reed.....Pierre Gendron
Francois Chavelle.....Roland Bottomley
Mrs. Clark.....Marie Shotwell
The Boy.....Bunny Grauer

By Beatrice Dovskie. Directed by Charles Horan.

SYNOPSIS—Rich husband and father rebels in monotony of home. An adventuress is successful in intriguing him after she is employed in his home. He gets divorce from wife and marries the temptress. Is happy until he discovers her false, after which he is freed from her and returns to his first wife and family.

Rouged Lips

(Metro—5150 Feet)

(Reviewed by L. C. Moen)

PERHAPS no American writer today deals more intelligently with life backstage than Rita Weiman, and in "Rouged Lips" we have an adaptation of one of her best short stories, "Upstage." Naturally, short story presented a rather slender thread of narrative, and the story has been filled out with other incident, but the spirit of the original is fairly well kept, on the whole.

As a picture of life backstage, it is rather better than most, mirroring the petty squabbles and jealousies of the "chorines" with considerable fidelity.

Primarily, of course, it is a Viola Dana vehicle, and she romps through it in typical Dana fashion, her breezy "clowning" ably seconded by the equally breezy Mr. Moore. It is a picture of chuckles and giggles, rather than roars of laughter, but it goes along on its merry way at a smooth rate and should register well with Dana fans.

A well chosen supporting cast has been placed around the star, including the aforementioned Tom Moore as the wealthy young man who misunderstands the heroine, Nola Luxford as her chum, Burwell Hamrick as her chum's brother, Arline Pretty as a typical show-girl, and Francis Powers and Georgie Woodthorpe as the mother and father. As usual, the vivacious Miss Dana walks away with the picture, but the competency of the other members of the cast provides a balanced production.

The entertainment value of the production, as a whole, is high and the production is entirely adequate. One of the best things about the picture is the subtitling, which is snappy, colloquial and at times sparkling. The best of the laughs, in fact, come from the titles.

While the star can hardly be said to add to her laurels, she maintains them well, and "Rouged Lips" should find favor with her following.

THEME. Chorus girl's efforts to maintain a "front" and please wealthy suitor, leading to misunderstanding of her character.

PRODUCTION HIGHLIGHTS. The traffic scenes. The opening night of the revue. The comedy in the dentist's office. The work of the star. Tom Moore as leading man. The snappy subtitles. The itneriors. The excellent photography.

DIRECTION. Backstage atmosphere has been very well maintained, on the whole. Dramatic values and characterization of the Rita Weiman story well preserved generally. Good sense of comedy values. Tempo good, considering padding that had to be resorted to to lengthen short story into full length feature.

EXPLOITATION ANGLES. In Viola Dana and Tom Moore you have two players whose names will probably mean something at your box-office, and they should be featured prominently in all your advertising. Also play up the story and author at your discretion. The picture offers an opportunity for many tie-ups. The most obvious of these, of course, is the cosmetic tie-up with drug stores, beauty parlors, etc., on the title. A good tie-up offers, too, with ready-to-wear shops, and the dressing room scenes should be good for a lingerie window hook-up. A discussion on the ethics of using rouge might also be stirred up. Teaser possibilities also suggest themselves.

DRAWING POWER. Should do well almost anywhere.

SUMMARY. Excellent vehicle for the star's comedy gifts, having high entertainment value and wide audience appeal. Not uproarious, but consistently amusing.

THE CAST

Norah MacPherson.....Viola Dana
James Patterson, 3rd.....Tom Moore
Mamie Dugan.....Nola Luxford
James Patterson, 2nd.....Sidney de Gray
Mariette.....Arline Pretty
Mr. MacPherson.....Francis Powers
Mrs. MacPherson.....Georgie Woodthorpe
Billy Dugan.....Burwell Hamrick

Adapted by Thomas J. Hopkins from the story, "Upstage," by Rita Weiman. Directed by Harold Shaw. Photographed by John Arnold.

SYNOPSIS—Norah, working in dentist's office, meets wealthy young Patterson, who obtains position for her, indirectly, as a chorus girl. They fall in love. Because of snobbishness of other chorus girls and desire to please him she spends all her savings on new clothes. He misunderstands and doubts her. To carry out pretence she pawns ring left by mother and buys car, which finally leads to understanding and reconciliation.

Regional News From Correspondents



Seattle

JOHN D. HOWARD, a former resident of Seattle, who is now an exploitation agent for United Artists, was a guest at Manager Charles W. Hardin's local exchange recently. He is here making an advance publicity drive on Mary Pickford's latest production, "Rosita," which he is advertising by means of an electrically illuminated sign on his automobile. Before returning to his headquarters in Los Angeles, Mr. Howard expected to cover 3,500 miles in the Western territory, including Seattle, Spokane, Vancouver, B. C., Butte, Salt Lake City, Denver, Dallas, Portland and San Francisco in his itinerary. After leaving Seattle several years ago, he was employed on a New York newspaper and four years ago he entered the motion picture field.

F. J. Becker has pust joined the staff of the local Vitagraph exchange as salesman, and will handle work in the Eastern Washington territory. He was formerly associated with the American Releasing Corporation and Select Pictures exchanges here, and previous to that was an exhibitor in one of the smaller towns in Idaho. H. A. Black, exchange manager, has just left for a road trip to Portland and other Oregon cities, expecting to be gone for a number of days.

Wallace Rucker, salesman for J. A. Gage's Educational Pictures exchange, has just returned from a short road trip and was scheduled to leave the latter part of August on a two months' tour of the Washington, Idaho, Oregon and Montana territory. Plans for the sale and distribution of the new Educational product are being made by Mr. Gage, who expects the coming season to be one of the biggest in the history of the local branch.

L. J. Schlaifer, manager of the Universal exchange, has just returned to the city after several short trips into the Washington territory. Mr. Schlaifer has been spending a large part of his time on the road recently, making plans with exhibitors for the use of Universal's new fall product, and will not settle permanently in his local office until the season is well under way.

R. C. Hill, manager of the Hodkinson exchange, recently returned from a ten day trip to Portland and the Oregon territory, and is now making plans to show theatre managers of this locality some of the new Hodkinson releases that are arriving here.

L. K. Brin, manager of the Kwality Film exchange, was expected to leave Seattle on a short trip around the state soon, to make plans with houses in the territory for the booking of the coming Warner Brothers pictures.

E. P. White, manager of the Strand theatre in Livingston, Montana, was a visitor at several Film Row exchanges during the last week.

George E. Bradley, well known among theatre and exchange men of the Northwest, has just been chosen manager of the People's theatre in Portland and will resign his post as general manager of the Everett Theatres Company to take up his new position with the Jensen-Von Herberg circuit on September 1. Mr. Bradley will be succeeded in Everett by Carl Mahne, now assistant general manager. C. A. Swanson, owner of the Everett houses, will return from a European trip this month.

After graduating from the University of Washington, Mr. Bradley went East and for a time was employed on one of the New York City theatrical newspapers. Following that he returned to this city and became publicity and exploitation director for the Universal Film Company in this territory. He left that position in the spring of 1922, and since that time has been associated with Mr. Swanson at the Everett, Orpheum and Star theatres in Everett. Charles Couch is now acting as manager of the People's for Jensen-Von Herberg.



Cleveland

E. MANDELBAUM, president of the first National Exhibitors of Ohio, was in New York last week.

General Manager Jimmy Grainger of Goldwyn Pictures honored Cleveland with a twenty-four hour visit last Friday. Grainger and District Manager J. A. Koerpel made a short tour of the high spots in the territory. Cleveland being the highest of the high spots, the tour ended here. Both Mr. Grainger and Mr. Koerpel state that exhibitors all along the line are looking for big business with big pictures this season.

As everybody who knows him knows, J. A. Koerpel, Goldwyn district manager, is a busy man. Time means money to him. So he beat old Father Time last week by making a tour of his Detroit, Indianapolis and Cincinnati offices by hydro and airplane. He made the trip from Cleveland to Detroit in a little under ninety minutes. With this example of speed at its head, it's no wonder the local Goldwyn exchange is leading 'em all a merry chase.

Ethel Epstein, assistant manager of the local Fox office, had complete charge of the office last week while Manager Bob Cotton went out to shake a friendly mit with the exhibitors along the line.

Charles K. Stern, of the Metro money department, stopped off in town for a little visit with Local Manager Clif Almy the end of the week. Equipped with his motor car and his golf sticks, he was prepared to answer the call of roads, or to stop wherever the links looked good.

Lee Chapman, of the Security Pictures Company, independent Ohio distributors, has purchased a series of interesting features for statewide release. They include "The Broad Road," "Shattered Reputations," "Below the Dead Line," "Partners in the Sunset" and "Is Money Everything?" all Lee Bradford productions—and "Souls in Bondage," purchased from the Sanford Productions Company.

George Spencer, sales representative of the Security Pictures Company, has just returned to the Cleveland office after a successful trip through the southern part of the state, where he closed for seven first-runs in Cincinnati with Julius Frankel, of the Frankel circuit. Spencer also closed for two first-runs in Columbus, at the Columbia Theatre.

F. J. Whittle, of Lee Bradford productions, has been in Cleveland for the past week. He sold his product to the Security Pictures Company. He also sold to the Merrit Films, Inc., of Pittsburgh, "Shattered Reputations," "The Image Maker," "Partners of the Sunset" and "Below the Dead Line."

Sam Gorrell of the Progress Pictures Company, held a private screening of the first two chapters of the "Sante Fe Trail," continued photoplay, before an invited audience of about fifty men, women and children.

Hilma Stern, secretary to Goldwyn division manager J. A. Koerpel, is back at her desk after a siege of illness.

Eddie Carrier, grand Exploiteer of Goldwyn Pictures, is out doing a little exploitation on his own hook. No, it's not in opposition to Goldwyn. He's just busy exploiting his brand new son, arrived last week, named Jonas Edward Carrier. The Jonas Edward is in honor of Carrier's boss, Jonas Edward Koerpel. Congratulations to Mr. and Mrs. Eddie, and to the boy who started out in life with a good name to live up to.

Yetta Blum has joined the local Goldwyn family in the capacity of cashier, succeeding Miss Janet Lehman, who has resigned.

J. F. Beck, Vitagraph exchange manager here, held a private screening last Friday of "Loyal Lives" for Cleveland Post Master Taylor and his corps of assistants.

Lon Chaney was in Cleveland from Tuesday night until Wednesday afternoon. Upon his arrival in town he was greeted by District Manager H. M. Herbel, resident manager F. Joseph, and all available newspaper representatives. Chaney was on his way to New York to be present at the opening of "The Hunch Back of Notre Dame." The star made a great hit and the newspapers printed their regrets that his business in the East precluded any possibility of his making any "personal appearances."

H. M. Herbel has joined the Cleveland film colony. He is division manager for Universal, covering Cleveland, Pittsburgh, Buffalo, Detroit, Indianapolis and Cincinnati. Herbel is making his headquarters in Cleveland.

The Cincinnati Universal office and the Pittsburgh Universal office celebrated their tie for first place in the three months sales campaign just concluded, by banquets last Saturday night. Maurice Strauss, manager of the Cincinnati exchange, presided at the Cincinnati banquet.

F. Joseph, newly arrived manager of the local Universal exchange, has been elected a member of the Film Board of Trade of Cleveland.

Abe Warner, of Warner Productions, stopped off in Cleveland last Friday, to talk over business matters with Harry Charnas, president of Film Classics, through which the Warner product is being locally released. Sam Morris, of Warner Brothers, was in town last week to attend a central western sales talk fest.

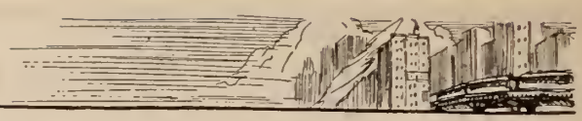
Jack Greenbaum, who owns the Opera House in Mansfield, together with Tommy Carrol, house manager, and Larry Jacobs, publicity hound, came up to Cleveland this week to arrange a suitable opening for "The Broken Wing," the first of the Preferred Pictures which he is going to play this season.

Vassiy Alexander has taken over the lease of the Strand theatre, Ravenna, and is personally managing the house.

The present lease of the Victoria theatre, Steubenville, has expired. Interests in Wheeling have purchased it, but no announcement has been made as to whether the building will be continued as a theatre or remodelled for an office building. James Tallman, for the past few years manager of the Victoria, has not announced his plans for the future either.



Chicago



ARCHIE SPENCER and Commodore Miller will start work of remodelling the Highland Park theatre on October 1, according to present plans, and will open this house as a high-class picture theatre as soon thereafter as possible. They have contracted for the installation of a Barton organ and high-class equipment throughout.

Harry Greeman, formerly manager of Fox's Liberty theatre, St. Louis, has been appointed manager of Fox's new Chicago house, the Monroe theatre, which will open on August 31 with an invitation performance of "The Silent Command." Leon Bloom, who is well known as an orchestra leader in New York and Chicago, will have charge of the music at the Monroe.

The opening of the New Palace at Moline, was an important event of the week, and the popularity of its owners, I. Maynard Schwartz and Louis H. Frank was attested by the floral tributes which crowded the lobby. The mayor of Moline, city officials and many visiting motion picture men attended the luncheon given by the theatre's owners following the premier performance. Among Chicago exhibitors, who motored to Moline for the opening, were Joseph Hopp, Ludwig Siegel, Samuel Abrahams and Sidney Selig. The Palace is a twelve hundred seat theatre de luxe and starts operating under a policy of pictures and vaudeville.

Clyde Eckhardt is scheduled to represent the Fox home office at the opening of the Monroe and at the premier performance of "If Winter Comes at the Harris theatre, on Saturday evening, September 1.

Nat Wolf has severed his connection with First National to join Preferred Picture Corporation as sales manager of its Chicago exchange, assuming his new duties on August 27th. Mr. Wolf is a veteran of Chicago's film row and one of the most popular exchange men in the territory. His connection with the industry dates back to 1914 when he joined the sales force of Celebrated Players. He has had executive experience, having managed the Dallas office of Educational Film Corporation for two years, where he demonstrated his ability to cope with managerial problems.

Herbert Washburn, who for some time past has been representing the United Artists in the Chicago territory, has resigned to accept a similar position with Warner Brothers.

Ed Lansing, who has been connected with the Fox Exchange in Minneapolis will succeed Mr. Washburn at United Artists. He is well known in Chicago as he was for some time, Vitagraph salesman, working out of the local exchange.

The first Chicago trade showing of "Merry Go Round" brought a large crowd to Aryan Grotto on Tuesday, and the general opinion was that "Merry Go Round" is an exceptionally fine production. Universal had the Woodlawn orchestra, under the direction of Armin Hand, to furnish the musical accompaniment and also screened "Watch Papa," the first of the Gump two reel series.

Universal's Chicago exchange has been declared winner of the divisional prize in the national sales contest conducted during the months of May, June and July. It is understood the money prize will be divided among the sales force.

Large crowds waited to gain admittance to the Orpheum theatre during the past week in an effort to hear Mrs. Wally Reid, who was making personal appearances there in connection with the showing of "Human Wreckage," and Aaron J. Jones conceived the novel idea of carrying Mrs. Reid's speech to the people in the lobby, by means of a "loud speaker," which he secured from Westinghouse. Mrs. Reid's work in connection with her national anti-narcotic campaign secured respectful attention from the women's clubs, church organizations and city authorities, and it is probable that a special institution for the care and cure of drug addicts will be established by the city as a result of her conferences with Mayor Dever, and Health Commissioner Herman M. Bundeson. Mrs. Reid is returning to the coast this week and will later be back in the central west to make personal appearances at Minneapolis, Milwaukee, St. Paul and Omaha. She may also return to Chicago for another week of personal appearance at the Orpheum theatre, the last of September.

The local Fox staff is having the assistance of Special Representatives Herbert Given and Hank Peters, in booking the big Fox specials in the key centers.

The Paramount exchange staff is etxremely busy completing the final details for Paramount week, which opens September 2nd. According to Publicity Director Dan Roche, it is the biggest in the history of this organization and the advertising campaign includes the use of paid ads in more than three hundred newspapers in the Chicago territory. The ads vary in size from eight hundred and forty lines for the smaller cities, to one thousand and twenty lines for the larger centers. Many of the theatres, according to Mr. Roche, are booked for five weeks solid showing of Paramount features.

Salesman Funk, of Universal, advises us that L. W. Bell has taken charge of the Community House at Heyworth, Illinois, and is laying his plans carefully for a big fall and winter business.

Arrangements have been made to continue the run of "The Covered Wagon" at the Woods theatre, and it is probable that this Paramount production will continue until the end of September. Starting with only average houses, the attendance at "The Covered Wagon" has grown week by week until at the present time, the house is sold out for practically all matinees and every evening.

C. W. Shade has purchased the Scenic theatre at Lexington, Illinois. He is having the house thoroughly overhauled and will soon have it in tip-top shape for the winter season.

William Hamilton, editor, is again at the Rothacker Chicago Laboratory, having brought the negative of "The Fighting Blade," Richard Barthelmess' latest.

Sam Grand and Controller Bischoll, of Grand-Asher Productions, stopped off in Chicago, Saturday, for a conference with Celebrated Players, distributors of Grand-Asher pictures in this territory.

A wedding of more than usual interest to film row occurred last week when Edgar Hopp, son of Joe Hopp, and Gertrude Gotzeit were married at the home of the bride. Mrs. Hopp had been conected with Universal's Chicago exchange for the past six or seven years as switchboard operator and her happy smile and accommodating ways have made her popular with all those who come in contact with the exchange. Edgar Hopp is also a Universal employee being in charge of the Universal projection room.

John Delson has returned to Universal's sales staff after being connected with other companies since May, and will cover northern Illinois.

E. D. Saiter, recently Goldwyn salesman, working out of the Milwaukee exchange, is another addition to the Universal sales force and will work suburban territory.

General Sales Manager Henry Ginsburg, of Preferred Pictures, was in Chicago last week conferring with Local Exchange Manager Paul Bush. He is touring the country in the interest of the Preferred "fifteen."

The Willard theatre, at Michigan City, is reported to have been acquired by Wallerstein Brothers.

George De Kruif, of Exhibitors Supply Company, returned from a motor vacation trip, which took him as far east as Buffalo, last week, and after again getting in touch with the local situation, is optimistic over the future business and pleased with the present turn-over.

Henri Ellman, hustling Pathe salesman has returned from New York, where he spent his vacation. Oscar Florine, another of the Pathe go-getters, is on the job again after a fishing trip in the northern Wisconsin lake country.

The Pilsen theatre at 26th and Kedzie, has been taken over by Louis Brecka, who already controls the California and Homan theatres. A new organ has been installed in the California theatre and improvements completed in his other houses during the summer.

Managing Director Edward Dayton, of the Kenosha Orpheum Theatre Company, reports that plans have been completed for the opening of the Rhode theatre on Market Street, Kenosha, in the near future. It will be operated as a motion picture theatre ecxlusively, with change of pictures daily. The price of admission will be ten cents and the house will open at noon and will run continuously until eleven o'clock at night. The new policy will be put into effect about the 1st of September.

Maurice Hellman, of the Reelcraft exchange, was married Sunday, to Miss Minora Morris, the ceremony taking place at the Drake Hotel. The popular exchange man and his bride will visit New York on their honeymoon trip, later going to the Thousand Islands.

J. I. Schnitzer, vice-president of F. B. O., stopped off in Chicago this week, en route from the west coast to New York. Mr. Schnitzer has spent the past month in California and is enthused over the progress of the F. B. O. pictures which are in the making and the high amusement value of these productions.

News from the Philadelphia Territory

LEON BEHAL, short subject sales manager for the DeLuxe Film exchange, Philadelphia, was struck and badly injured by an auto while crossing Vine Street from one film exchange to another. After being struck by a car that was going 30 miles an hour he was dragged about 30 feet. His left thigh bone was broken, and he received probable severe internal injuries.

Charles Henschel, who has been Philadelphia branch manager for Pathe for several years, has been elevated to the position of district manager, succeeding Edward Smeltzer, who resigned several months ago. Mr. Henschel will have supervision of the Philadelphia, New York, Boston, Washington, Pittsburgh, New Haven, Buffalo and Albany offices, but will make his headquarters in the Quaker City. As soon as a successor is named for the Philadelphia branch manager's chair, Mr. Henschel will assume his new duties, which will be about Sept. 1st.

Joel Levy, who was publicity director for Pathe in Philadelphia for several years, and recently short subject sales manager for the De Luxe exchange, the same city, has accepted the position of resident manager of Wilmer and Vincent's Capitol theatre at Reading, Pa.

John Gill, who was formerly Philadelphia branch manager for F. B. O., has joined the sales force of the De Luxe Film exchange, and will have charge of the Scranton and Wilkes-Barre territory.

Earl Western, who has been in charge of the publicity of the main office of Hunt's Theatres, Inc., Philadelphia, has been appointed resident manager of the Logan Auditorium, in North Philadelphia.

The Empire theatre, Frankford, Philadelphia, has been purchased by the Stanley Company of America, and after extensive alterations and improvements will be opened as a straight picture house.

Frank Matthews, who was at one time manager of the Palace theatre, Coatesville, Pa., when owned by S. Laggus, has accepted the same position, now, with the house operated by Hunt's Theatres, Inc.

Fred Erickson, after filling the postion of chief operator at the Auditorium, Jenkintown, for several years, has been elevated to the position of manager to succeed Wally Helston, who is now manager of the Casino, Wildwood, N. J.



Boston



PERHAPS the biggest thing that has happened along Film Row recently is an outing that was staged down the bay at Pemberton Inn by the New England Film Board of Trade. It was a large outing, and rightly so, since it was given to all employees in the exchange district in recognition of the work they did during the censorship fight last fall. It was the largest of its kind ever attempted in these parts, and more than 400 showed up. The committee in charge was made up of Stanley Waite, Pathe New England manager; John Scully, Educational manager; and George Fecke, of the Motion Picture Corporation. After the boat ride down the bay the afternoon was taken up with sports, and in the evening the jolly crowd took over the entire Pemberton Inn ballroom. A moonlight sail back to Boston closed the day.

Louis Boas has bought the new Liberty theatre in Dorchester, which has not been open so very many months, and not very successful in that time, it is said, and has added the house to his constantly growing chain. He is making some radical changes in management and policy, and looks forward to turning things over here to good profit.

Film companies in this territory are looking on with interest at the attitude taken and the results of the pooling agreement in booking pictures which has recently been inaugurated by a group of exhibitors in Providence, R. I.

The Music Hall theatre of Pawtucket, R. I., the Keith house in that city, has been closed for the greater part of the summer and will soon open again. Extensive alterations are nearly completed, and the place has been thoroughly renovated.

The Strand theatre in Lowell has put in a new Gardner screen of the velvet gold fibre type, and the purchase has been played up in the local papers as but another example of the theatre management's desire to give their patrons the best that there is to offer in the way of satisfaction. The fact that the screen is costly, that eye strain is eliminated, and that the view from side seats is equally as good as from the front, has been made much of.

The Empire theatre in Lawrence, Mass., will reopen on Labor Day with first run pictures and Keith vaudeville. James R. Sayer will continue as manager, a fact that has already brought forth expressions of satisfaction from his many friends among the patrons of the last season. The house has been done over and will open spick and span. The Colonial also is still dark, and though it has played stock for several seasons, there is talk of its being used for motion pictures in the coming year.

The wielders of "can-openers," of the variety made to open safes have started work again in Boston after giving the city several months rest. Last week the Eagle theatre on Washington street, Roxbury, was entered, the safe cracked, with the result that $800 in Liberty Bonds, and $152 in cash is missing.

Fox's theatre in Springfield, Mass., which has been closed for repairs, alterations, and redecoration since the last of July, opened Monday for the new season, with "The Silent Command" as the initial offering. The work done on the house is said to have cost several hundreds of dollars; and includes thorough overhauling of the building, improvements in the ventilating system, laying of new carpets, and an entire new finish on the inside of the house. The contract for the work was let to a New York firm.

"The Covered Wagon," Paramount's epic of the screen, which has been playing at the Shubert-Majestic in Boston weekdays for many weeks, will be shown on Sundays also for the rest of its run, which, rumor hath it, is soon coming to an end. It has neared the 200 performance mark already, and its popularity has never waned.

The reason that Boston flappers are wearing such a preoccupied look nowadays, and absently practice dance steps as they stroll down Tremont street is that the management of Loew's Orpheum theatre having been more than satisfied with the success last season of the Orpheum Frolics, an amateur production, have issued a call for candidates for a summer frolic and bathing girl revue. Victor Hyde, who directed the last show, is also to be responsible for this one.

Deputy Customs Collector Herbert Leyden, at the port of Providence, R. I., was almost the sole spectator the other day at a showing of some 37,000 feet of motion picture film. The pictures were imported from Portugal by G. M. Luiz & Company, and the collector had to pass on them for objectionable features under Federal regulations.

The New Park and Family theatres of Worcester have been sold to the Olympia Company of that city, the new owners to take possession about September 1. This deal adds these houses to the Gordon circuit of theatres bringing the total holding of houses in New England to over 35.

Miss Constance Binney, popular star lately with Associated Exhibitors, has been the guest of North Shore Society of late here in Boston. Mrs. Morton B. Prince, and Mrs. Walter Tufts, Jr., have both been entertaining her.

John W. McCue, manager and owner of the Casino theatre in Quincy, Mass., and one of the most popular and best liked theatre men who ever sits down behind a cigar in Film Row for a real he man's talk, had a narrow escape a short time ago. As he was going toward home at night, his automobile collided with a stalled street car on which no lights were showing. John's machine was pretty much of a wreck when viewed by daylight the next day, but John himself got off easy, to the delight of both himself and his many friends.

Geoffrey L. Whalen, formerly sales manager for Federated Films of N. E., has now taken up the same duties for Eastern Feature Films. He has already started things there by putting out an Exhibitor's Guide Book, with perforated pages, one to each of the pictures booked by that enterprising independent exchange for the season, and telling just enough about each feature to tell the exhibitor what he wants to know.

Two men who have been out of the film game for some time have been pulled in again, unable to resist the smell of celluloid. They are Jim Donovan, who has taken over sales for Pioneer, and "Chubby" Davis will cover territory for Federated instead of selling Fords. At the same time two have left. Sam Grant, who was formerly office manager for F. B. O. and later for Federated, has gone into manufacturing. Steve Fitzgibbons, once N. E. manager for F. B. O. is now dealing out real estate, but rumors hath it that he will return to Film Row.

Frank Grady, who was formerly connected with the Boston exchange of Vitagraph, has gone over to the Eastern Feature Film Corporation, and is now holding down the swivel chair in their New Haven office as manager.

Sam Haas, who was with "Lightning" and was later with the Central Square theatre in Waltham, is now a special sales representative for Federated Films of New England.

Photoplay Notes of Connecticut Territory

ANOTHER thoroughly-modern and high-class picture house will be added to those at Hartford, Conn., with opening of the New Lyric theatre on Park street, just east of Broad street, Saturday. Workmen have been busily engaged the past week putting on the finishing touches to the interior, which is claimed to be one of the most artistic and modern in this part of the country. The house has a seating capacity of 1,000, the management planning to present the latest first-run pictures.

Special attention has been paid by Joseph Dolgin and A. M. Schuman, proprietors, to decorating of the walls and ceiling of the entrance, as well as general interior. One outstanding feature of the house, it is pointed out, is the providing of the most comfortable seats obtainable. This type of seats is provided for the balcony, as well as the main floor.

The stage is sufficiently large for the presentation of vaudeville and other road productions and there are seven modern-equipped dressing rooms. In the center of the stage a large fountain has been installed, which, with floral settings surrounding it and a revolving lighting effect, is expected to add materially to the attractiveness of the house interior.

Benjamin Irving, of late identified with theatre orchestras in New York City and Bayonne, N. J., will direct an augmented orchestra.

Special attention has been paid to the ventilating system. Large ventilators on both sides of the house, covered with lattice work, will provide cool air in summer and warm air during the cold months.

An abnormal lull in the picture field is being noted at Waterbury, Conn., with the Jacques and two small playhouses closed, conversion of the Scenic theatre into a store and the historic Auditorium being scheduled for sale at auction within the near future. Although there is considered to be a possibility the Auditorium will, under new ownership, remain in the list of the city's picture houses, the general opinion is that the site will be utilized for mercantile purposes.

The Scenic theatre, on Bank street, Waterbury, is the property of Robert Molzon, but has been leased to a number of operators during the past few years.

The S-A Amusement Company, Inc., of Putnam, Conn., has been incorporated, with an authorized capital stock of $10,000, business to be inaugurated with a capital of $1,000. At the same time, the S-A Realty Company, Inc., of Putnam has been incorporated, with an authorized capital stock of $50,000, business to be inaugurated with a capital of $17,000. The new corporations will operate picture houses in various parts of eastern Connecticut, with headquarters at Putnam. The incorporators of both are Hyde Smith, Jacob Alpert and Blema Alpert, all of Putnam.

Jacob Finkelstein has been named assistant manager of the Capitol theatre at New Britain, Conn. John S. Contraras, one of the proprietors, will mnage the house. Mr. Finkelstein was for a long time assistant manager of Fox's New Britain theatre, and, until recently, for seven weeks assistant manager of a Fox theatre in Brooklyn, N. Y. The Palace theatre at New Britain will be managed the coming season by Carlyle W. Barrett.

The Palace theatre at Rockville, Conn., sold a week ago by the Lewis-Brown theatre circuit to Hyde Smith and Jacob Alpert of Putnam has been closed this week for repairs, and will be reopened the afternoon of September 1.

Southeast

ATLANTA will be the first of the Loew Southern theatres to adopt the week-stand policy with regards to both vaudeville and picture programs this change going into effect there on September 24th. On October 1st three other Southern houses, Birmingham, Memphis and New Orleans will follow suit.

Loew's Grand in Atlanta is being entirely redecorated and a new pipe organ and complete new scenic vesture will greet patrons when the new week-stand policy goes into effect in four weeks from now. The Loew circuit thoroughly tested out the plan before making this radical change, by booking in certain exceptional acts for an entire week run, and in each instance business held up for the whole week.

E. A. Schiller, general representative has been in Atlanta making certain plans for the Fall season. A brother of Mr. Schiller's, from Wilmington, North Carolina, will be treasurer for the Grand with its fall opening.

The Loew interests expect to open their new Richmond, Virginia house on January 1st, 1924.

The Imperial theatre, Jacksonville, has been entirely renovated and re-decorated, the picture program having been moved over to the Palace, the Keith house, during the period required for the work.

Atlanta's combination Keith vaudeville-picture program will go into the Forsyth when it reopens on September 3rd, having given up the Lyric in favor of the permanent Atlanta stock. Extensive alterations will be made in the Lyric before opening.

The Imperial theatre, Anderson, South Carolina will reopen Labor Day. The house which is under Southern Enterprises control, has been closed for several months. Harry Hardy, formerly assistant manager of the Rialto, Atlanta, under the Bedell administration will have charge of the house.

Another prominent Florida theatre which is closing for extensive repairs and alterations is the Arcade, Jacksonville. Among the other new items of equipment going in is a pipe organ and it will require four weeks for the work, and will reopen with an especially brilliant program.

The many friends in Atlanta of Mr. and Mrs. Russell L. MacLean and their two lovely children, Russell, Jr., and Zoe, are welcoming them during a visit in Atlanta. Mr. MacLean was formerly cashier of the local Paramount exchange and subsequently branch manager for Educational in Louisville. He is now sales manager for the St. Louis First National exchange and motored to Atlanta to meet wife and children who have been spending some time here at Wrightsville Beach, N. C.

Another theatre which gave a big Harding funeral memorial exercise was C. E. Daffin the live wire of Tallahassee, Florida. He arranged the entire program himself and invited all Tallahassee to his theatre to participate.

After an absence of nearly three months during which time she underwent a major operation at Mayo's in Rochester, Miss Bianci Bak has returned to her home in Atlanta greatly improved. For seven years Miss Bak was one of the most efficient members of the Goldwyn staff.

Mrs. Anna Sessions, branch manager in Atlanta for Goldwyn has returned from a trip to the New Orleans office. Carl Bamford, formerly district manager in North Carolina for Southern Enterprises, spent several days in Atlanta the past week.

E. A. Schiller, general representative for Marcus Loew, was shanghaied by the Saengers upon his recent visit to New Orleans, put aboard a fishing smack and remained at sea beyond the sight of land for three days "against his will" he declares, since he was due to continue his swing round the circuit. But he smiles when he says it.

Albert B. Hill leaves Atlanta this week for Miami where he will assume management of the new Fairfax theatre for Southern Enterprises. Mr. Hill first famous as the star of Georgia Tech's "Golden Tornado," has proved himself capable also as an exhibitor and had a long connection as manager of the Imperial, Jacksonville, Florida.

Charlie Morrison who manages the Rialto, Jacksonville, Florida, will assume also the management of the Imperial, succeeding Albert B. Hill.

R. C. Frost, manager of the Strand and Grand, Tampa, is in Atlanta on his vacation. He participated in the invitation gold tournament at the Asheville Country Club with high honors the past week.

Director King Vidor and company are creating quite a bit of interest around Savannah, Ga., being engaged in filming "Wild Oranges" in the swamps around that city.

Canada

THE first showing of "If Winter Comes," the William Fox special, was registered in Canada when the production was given a prerelase screening at the Regent theatre, Ottawa, Ontario, on Wednesday, August 22, before an invited audience that filled the theatre. The production was given its first regular presentation at the Ottawa Regent starting Saturday, August 25, this run preceding the official release of the feature at New York.

Arrangements for the special screening and for the public performances at the Canadian Capital were made by Oral Cloakey, manager of the Regent, and by W. de Grandcourt of Toronto, representing the Fox Film Company of Canada. A heavy advertising campaign was carried out for the engagement, including many varieties of original window cards, special newspaper space, posters, street stunts and theatre adornment.

The Famous Players Canadian Corporation of Toronto has offered for sale the site of the proposed Capitol theatre in Ottawa, the Canadian Capital. The large property in the heart of the city was bought several years ago and a start was made in the building of a handsome new house. This was suddenly stopped and, after lying idle for many months, the land has now been placed on the market.

William Mitchell of Winnipeg, Manitoba, formerly in charge of the Western Canadian territory for Associated First National, has been transferred to Toronto where he has been appointed asistant general manager for Associated First National of Eastern Canada.

The Catholic School Commission of Montreal, Quebec, has shown active interest recently in the subject of moving pictures for schools with a view to the establishment of a large educational film library in Montreal. Yves Le Rouzes, a representative of the teaching staff of Plateau Academy, Montreal, left a few days ago on a trip to Europe and he has been authized by the Montreal Commission to make a survey of moving picture educational work in France, Belgium and Switzerland. He is expected to make an official report to the Commission in the fall after which the body will finally consider the matter. H. de Maublanc is another Montreal man who is identified with the movement and he has already opened an office in the Albee Building, Montreal, for the purpose of organizing a suitable system of distribution of school features, it is announced.

J. N. Foster, sales representative on the staff of the Vitagraph office at Montreal, has been transferred to the Toronto Victagraph branch, replacing J. A. Smith, who has been appointed to the Montreal office.

Manager Miller Stewart of the Metropolitan theatre, formerly the Allen theatre, of Winnipeg, Manitoba, has been putting considerable pep into the house since its recent re-opening. Mr. Stewart has adopted a variety of slogans to popularize the theatre, such "Meet Me at the Met" and "The Show Place of Winnipeg." During the hot spells he emphasized the temperature of the theatre with the following line, "As cool as a mountain top, absolutely."

The Family theatre, Ottawa, Ontario, formerly the home of a dramatic stock company, is being thoroughly renovated by J. M. Franklin, formerly of Halifax, for re-opening in September. The theatre has been re-christened the "Franklin theatre." Pictures and vaudeville will be presented under the new regime.



"LEGALLY DEAD" 24-SHEET STUNT
A special 24-sheet on "Legally Dead" (Universal) at the Kinema, Los Angeles, that drew attention

Seattle friends of R. W. Case, formerly manager of the Columbia theatre here, were expressing their pleasure recently at the announcement from New York that Mr. Case had been chosen assistant general theatre manager for the Universal Film Company, and would hereafter make his headquarters in the Eastern city. Mr. Case came to manage the Columbia in July, 1922, and remained at that post for practically one year, before returning to his home in Kansas City. During that time he achieved the position of being one of the most popular and active theatre managers in Seattle, and his departure from this city a few months ago was looked upon with regret by his many friends.

Jack Allender, owner and manager of the Allender circuit of motion picture houses in Spokane, Pullman, Dayton and Moscow, Idaho, spent a few days in Seattle recently, making preparations for the opening of the new season in his houses. He sold his theatres in Colfax recently, and since then has been concentrating his efforts on the four houses named above.

William Preston, doorman at the Coliseum, Strand and Liberty theatres for the last five years, has left the employ of the Jensen-Von Herberg organization, and at the present time expected to withdraw from the theatre field.

Zack Kalbach has just joined the musical staff of Manager H. B. Wrights Strand theatre as organist, replacing Jack O'Dale. Mr. O'Dale, after several seasons at the Strand, left recently for a trip to California, expecting to return to Seattle several weeks later. Mr. Kalbach was formerly a member of Andy Ward's Jazz Band which is now playing at John Hamrick's Blue Mouse theatre here.



St. Louis



"THE COVERED WAGON" will open the American theatre, Seventh and Market streets, St. Louis, on September 16. Following a short limited engagement of the film the theatre will return to its old policy of presenting attractions sponsored by A. L. Erlanger, David Belasco, Charles Frohman, Charles Dillingham, Henry Savage, George Cohan and other celebrities of the musical comedy and dramatic world.

The Stewart & McGehee Construction Company of Little Rock, Ark., has started work on the New Saenger theatre in Pine Bluff, Ark. The theatre will stand at Second avenue and Pine street. The building permit calls for an expenditure of $168,000 on the building exclusive of furnishings and equipment.

A dispatch from Petersburg, Ind., August 19 stated that John Chamberlain, 55 years old, of that city laughed himself to death while viewing a motion picture. According to Charles Preston who sat next to Chamberlain during the screening of the film Chamberlain laughed uproariously throughout the picture, and near its close suddenly toppled over. Preston summoned ushers who carried Chamberlain to the door for air.

He was dead when a physician arrived. A coroner's inquest revealed that he had died of apoplexy induced by the excessive laughter.

J. Joscak, Jr., formerly in charge of the William Fox West Coast studios and recently manager of one of the string of houses operated by the Fox interests in New York City has succeeded Harry Greenman as manager of the William Fox Liberty theatre in St. Louis. The liberty reopens on September 1. Greenman has been transferred to Chicago, where he will have charge of two Fox theatres.

Sam Henley, manager of the Associated Exhibitors office at Oklahoma City passed through St. Louis on a tour of the West. He formerly was with the First National and other exchanges here.

Russell L. McLean, sales manager for First National is spending his vacation in Atlanta, Ga., with his family. They preceded him by several weeks.

Harry Weis, Associated First National manager, spent the greater part of the week out in the territory.

Jules A. Laurent had a very successful opening of his Lyric theatre, Mounds, Ill., on Saturday, August 11. Laurent, formerly a film salesman, purchased the Lyric a short time ago.

Messrs. Fraserra and Frasina, owners of a string of theatres in the vicinity of Taylorville and Carlinville, Ill., were visitors of the past week. J. Spaulding, of Mattoon, Ill., was seen moving along Picture Row.

Charles Barber of the Electric theatre, Tilden, Ill., was another caller of the week.

It is rumored that before another week rolls around two of the local independent exchanges will have merged. For obvious reasons no announcement will be made until the deal has been closed.

Out-of-town exhibitors who came in during the week were: Mrs. Frank Paul, Marvel theatre, Carlinsville, Ill.; Harry Redmond, Majestic theatre, East St. Louis, and John Jianokoplos, Grand theatre, Alton, Ill.

Returns for the Eddie Dustin benefit are still being received by Claude McKean, treasurer of the fund. Any exhibitors, film peddlers, exchange managers or others of Eddie's friends who overlooked doing their bit can still get in line by forwarding same to McKean, care the Fox Exchange, 3312 Olive street, St. Louis.

Film Flashes from the Florida Territory

E. J. WALTON, manager of the Rivoli Theatre, in Ybor City, has been away for five days on a vacation. He drove, with his family, to Daytona Beach, with stops at the towns en route to look over the show shops.

George Alman, representative of the Southern States Film Co., was a Tampa visitor this week. Business must be fine with George, as he has discarded his Ford Coupe and now sports a nifty Studebaker.

G. E. White, of Mulberry, has sold his theatres in that city and Brewster, to M. J. Whidden and H. C. Cooper. Mr. White is taking his first vacation in the several years he has operated the houses.

Yeggs are given the credit for the robbery of the office of the Postal Telegraph Company in Dade City. The office is in charge of Mrs. Edna Gaskin, whose husband operates the Colonial Theatre in that city. About half of the stolen money belonged to the theatre.

Cameramen for the Fox News left Tampa this week on one of the boats operated by the Nulton Fish Company, for a week's trip to Dry Tortugas, the fortified island lying about 70 miles from Key West, where they will film the operation of catching red snappers and other deep sea fish.

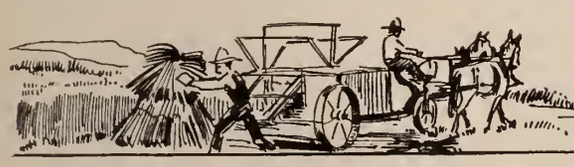
The Tampa Times is giving an "Old Timers" picnic at Gidden's Shoals next Saturday, and the cameramen for the Weeklies are to be on hand to shoot a number of special stunts that are being arranged for them and should be interesting.

John B. Carroll, manager of the Victory, Tampa, had the Community Players at his house as a big special attraction. Under the direction of Earl Stumpf, 71 singers appeared upon the stage in a fine program of solos and choruses.

Mr. Melvin, manager of the five St. Petersburg theatres of the Southern Enterprises, has been on an auto tour through the State. He passed through Tampa last Wednesday, headed for home.

J. H. McLaughlin, who was transferred from Tampa to take charge of the Sarasota Theatre, at Sarasota, when the Florida Enterprises took over that house, just naturally can't keep away from the big South Florida metropolis, so he motors to Tampa each Sunday. Mack says that he has 'em coming fine down there.

Jack Frost, manager of the Strand, and John B. Carroll, manager of the Victory, Tampa, have extended a standing invitation to the kiddies of the Children's Home to visit either of their theatres twice each week. It is a most generous offer, and will mean a whole lot to the inmates of this institution.



Southwest



THOMAS H. BOLAND, the popular manager of the Empress theatre at Oklahoma City, left August 22nd, for New York City where he goes to attend a meet of the officers and directors of First National.

He will be gone for about three weeks and will visit a number of other Eastern cities before returning home.

Manager Wallace Walthall of Enterprise Distributive Corporation at Oklahoma City has returned home from a trip over his territory and reports big business obtained. T. R. Richards has been appointed booker for Enterprise Distributing Corporation at Oklahoma City succeeding M. M. Holstein, resigned.

C. E. Kessnich, district manager for Metro and George F. Wassell, auditor were in Oklahoma City during the week supervising the opening of their new Oklahoma City office.

S. R. Kent, general manager of Famous-Lasky Players visited with the Oklahoma City office during the week. L. D. Shannon, manager of the Blue Mouse theatre, Depew, Okla., shopped on Film Row in Oklahoma City, Okla., during the week. The Gem theatre at Sherman, Texas, is installing a new Blizzard cooling and ventilating system.

Manager R. S. Ferguson has pruchased a new Gardiner screen for his theatre at Marlin, Texas. The new Palace theatre at Stephens, Ark., was opened by Manager Hopson this week. Manager C. A. Lick of the New theatre at Fort Smith, Ark., was a Dallas visitor during the week and purchased new pictures.

Manager Q. R. Thompson of the Princess theatre at Houston, Texas, was a Dallas visitor during the week and purchased several new pictures. Manager W. O. Walker of the Opera House at Schulenburg, Texas, purchased several new pictures in Dallas during the week.

The Mission theatre at Eldorado, Ark., has closed to renovate, decorate and re-paint. A new $5,000 pipe organ will be installed. The Queen theatre at Galveston is being renovated and made new throughout. The Tremont theatre at Galveston is being repainted and redecorated. The People's theatre at Port Arthur, Texas, is installing a new $10,000 organ.

The Lyric theatre at Sweetwater, Texas, has been leased by Marley Sadler and will be renamed the Lone Star, with R. B. Ellis, manager. A new theatre will be erected on the present site of the Grand theatre at Searcy, Ark., to cost $15,000. Dr. C. S. Rinehart has let contract for a new theatre and office building at Camden, Ark., to be erected in the near future.

Mrs. E. M. Billings will erect a new $100,000 fireproof theatre and apartment house at Enid, Okla., in near future. C. L. Peretto has opened his new Queen theatre at South Fort Smith, Ark. The house seats about 300. A new Grecian theatre will open at Sulphur Springs, Ark., in near future.

Buffalo

OTTO T. SCHROEPPEL, one of the best known exhibitors in western New York, and a pioneer in the exchange end of the business, has resigned as managing director of the Strand and Andress theatres in Salamanca, N. Y., to accept a position as personal representative for John R. Oishei, manager of the Teck theatre, Buffalo. In his new position, Mr. Schroeppel will be in charge of the business end of the house. Otto is known to practically every exhibitor in this neck of the woods. For years he was with the old Victor Film exchange (Universal), then he went with Vitagraph, Hodkinson, Realart and other exchanges. He has managed the Capitol in South Buffalo and other houses including theatres in Newark and Fairport, N. Y., where he managed theatres for Associated Theatres, Inc., who also operated the Strand and Andrews in Salamanca. During his management of these two houses Mr. Schroeppel gave the town some of the best shows it ever saw. Both theatres have enjoyed unusual patronage since he took the helm. The new manager of the Salamanca houses will be Walter Trass, formerly manager of theatres in Hammondsport and Dansville, N. Y. This is Mr. Trass' first connection with Associated Theatres. The Teck, Buffalo, is the local Shubert house, so Otto is taking a leap into the legitimate end of the business.



Otto F. Schroeppel.

The city planning bureau has approved plans for an addition to the Eastman theatre in Rochester. The building which will adjoin the big house will be used as a garage, studio and paint shop. It will cost $125,000 and have a frontage of 52 feet on Swan Street. It will be 108 feet deep and 75 feet in height.

Bill Allen has resigned as member of the sales staff of Renown Pictures corporation of Buffalo. Bill formerly managed the Vitagraph branch and has been with Universal and other companies.

The Olympic theatre on Lafayette Square, Buffalo, has been sold by the Monument Theatre corporation to the Buffalo-Broadway corporation for $650,000. The Olympic is now being operated under lease by the Universal Film Company and it is understood that it will be continued under this operation for at least a year. George E. Williams is now manager of the Olympic which is one of the pioneer picture and vaudeville theatres of the city. Its policy of late years, however, has been straight pictures.

According to the new owners, the structure will either be remodeled or razed to make room for a modern store and office building. It is understood that real estate experts value the Broadway frontage at $3,000 a front foot. The Monument Theatre Corporation of which M. Slotkin is general manager, operates the mammoth Lafayette Square theatre and office building at Broadway and Washington Streets. One of the officials of this company, in explaining the sale of the Olympic said that the organization wished to avoid competition with themselves, as the patronage of the Lafayette theatre will now be enlarged by the former patrons of the Olympic. Under the terms of the sale the property cannot be a theatre for at least 99 years so the Lafayette should worry.

The Criterion is going to open again. This time Harry Abbott is going to take a crack at this Jonah in the Buffolo theatrical world. Harry is going to try musical comedy and first run feature films. The Criterion's last session was directed by the Mark-Strand interests who thought that they might get their old friends from the Strand which was closed. But after three weeks' effort it was given up as hopeless. The Shea Amusement Company in conjunction with Paramount a few years ago spent about $50,000 in remodeling the house, but even that failed to attract in spite of the policy of first run Paramount productions.

F. Leason, formerly with Gus Sun, has come to Buffalo to take charge of the Metro publicity and exploitation department at the local exchange. Charles K. Stearn of the home office visited Branch Manager Henry W. Kahn last week as he stopped off in town on a motor tour. The following houses have signed up many Metro pictures: Shea's Hippodrome, Loew's State, Buffalo; Eastman and Regent, Rochester; Eckel, Syracuse; Avon, Utica; New Strand, Elmira; Shea's Opera House, Jamestown; Lumberg, Niagara Falls and others.

Robert Berentsen, who for several years has been conductor of the orchestra and organist at the New Atlantic theatre in Brooklyn, has been added to the Eastman theatre, Rochester, musical staff. He will be associated with John Hammond in presiding at the console of the Austin organ.

Musicians and stage hands have served an ultimatum on Jamestown and Olean theatre owners for a boost in salaries. In Jamestown the Palace and Shea Opera House will not open with vaudeville and if necessary will show straight pictures all season. The exhibitors have offered the musicians a proposition which has not as yet been accepted. If the music makers insist on their demands, it is reported that the theatre owners will give in but cut their orchestra right in half.

Fred Gerber of the Liberty theatre in Corning, N. Y., who has been seriously ill for a long time, has now recovered much to the satisfaction of his army of friends along the Southern Tier.

The S rand theatre in Olean, N. Y., has been dismantled and is being remodeled into a store. The Mozart in Elmira has been changed to the Strand under which name it will reopen September 20. George Roberts, general manager of the Berinstein circuit of theatres, is in town arranging for the opening.

Louis Smith of Binghamton, N. Y., has been appointed manager of the Lyceum theatre in Elmira, according to an announcement by George Roberts. William Berinstein recently purchased this house from O. S. Hathaway, who also last week sold out his theatrical holdings in Binghamton. Mr. Smith will assume his new duties September 3. He will succeed Howard Bradner, nephew of Mr. Hathaway and who has been manager of the Elmira theatre for several years. Mr. Smith formerly was associated with the Colonial theatre in Albany. For the last two years he has been assistant to H. M. Addison in the management of the Binghamton theatre and the Stone Opera House in Binghamton.

Charlie Hayman, president and general manager of the Cataract theatre corporation in Niagara Falls, N. Y., is up in the Algonquin Park country, Canada, on a fishing offensive. He may go far enough north to shoot some seal so he can have a new fur collar on his coat this winter. Col. Harris Lumberg, also a prominent Falls citizen and former owner of the Lumber which he is now booking, has also gone into Canada again, this time to gather in all the trout.



STREET STUNT ON "HEART RAIDER"

The banner read: "The Heart Raids Hearts in the Willys-Knight Sport Car. See Her at the Allen All Next Week." Used by Allen theatre, Akron, O., on "The Heart Raider" (Paramount)

J. Walter Bengough, former assistant manager of the Buffalo Strand, has arrived in Auburn to arrange for the re-opening of the Jefferson theatre which this season will adopt a policy of motion pictures and vaudeville, with the bill changed twice a week. It is rumored that Meyer Schine has taken over the Universal theatre in Auburn owned by Joe Schwartzwalder.

Harold J. Dygert, president of Associated Theatres, Inc., of East Rochester, N. Y., has taken over both the Elmwood and Sampson theatres in Penn Yan, N. Y. The Sampson will be closed except Saturdays and Sundays.

Edwin O. Weinberg, former manager of the local Mark-Strand and the new State in Schenectady, has resigned as manager of the Buffalo exchange of Renown Pictures Corporation, a position which he held only three weeks. It is rumored that he may take over a local neighborhood house. Mr. Weinberg has been succeeded at the Renown office by Joe Miller who has been representing Hodkinson out of the Albany office.

Joseph Welte, owner of the New Ariel theatre in High street, near Michigan avenue, is dead. Mr. Welte's son George will continue to manage the house.

The Olympic theatre at Bemus Point on Chautauqua Lake, N. Y., has been closed for the season, while the Mozart theatre in Jamestown nearby has been turned into a store. Lally Brothers have re-opened the Empire theatre in Dunkirk, N. Y., the heart of the grape belt.

Bill Calhan, manager of the Marlowe theatre, a link in the Border Amusement Company chain, won a trip to the world series games in the Evening News Popularity contest and now Bill is trying to sell the trip. Can't get away; business too good.

Lou Weiner, former Paramount salesman, has been appointed manager of the Star theatre on William Street, owned by the Border Amusement Company. Lou succeeds Al Gilmore, who has resigned.

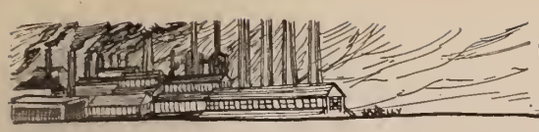
Mr. McIntyre of the Schine interests has been in Warsaw, N. Y., interviewing the village fathers with a view to leasing the Farman theatre. The corporation has offered to pay 200 iron men a week. All local employes would be used—except the manager. The board has taken no action in the matter as yet.

Bill Hurley, formerly with Paramount, is now covering the Syracuse territory for F. B. O., pending the recovery of Paul Shaver who has been laid up for several weeks with a broken knee cap. T. Cecil Leonard, publicity man for F. B. O. put over a peach of a story on the front page of the Courier the other day on "Daytime Wives." Had the folks believing there really was a Buffalo chapter of the organization. Showed a picture of the chapter, 'n everything.

James R. Grainger, general manager of Goldwyn-Cosmopolitan, was in Buffalo over the week end for a conference with local manager T. W. Brady. Every exhibitor who went into the Goldwyn office this week thought they had a new colored salesman, but on closer view it proved to be Otto Seigel, back from a few days at Crystal Beach. Burned black!

Frank Minor, Pathe poster clerk, is sporting one of those new Baby Lincoln coupes. There's class to that guy.

S. R. Kent and H. G. Ballance were two Paramount officials in town last week. Branch Manager McManus is enthusiastic over the showing of the local office in the Paramount week drive.



Central Penn.



THE policy of having one man attend to all the publicity and advertising work of the half dozen Wilmer & Vincent theatres in Harrisburg, has been adopted and on August 22 the announcement was made that Walter J. Hurley, a Boston man, had been chosen for the place, to assume his duties at once. A statement to this effect was given out by C. Floyd Hopkins, who heads the Wilmer & Vincent organization for Harrisburg. Mr. Hurley is a former newspaper man, having had experience in both the advertising and editorial departments of a number of newspapers. Immediately prior to his going to Harrisburg he had been publicity man for one of the Wilmer & Vincent picture houses in Reading. In Harrisburg he has charge of publicity for the Colonial, Victoria, Grand and several neighborhood picture houses, as well as the Orpheum, legitimate, and the Majestic, vaudeville and motion pictures.

H. C. McCort, former publicity man for the Majestic, Harrisburg, recently resigned to accept a similar position in one of the picture theatres controlled by Athenas George in Altoona.

The American theatre, a picture house in Pottsville, it is just announced, has been leased for a twenty-year period by W. B. Shugars, of that city. The annual rental is said to be $18,000. New projection machinery will be installed and there will be other improvements.

Negotiations are reported to be pending whereby the Order of Moose, in Mahanoy City, will acquire the Family theatre there at a price said to be $95,000. The property will be bought from the Knoblauch family and it is expected the transfer of title will be effected at an early date.

The Chamberlain Amusement Company, controlling a chain of motion picture theatres throughout Northeastern Pennsylvania, has declared a dividend payable to all stockholders as of July 1.

William L. Heiss, at one time chief organist for Southern Enterprises, controlling a big chain of picture theatres in Southern cities, is reported to have signed a contract as organist for the theatre operated in Shamokin by the Chamberlain Amusement Company, in which a new $30,000 Moller organ has just been installed. Mr. Heiss started his professional career as an organist when 8 years old. When seventeen years old he was graduated from the Philadelphia Conservatory of Music, and has since played the organ in many theatres and churches in various parts of the country.

Following an expenditure of $40,000 for improvements the Shenandoah theatre of Al. Gottesman was reopened on August 16.

What has been described as one of the finest display advertising signs in the city of Allentown has just been installed for the Strand Theatre, of Which Dr. Benjamin Stuckert is manager. The proportions of the sign are ten by three feet. It has frosted enamel letters that are visible for several blocks in either direction.

E. F. Meadway has been appointed publicity man for the Kurtz and Lorenz theatres, Bethlehem. He formerly held a similar post with the Opera House, in the same city.

Each week increasing success is reported for the amateur nights that have been introduced as a feature of the performances in the Opera House, at Mauch Chunk, of which Mr. Dolan is manager.

A gold fountain pen was presented by the Chamberlain Amusement Company employees in Shamokin to James Lawson, special policeman at the Victoria Theatre, in that city. The occasion was this retirement from that position to accept a position in Philadelphia. He had resided in Shamokin for 37 years.

Marshal Neyhart, of East Stroudsburg, driver of a truck of the Horlacher Film Service, which distributes films among theatres in Allentown, Bethlehem and vicinity, had a narrow escape when the truck caught fire recently on a road near Doylestown. By quick work he managed to extinguish the flames and save from destruction films valued at $1,000. A short circuit caused the blaze.

Hereafter Norman Hoffman, night watchman at the Rialto theatre, Allentown, will carry a revolver. At 2 a. m. one day recently he heard a night prowler moving about the theatre. Hoffman was unarmed and went to a nearby hotel to obtain assistance in searching for the intruder. He and his aids returned to the theatre in time to see the stranger make a hurried get-away through one of the side doors.



Kansas City



THE Pantages theatre, Kansas City, a combination vaudeville and motion picture house which closed June 29 for installing of a cooling system, will reopen September 1. Other changes in the theatre include repainting and redecorating. The new cooling plant, installed at a cost of $100,000, forces the cool air from above and below, thereby keeping the entire house at the same temperature. The plant was installed by the Tiltz Engineering Company of Los Angeles. Official tests were made by the installing engineers this week. James H. Rice will remain as manager of the theatre.

An alternative writ of mandamus in favor of the Kaysee Amusement Company, which operates the Regent theatre, a down town motion picture house of Kansas City, was issued this week by Judge O. A. Lucas of the circuit court against Matt S. Shinnick, city superintendent of buildings, and James Taylor, city license collector. The writ commands that Shinnick issue a certificate to the theatre showing that it has complied with all regulations, and that Taylor issue a license to operate the theatre, or that both appear in court and show why they have not done so. This action ends an alleged political frameup by competitors to "get" the Regent following a cut in admission prices, the house being located on Twelfth Street in the heart of Kansas City's movie row.

Chief C. A. Vassar of the Kansas City police department represented Mayor Frank Cromwell in welcoming Lon Chaney when he arrived in Kansas City this week, Mr. Chaney being on his way to New York to appear with the premier showing of "The Hunchback of Notre Dame." He was a guest of honor at the Union station.

Not for several months has a program in addition to the picture at Frank L. Newman's Newman theatre at Kansas City proved more attractive than the one this week, which is given over almost entirely to children, furnishing more than two hours of real entertainment. The "Juvenile Jazz Revue," with a cast of forty children, ranging from 4 to 16 years old, was offered as a prologue to "Penrod and Sam." There were two jazz orchestras, one of boys and one of girls, as well as numerous song and dance numbers.

The condition of Cyrus Jacobs, manager of the Globe theatre, Kansa City, who is in the hospital suffering of heart disease, is much improved, according to attending physicians.

The following changes in management and improvements of theatres in the Kansas City territory have been announced during the last week:

New stage equipment for road shows installed in the Columbia theatre, Junction City, Kas.; Electric theatre, St. Joseph, Mo., to be managed by F. O. Williams, former manager of the Globe theatre; Wakeeney theatre, Wakeeney, Kas., taken over by American Legion Post of that city.

An exploitation combination of E. S. Van Hinning, manager of the Kelley theatre, Iola, Kas., and Homer Gill of Goldwyn-Cosmopolitan, proved to be productive of good crowds at the Kelley theatre last week. The night was dark. So to the top of the theatre went Van Hinning and Gill, installed a powerful search light that shot straight up in the air, being visible for miles around, and like flies the patrons swarmed about the house, a good portion of them buying tickets.

"Alabama" Walker, in charge of accessories at the Fox Kansas City branch office, resigned last week to accept a position as exploitation man with the Hippodrome theatre, Leavenworth, Kas.

From operator to manager—that was the jump made last week by Roy Sweetland of the Memorial Auditorium, Hiawatha, Kas., his new duties starting September 1.

It was a joyous three-day visit that Howard "Jamey" Jameyson, formerly of the Liberty and Doric theatres, Kansas City, and now advertising manager of the Miller Theatre Company, Wichita, Kas., spent among old friends in Kansas City last week. Up and down "Film Row" walked "Jamey," greeting former comrades like a prodigal son.

Enthusiasm with W. E. Truog of Kansas City, Goldwyn-Cosmopolitan district manager, is not "commercial," upon returning from New York last week, where he saw the first block of Goldwyn-Cosmopolitan productions, he had an oil stock salesman "backed off the boards" in praising the product.

THE Liberty theatre, owned by Samuel and David Harding, one of Kansas City's downtown first run houses, closed Monday for repair and decorating and will reopen August 31. The work will be rushed by day and night shifts.

Edward Grossman, district manager of the Kansas City and Omaha branches of Preferred Pictures Corporation, who last week received a promotion to a post in the home office, will leave to assume his new duties in about two weeks. Hoyt G. Morrow, well known to exhibitors in the Kansas City territory, will succeed Mr. Grossman.

The new releases of the Kansas City and St. Louis Enterprise offices, as announced by Truly B. Wildman, manager of the Kansas City office, include seven special and state right productions, six Franklyn Farnum westerns, thirty new Mack Sennett comedies and a one-reel Educational, "The Romance of a Lemon."

C. A. Whitney, manager of the Star theatre, Ottawa, Kas., used a very effective but simple method for starting the serial, "The Haunted Valley," each child who presented a clipping of the theatre's ad in the Ottawa Herald being admitted free. Hence a run on the Herald office for extra copies of the paper and a flood of profitable publicity.



Detroit



LON CHANEY, star of the "Hunchback of Notre Dame," stopped off in the city last Tuesday while en route to New York. Sam Carver, Universal publicist, had arranged a big reception for Chaney at the Michigan Central Depot; band, mayor pro tem, and all the extra doin's, but Chaney avoided the crowd and an hour or so later quietly appeared at the local Universal offices.

At noon, Chaney was entertained at Luncheon at the Army and Navy Club where he met members of the American Legion and the Chamber of Commerce. Later in the day he left for Toledo, Ohio.

Harry Hondorf for the past four years with Pathé first as booker, then office manager and during the past two years salesman covering the east side of the city, has been appointed special representative of the new sales department created to adequately handle the greatly enlarged two-reel comedy output which Pathé will release during the coming season.

Fred Strubank, formerly with Selznick and the American Releasing Co., has been appointed city salesman on the east side for Pathé, succeeding H. Hondorf.

At Bangor, Michigan, Lyn Overton is building a new theatre, to be completed by Oct. 1. It will be called the Regent.

The Bijou Theatrical Enterprises have leased the Globe Theatre on North Saginaw Street, Flint, Mich. for a term of years. This announcement was made by W. S. Butterfield, head of the concern. The Butterfield interests now control four theatres in Flint, the Globe, Palace, Garden and Regent.

The Ray J. Branch Feature Productions has moved from the second to the first floor of the Film Building in the same offices as the Favorite Film Co. This latter concern will handle the physical distribution while Mr. Branch and his salesmen will devote their entire time to securing contracts.

W. E. Wilkinson, manager of the F. I. L. M. Club has recently announced an interesting program for the coming season, which is unusual and will go far towards interesting and introducing mutually the film men and others engaged in various lines of business.

It has long been Mr. Wilkinson's opinion that those in the picture business kept too much to themselves, thus not broadening out and therefore business men in other lines were unacquainted with the scope and vigor of the picture industry.

Arrangements have been made for a series of business luncheons to be held through the coming season, beginning in September at the Detroit Union League Club, between members of the F. I. L. M. Club and officials of the city and men prominent in the business and civic affairs of the city.

The following speakers have thus far been engaged, Mayor Frank E. Doremus, John C. Lodge, President of the Common Council and President Staley of the Peoples State Bank.

To facilitate shipping of film, data has been compiled by W. E. Wilkinson of the towns and their populations, theatres in towns and their seating capacity and shipping routes. This data is now complete and off the press.

As the business just closed by the Metro forces indicate that the coming season will be a hummer, Manager Nugent intends that the local office shall have a share of the general prosperity, therefore the new spic and span decorations.

Several important members of the Kunsky Enterprises are vacationing. George W. Trendle, general manager, with his wife and children, sister-in-law and several other relatives left Friday for Atlantic City for a two weeks vacation. Also Howard Pierce, director of publicity, with Mrs. Pierce left on the same day for a motor trip through the White Mountains.

Walter Leibman, manager of Associated Exhibitors and his father have returned from their vacation spent at the Bayview Hotel at White Rock. This hotel is owned by Tom and Maurice Lynch, who with brother Dick operate the Catherine theatre.

Jess Fishman of the Standard Film Service, who has recently been appointed vice-president of the company, was presented with a fitted leather traveling case by the employees, before he left for Cleveland. Fishman will also be banquetted by members of the F. I. L. M. Club next Monday evening at Doerr's Inn, a popular road house.

About Cincinnati Photoplay Trade Circles

CINCINNATI exhibitors are especially elated over the cool spell that has been prevailing for quite some time and which they hope will continue. In fact, so great has been the increase in attendance at the local houses that most of the exhbitors are open with their remarks that they will begin their fall program at a much earlier date than originally intended. Coupled with the cool weather for drawing the crowds into the theatres is the Cincinnati Fall Festival which opens on the 25th of August and which will continue for fourteen days. This will bring thousands of visitors to the city many of whom will undoubtedly patronize the movies. Following the Festival the Odd Fellows will have their convention in the Queen City, and they promise to bring more delegates to town than any other convention has ever done in the past.

This has caused unusual activities around the Broadway Film Building and the other film distributing centers in the city. As a consequence many managers who have already closed with exhibitors are on the road getting rid of their products in the territory. Salesmen also report that the coolness has had a marked effect upon their sales and everyone in the business is much elated over the prospect of a very successful start for the new season.

Activities around the Film Board of Trade have recently taken on a new aspect. There seems to be a greater degree of harmony existing between the exchange men and the exhibitors in the Cincinnati territory than ever before. This perhaps is due to a great extent to the efforts of W. A. Kaiser who as head of the board has brought the right kind of feeling between the two factions, the consequence being a united effort between the two which is bound to be beneficial to both parties in question as well as to the general movie attending public.

Among the out of town visitors to the Film Buildings during the last week were, Fred Dolle of The Broadway Amusement Co., Louisvills, Ky., and Fred Myers and Harry Silvers of The Palace theatre, Hamilton, Ohio. All three are also looking forward to a very prosperous season, so much so that someone who ought to know intimated to the extent that there was very little squabbling as to prices for pictures between these three gentlemen and the exchange managers.

Warner Bros. have opened up an exchange office in the Broadway Film Building. The office is under the management of Clay Brehm, well known in the film industry around Cincinnati and other parts of the country. Brehm is very optimistic as to the outlook and promises some big things in the line of pictures.

William (Billy) Bein, or "Little Billy as he is mostly called by his friends, has been put in charge of the local United Artists exchange, which was recently opened in the Broadway Film Building.

Ace Berry, former publicity manager for the Circle theatre, Indianapolis, and recently appointed manager for the theatre, has made extensive preparations for the celebration of the seventh anniversary of the house on August 26.

What is to be regarded as an advent in Cincinnati screen history is the opening of "The Covered Wagon" at the Grand Opera House on September second. This will be the premier showing of this picture in Cincinnati and manager Milford Unger of the Grand Opera House, is leaving no stone unturned to make the local showing one of the most auspicious of any on the circuit on which "The Covered Wagon" is to travel. In this he has the assistance of all of the press representatives of the city as well as Bob Irvin, advance man, who has been in town for several days attending to the numerous details. The Grand Opera House, which has been recently repainted on the outside, is undergoing numerous changes on the interior as well, such as recovering the seats and renovating and changing the draperies throughout this famous amusement house.

Quite a celebration indulged in by the members of the Cincinnati branch of the Universal Film Exchanges, Inc., at Steve's Roadhouse last Saturday night. The roadhouse is one of the fashionable resorts on the Dixie Highway of Northern Kentucky and afforded a picturesque background for the festivities.

The occasion was the winning of the Eastern Division March and April contest for the GO-GETTERS of more business. Maurice Strauss, manager of the Cincinnati exchange, acted as representative of the managers and salesmen of the Eastern Division, presented H. M. Herbel, assistant general sales manager, with a beautiful chest of silver, as a wedding gift, Herbel having recently married the charming Universal star, Gladys Walton.

Richard C. Fox, summer manager of the Grand Opera House, Cincinnati, will leave for New York some time during the week to assume his duties there with the Universal Film Co. While in Cincinnati he represented the Universal company who were the summer lessees of the Opera House and where they presented their Jewel productions with more than ordinary success. While in Cincinnati Fox made numerous friends all of whom wish him well in his new undertaking.

J. C. Wodetzsky, manager of the Murray and Murrette theatres, Richmond, Ind., has been awarded a prize of one hundred dollars by the Consolidated Realty and Theatres Corporation for making the greatest increase in July business on the circuit. Manager Wodetzsky increased the receipts of the Murrette one hundred per cent over June.

Albany

FRED PERRY, manager of the Strand, in Watertown, N. Y., is certainly having his troubles these days. As the result of an automobile trip taken in Mr. Perry's car a short time ago, three law suits, totaling $15,000, have just been filed against the well known manager. According to the papers, Mr. Perry is charged by Mr. and Mrs. Nelson Sanderson, of Brownville, with driving in a careless manner. The Perry car skidded near Hamilton, Canada, and was completely demolished. Mrs. Perry suffered a broken collar bone and was the most seriously injured. Mrs. Sanderson, who is a sister of Mrs. Perry, was thrown from the car and also quite badly injured. Now, the sister-in-law and brother-in-law are seeking no less than $15,000 from Perry because of the accident.

George Cooper, of New York City, general auditor for Vitagraph, is spending a day or so with friends in Albany.

John Fleming, new manager of the Albany office of Vitagraph, expects to move his family here next month from Winnipeg. Albany is not entirely new to Mr. Fleming, for he spent a month here about two years ago.

The Perrins, and that includes all the family from Oscar, manager of the Clinton Square and Leland theatres in Albany, and a number of the New York State M. P. T. O. executive committee, down to the youngest member of the family, will be back in Albany within the next few days. Mrs. Perrin and the children have been spending the summer at Long Beach, Mr. Perrin going down each week-end and returning on Monday.

Bert Gibbons, former manager of the Vitagraph exchange in Albany, and who was recently promoted to the office of district manager, is spending two weeks in Montreal and Toronto. Postals back to friends in Albany, from Mr. Gibbons, state that he is enjoying "everything" in Canada.

Charles Sesonske, of Johnstown, former manager of the Avon, in Watertown, was along Albany's Film Row the past week.

Week runs have again started at both the Leland and the Clinton Square theatres in Albany. Both houses have played to excellent business this summer, with cool nights a contributing factor.

Sam Suckno, of Albany, is not the only exhibitor by any means, who is spending the month at Saratoga, and playing the ponies, with success. M. E. Silberstein, of Catskill, has spent the entire month at the well known resort, and is said to have come out a winner.

Over 15,000 small circulars have been distributed throughout Albany and the Capital District, in advertising "The Merry-go-round" which runs for a week at the Leland here. Extra newspaper space is also being used in putting the picture across.

Ira Cohen and Frank Tierney, connected with the sales department of the Fox home office, after spending three weeks in Albany, working with G. A. Woodard, local manager, have left for Cleveland, where they will work with the manager of the Fox exchange there for the next two months.

Ten cent admission prices seem to be the right thing in Troy these days. This price prevails at the Strand, Colonial and Capital theatres, while the Palace is charging five and ten cents. All houses are pulling big.

Mr. and Mrs. Alec Herman have returned from a vacation spent at Ocean Beach, Connecticut. Mr. Herman is manager of the First National exchange in Albany.

Painters and decorators have just finished work at the Albany Fox exchange, and the offices are now among the most attractive in the entire city.

Simon Feld, not only enjoyed a most pleasant vacation this summer, but has also banked about $600, which came to him in the way of a prize offered First National salesmen in the Buffalo, Albany and New York exchanges.

The big event of the week in Albany was a luncheon given by Hal Roach at the Hotel Ten Eyck to many of the exhibitors. While Mrs. Roach is accompanying her husband on a trip throughout the country, the luncheon was a stag affair. Among those present were Ben Apple and Harry Symansky, of Troy; William Shirley, Morris Silverman, W. H. Farley and Captain Broome, of Schenectady; Louis Buettner, of Cohoes; and Samuel and Ed Hochstem, of Hudson and Albany. Frank Bruner, genial manager of the Pathé office in Albany, and James Rose, his assistant, were also present. At the conclusion of the luncheon, Mr. Roach gave a short talk in which he stated that through similar affairs he expected to become better acquainted with the needs and wants of the exhibitors.

There is a rumor to the effect that the State, Strand and Albany theatres of Schenectady, are combining in so far as buying film is concerned.

Nate Robbins and his right hand man, Rae Candee, of Utica, is spending a week or two at Old Forge.

The Star, in Greenwich, N. Y., owned by Mr. and Mrs. Dennis Regan, is being given a brick front and remodeled in other ways, adding to its attractiveness. It will reopen early in September.

Ollie Stacy, of the Majestic, in Albany, is spending his vacation at Glen Lake. R. H. Clark, district manager for First National, had a conference in Albany the other day, with E. J. Hayes, manager of the Buffalo branch.

A craze for knickers seems to have hit the managers in the Albany exchanges. Frank Bruner, manager of the Pathé exchange, started, and G. A. Woodard of the Fox, took it up, and now Vic Bendell, connected with the Selznick Distributing Corporation, has made his appearance in the latest thing in knickerbockers.

Fannie Falkow and Marv Rooney, employed in the First National Exchange in Albany, are back at their desks, following attacks of appendicitis.

Fred T. Cardoze, of Albany, a well known newspaperman, is one of the directors in the Capitol District Picture Play Corporation, just chartered. The company intends to film a picture around Albany and Troy in the near future.

A. T. Mallory, owner of the Star, in Corinth, N. Y., is killing two birds with one stone this summer. Mr. Mallor is employed on the state highway work near his village, and stops all of the film salesmen as they motor through, and gets the latest gossip.

J. H. Moran, who has just returned to the Paramount forces in Albany, N. Y., believes that there is nothing like a smile to assist one in placing film. Mr. Moran is now working out of the Albany exchange, covering Vermont, Massachusetts and a portion of New York. Mr. Moran is well known throughout New York State. At one time he was in the newspaper business both in the West and also in Baltimore. He has been with Goldwyn, as well as Fox and other companies, and is regarded as one of the best men in the business.



J. H. Moran

Louis Buettner, of Cohoes, who owns several houses, was heard to say the other day, that this summer is running 25 per cent. better than a year ago. Joe Braff, owner of the Lyric and Pearl theatres in Albany, has just acquired the Hudson, of Watervliet, closed for a long time.

C. C. Charles, former manager of the Bond Photoplay exchange in Albany, is visiting old acquaintances in the Capital City, and will start out soon with Sam Berman, of the New York State M. P. T. O., in visiting theatres throughout New York State. Mr. Charles is now representing a drinking cup concern, and plans to supply theatres with cups free for a year.

The following conversation, heard in the Universal exchange, in Albany, gives some idea of the way C. R. Halligan, of that office, spends his Saturdays:

"Where are you going this afternoon" inquired a friend of Mr. Halligan's.

"Going to work," replied Halligan.

"Good bye," said friend.

There is a rumor around the film exchanges in Albany that W. H. Farley, receiver of the State theatre, in Schenectady, and William Shirley, of the Strand, in the same city, have acquired the Albany, also located in Schnectady. W. W. Berinstein, formerly of Albany, and at the head of a considerable chain of houses, opened up his new house in Elmira Monday, with a big spread.

"Common Law" was given its premiere in this section, at the Congress, in Saratoga, last week, and drew heavily from the thousands at the well known resort. R. S. Bendell, manager of the Selznick Distributing Corporation exchange in Albany, was present.

Edward Hochstem, who just acquired the Star, in Hudson, opened the house on September 2. Herman Vineburg, manager of the Mark Strand, in Albany, is back from a short vacation in New York. Vic Bendell has been spending several days at Lake Placid and Saranac.

Walter Hayes, of the Mark Strand chain of houses, with headquarters in Buffalo, stopped over in Albany on his way back from New York a few days ago.

Friends of Eddie Weinburg, former manager of the State theatre, in Schenectady, and who went with the Renown exchanges in Buffalo, are interested in a rumor to the effect that he has just made another change.

L. George Ross, manager of the F. B. O. exchange in Albany, returned from New York Monday.

San Francisco Exchange and Exhibitor Notes

L. V. Lorme, well known among theatrical circles in San Francisco, has joined forces of the T. & D. Jr. Enterprises, Inc., and is soon to assume his duties as manager of the Palmer theatre. He has been manager of the T. & D. theatre of Richmond, the T. & D. theatre of Alameda and other bay city houses.

The Community theatre, being built by the Tamalpais Community Associates at San Anselmo, will be ready November 15th. "Too Many Relations" will be presented at Sausalito soon by the St. Anselmo's Dramatic Club. The club gave the play in Ross, Calif.

Local Chinese capitalists are planning to expend $100,000 in the erection of a three-story Class A concrete and steel building which is to contain a theatre for moving pictures and stores on the first floor. The upper floors will be devoted to hotel and apartments. The theatre section will be up-to-date and with the latest equipment. The structure will be located on a site on Grant Avenue near Pacific Street. It will be known as the "Mandarin Theatre Company."

Jimmy Beale, popular on the whole Pacific Coast, and assistant to another popular young man, Sol Vogel, Division manager of the Hodkinson Corporation, has just returned from a trip to the Salt Lake and Denver branches. "We have no kick coming," said Jimmy and Sol seconded the motion and added, "If more would be said some would think we were only bragging."

Production-Distribution Activities



Milton E. Hoffman, production manager of Metro's Hollywood studios.

Society Represented in "Wife In Name Only"

New York's younger set as well as the Ziegfeld "Follies" is well represented in the picture titled "Wife In Name Only," which is soon to be released by the Selznick Distributing Corporation.

Several members of society according to Selznick have become interested in motion picture production of late and some of them are seriously taking up the work of appearing before the camera. Among the notables to be found in "Wife In Name Only" are, Catherine Sabin, Mrs. F. M. Gould, Lucette Riviere, Ethel Taylor, Elizabeth Randell, Medda Wooster, Beatrice Cronin and Walter Tipps, Alton Hamilton, Garland O'Neill, J. Palmer Lloyd and Henry Otte. These young society people add greatly to the general "atmosphere" of the picturization of the famous Bertha M. Clay novel. Florence Dixon, the Ziegfeld beauty enacts the role of the wife.

Buchanan Busy Cutting, Editing, "Cap'n Dan"

Having completed final location and interior shots Thompson Buchanan is now busy cutting, editing and titling his Associated Authors' production "Cap'n Dan," adapted from Peter B. Kyne's story "The Harbor Bar," and slated for autumn release through Allied Producers and Distributors Corporation.

"Cap'n Dan" features Monte Blue, Joan Lowell, Evelyn Brent, Charles Gerrard, and has been directed by W. S. Van Dyke under personal supervision by Mr. Buchanan.

"Little Old New York" Wins London

Picture and Star Acclaimed By Reviewers Following Premiere at Empire

WITHIN a month of its sensational opening at the new Cosmopolitan theatre on Columbus Circle, New York, Marion Davies in "Little Old New York," has achieved what is said to be one of the greatest triumphs ever accorded an American film in London, where it opened last week. Following its London premiere at the Empire theatre, the critics of the London dailies lavished both star and picture with praise. Here are some brief excerpts from the London reviews of the film:

The Evening Star—"The very simplicity of 'Little Old New York' is its greatest charm. It is free from over-exaggerated scenes, has no villains, no triangular passions and never a dull moment from beginning to end."

The Pall Mall Gazette—"Marion Davies scored a great success last night at the Empire theatre in the dual role of Patricia O'Day in 'Little Old New York.' The fascinating, beautiful love story is cleverly filmed and is a most attractive production."

The Evening News—"As a simple love story, 'Little Old New York' can claim to rank among the best of the present time American productions. It lacks nothing in modern film production."

The Evening Standard—"'Little Old New York' is a picturesque film of American life of 120 years ago. Most effective use has been made of opportunities for recreating the New York of that era in a dramatic way in which the launching of Robert Fulton's steamboat is exploited."

The London Times — "Neither historian nor ethnologist can afford to miss the new film, 'Little Old New York.'"

The Daily Chronicle—"It is compounded like April tears and smiles, the latter greatly outshining the tears. Marion Davies' real difficulty arose less from her shape and figure than from the behavior of her heart."

The Westminster Gazette—"It is an emphatic triumph for Miss Davies, who reveals herself as an actress of varied qualities."

The Daily Telegraph—"It is difficult to believe that screen photography will ever attain a higher level of excellence than in these beautifully grouped pictures which charm the eye for two hours."

Sherman Announces Six Specials

Completes Deal With Publishing House For Screen Rights to Popular Novels

HARRY A. SHERMAN, president of the Sherman Productions, announces the completion of negotiations with the firm of Harper Brothers, publishing house, whereby his organization will have the screen production right to more than a score of their novels.

Among the authors listed in the Sherman announcement are Basil King, Mildred K. Barbour, Margaret Cameron, Will E. Ingersoll, Margaret Deland, Marie Van Vorst and Will N. Harben.

The first of the productions that will be put into work will be the Basil King novel, "Let Not Men Put Asunder," which is to be released some time in November. The director and cast for this picture is to be announced shortly.

This feature is to be followed with five productions, including "Cat and the Canary," by Margaret Cameron; "Borrowed Husbands," by Mildred K. Barbour; "The Road That Leads to Home," by Will E. Ingersoll; "The Rising Tide," by Margaret Deland: "A Successful Wife," by Marie Van Vorst and "The Fruits of Desire," by Will N. Harben.

"The three most important essentials in successful motion picture production," stated Mr. Sherman in making his announcement, "I believe are, first the title from a box office standpoint, secondly the story and author from a production standpoint, and finally the director who handles the visualization of the story for the screen. Too many producers are apt to lean too heavily toward the artistic side and not sufficiently in the direction of the box office in making pictures. From my experience of many years as an exhibitor I believe I have obtained considerable insight into the needs of the exhibiting fraternity, possibly that is my reason for insisting that the greatest value of a picture is a box office title."



Ben Lyon, juvenile, who has just signed a contract with First National.

Weber And North Offer Exploitation Aid

L. Lawrence Weber and Bobby North have completed plans through which direct exploitation and will be rendered exhibitors playing "Marriage Morals" and "Don't Marry for Money." Not only will this personal service be available to exhibitors, but exchangemen handling these two productions may utilize this department.

The press books on both "Marriage Morals" and "Don't Marry for Money," which have just been completed, contain a special exploitation section, as well as several pages devoted to accessories and their various uses and possibilities. But it is the intention of Messrs. Weber and North to augment them by personal service in the field.

"Mysterious Witness" is Praised by Critics

Daily newspaper critics all over the country have been unusually broad in their praise of "The Mysterious Witness" an F. B. O. feature western starring Robert Gordon. Among those that sing the loudest praise is Mae Tinee of the Chicago Tribune, she said:

"In bringing Eugene Manlove Rhodes, story to the screen, a distinctly 'different' sort of western picture is being presented. A deft combination, one might say, of—well—'Humoresque,' 'Oliver Twist,' and the regular 'western,' with a surprise angle added to the last."

COSTUMES FOR HIRE New York's Newest and Foremost Costume Rental Organization BROOKS 1437 Broadway Tel. 5580 Pen.

New Rialto Has Opening in Cedar Rapids

THE Rialto theatre, the newest motion picture house in Cedar Rapids, Iowa, opened its doors on August 18th with a full week's run of Vitagraph's "The Man Next Door," and Larry Simon in "The Midnight Cabaret." For the third week it booked "Masters of Men." The Rialto theatre was formerly the Crystal. It has been remodeled and is now one of the finest theatres in the State of Iowa.

Samuel Moscow Buys New Burr Features

Samuel Moscow, president of the Moscow Films, Inc., is the latest of the prominent Independent exchangemen who have shown their faith in C. C. Burr pictures by contracting for the Burr 1923-24 Big Four Specials in advance of production.

Mr. Moscow is one of Mr. Burr's staunchest supporters as a producer of features for the Independent market. Among the previous Burr pictures for which he secured the New England territory are "Luck," "Sure-Fire Flint" and "Burn 'Em Up Barnes."

"Restless Wives," "Youth to Sell," "The Average Woman" and "Lend Me Your Husband" are the four pictures bought by Samuel Moscow in the current deal.

"Ashes of Vengeance" Is Issued in Song

A new song entitled "Ashes of Vengeance," with music by Muriel Pollock, composer of "Dancing in the Dark" and other big hits in "Jack and Jill," and words by Mabel Livingstone, author of "A Child's Day in Song," "A Child's Night in Song" and other well known song books published by Schirmer, with music by Mana Zucca, has been added to the score of "Ashes of Vengeance," Norma Talmadge's super feature at the Apollo theatre.

The song is a waltz-ballad and is dedicated to Miss Talmadge. It is published by the Photoplay Music Co., Inc., and has been placed on sale in the lobby of the Apollo theatre in addition to being distributed in music stores around the country.

Burr Renews Old Activity At Fort Lee

C. C. Burr brought back visions of the palmy days at Fort Lee, New Jersey, once the busiest film-making center in the East, when he recently took his Charles "Chic" Sale production unit over to the New Jersey town for several days' filming of exteriors, under the direction of Gregory La Cava.

The Burr forces staged fire scenes at an Englewood school. The local fire department co-operated with Director La Cava by both appearing in the scenes and being in readiness for an emergency.

Continue "Green Goddess" Praise

N. Y. Critics Follow Up Favorable Reviews With Additional Commendation

SUCH has been the success of "The Green Goddess" at the Sam H. Harris theatre, New York, that motion picture critics are still engaged in commenting editorially on its value two weeks after the opening. A week after the premiere of this Distinctive feature starring George Arliss, F. M. Hall devoted three-quarters of a column in the Sunday issue of the New York Times to an elaboration on his thoughts on the first night—on which occasion he termed the photoplay as an epic in the motion picture industry.

In conclusion Mr. Hall says: "This is a remarkable photodrama. Nobody could wish for a better entertainment than offered by Mr. Arliss and his cast in "The Green Goddess."

Mr. Hall devoted one-third of his Sunday review to an appreciation of the work of Ivan Simpson as the oily, tricky valet of the Rajah.

Writing also a week after the opening, Robert E. Sherwood in the New York Herald says: "The performance of George Arliss as the sinister Rajah of Rukh is superb. The camera has not lost an item of detail in his perfectly polished impersonation, nor has it overdone anything. Mr. Arliss is one of the few stage stars who have made themselves completely at home on the screen. His expressive countenace, his absolute control of pantomimic gesture and his remarkable poise all photograph beautifully, and add immeasurably to the general worth of 'The Green Goddess."

On the same Sunday Harriet Underhill in the New York Tribune gave an entire column to the work of Jetta Goudal.

"Rouged Lips" Pleases Washington

Viola Dana' Initial Metro Vehicle Wins Approval of Newspaper Reviewers

FIRST press reports upon "Rouged Lips," Viola Dana's initial Metro vehicle of the season, stamp it an unqualified success. It opened last week at Loew's Palace, Washington, D. C., and the newspaper reviewers of that city welcomed it as few recent pictures have been welcomed there.

The Washington Times in a lengthy review states that "Rouged Lips," in which Miss Dana's supporting cast is headed by Tom Moore, "rises head and shoulders above the welter of program pictures we've been saddled with lately—and incidentally gives everybody a chance to exercise the laughter muscles on some of the funniest subtitles flashed on a Washington screen since the proverbial Hector was an adolescent canine."

The Washington News and the Evening Star are just as emphatic in their praise, making it unanimous. "'Rouged Lips,' a Metro production now at Loew's Palace," reports the News, "is the best picture Viola Dana has made for a long time."

"It is a story of the stage and its little people, written by the capable Rita Weiman. It is filled with the atmosphere of back stage—authentic and compelling. It is, what is more to the point, a darn good entertainment. . . . Viola is an eyeful as the little chorus girl who makes a true lover out of the rich young loafer who began as a mere hunter of the fair."

The story was directed by Harold Shaw, and was adapted from Rita Weiman's story, "Upstage," by Thomas J. Hopkins. John Arnold photographed the production.

Fox Leases London Palace Theatre

Will Open British House with Premiere of Hutchinson's "If Winter Comes"

UNDER the terms of a lease recently executed, William Fox assumes control of the Palace theatre, in London, England. He will open this noted house with the picture "If Winter Comes," from the novel on contemporary English life by A. S. M. Hutchinson.

As a result of this announcement, British playgoers are evincing exceptional interest in the enterprise, particularly in view of the fact that the premier showing will be attended by royalty and leaders in the British literary world. Additional interest is centered in the activity of Mr. Hutchinson, who personally edited the film version and expressed his complete satisfaction in the following cable to Mr. Fox:

"I have just viewed your film version of 'If Winter Comes.' It is an absolutely faithful rendering of my novel filmed almost page for page and without any departure from the narrative. The characters step straight out of the book and do precisely as they did in the book. I think it will delight all who liked the novel and my thanks are gladly given to all concerned, actors and producers alike."

Mr. Fox has arranged for an orchestra of 75 pieces to lend the correct accompaniment to the picture on the occasion of its London opening.

The Palace theatre is one of the most popular houses in the British metropolis and according to the consensus of opinion among London critics, nothing could have been more appropriate than an opening with such an essentially English production, made on the broad, American scale with which Mr. Fox has handled it.



Newspaper advertiseemnt used by the State theatre, St. Paul on "Sherlock Holmes

C.B.C. Summons All To "Yesterday's Wife"

As a "follow-up" to the "poison-pen" letter for "Yesterday's Wife" C. B. C. had printed up regular summonses, stamped with the red seal, and formal looking in every detail. These they sent out by boy, in blank envelopes, the boy getting instructions to hand them personally to certain selected persons.

On the outside of the summons is printed "The Court of Domestic Troubles — Megan Daye Armes, Plaintiff, Against You and Every Member of Your Family, Defendant." Megan Daye Armes is the character portrayed in "Yesterday's Wife" by Irene Rich.

Inside the summons makes liable to the loss of seeing the greatest picture ever made, to those persons who do not appear at a certain theatre on a given date to see it.

Mix Motor Boat Faster Than Farnum's

Tom Mix and Dustin Farnum, William Fox movie stars, met in a desperate struggle at Santa Barbara lately, when they stood at the wheels of their power boats, Vixen and Jing, and raced twelve miles around the yacht course off that California city. Mix set a fast pace, while Farnum was only a trifle slower. There were several other boats in the race, but the movie stars left them all far in the rear.

Montagne Kept Busy In Free Lance Field

Since leaving Selznick as Scenario Editor, Edward J. Montagne has been kept very busy in the free lance field. In addition to three special productions already released he is putting the finishing touches on two others which will soon go into production. In his spare moments he is rehearsing Ruth Stonehouse in one of his vaudeville sketches to be seen on the "big-time" circuit.

C. B. C. Purchases New Magazine Stories

MOTION PICTURE RIGHTS to two more well-known and widely discussed magazine stories have been purchased by the C. B. C. Film Sales Corporation, and will be picturized by them, it is announced this week.

The first of these is "Circumstances Alter Divorce Cases," by Lewis Allen Brown, which appeared in the Theatre Magazine recently.

The other story is Evelyn Campbell's "Prejudice," which appeared in the True Story Magazine. She has to her credit many screen successes picturized from her published stories, most recent among them "Yesterday's Wife," which C. B. C. also produced.

Hotel Guests See "Thief of Bagdad" in Making

Through a special arrangement put into effect to exploit his forthcoming film masterpiece, "The Thief of Bagdad," the managers of the leading hotels of Los Angeles and Hollywood are provided by Douglas Fairbanks with a limited number of passes to the Fairbanks studio which they supply to out-of-town guests wishing to visit a representative motion picture plant. These passes admit the visitors in small groups under the special conduct of guides who show how the machinery works. They have brought innumerable letters of appreciation.

Baltimore Exchange Buys Lee-Bradford Product

A. J. McAllister, special representative of Lee-Bradford Corporation, is now in Baltimore, where he has closed with the Art Film Exchange for "Paying the Price" and "The Call of the Hills." After leaving Baltimore, Mr. McAllister will continue his trip by way of Washington and the southern territories.

The Cadillac Film Corporation, of Boston, has been successful in selling to the entire Gordon Circuit, Lee-Bradford's feature entitled "Captain Kleinschmidt's Adventure in the Far North."



Hoffman Sees Big Independent Year

Truart General Manager Says Production Will Make Greatest Strides

"During the 1923-24 season independent production will make greater strides toward coming to its rightful position in motion pictures than during any previous period in the history the industry," is the statement of M. H. Hoffman, vice president and general manager of Truart Film Corporation.

"The reason for this is as simple as the result is inevitable," continues Mr. Hoffman. "It is that independent producers have at last come to the realization that they must offer a product in all respects as good, and if possible better, than that which is being presented by the old-line national distributors. And, having come to that realization the independents are going ahead and making the finest quality of product on the market.

"The one outstanding, proven fact in this more or less unsettled industry is that a good production, no matter whom it is produced by, be it an independent unit, an old-line producer or an individual, will meet with a great portion, even if not all, of the success it deserves.

"Forecasting the independent field for the forthcoming season, therefore, becomes a simple matter. That field will realize a greater measure of success than has ever attended it before, because it is making the calibre of productions that qualify it for such success.

"It is our firm conviction that independent productions will be found in just percentage in the first-run theatres of the country, that they will in their proportion be a measure of the success of the entire industry, that they will take their place along with all other productions as outstanding in the public's knowledge of the biggest attractions of the year.

"And because the industry must have independent effort to stimulate what might otherwise become a lethargy in production, because independent product fosters the competition which is a saving factor in the exhibitors' channel of the business, and because the independents are producing good pictures, 1923-24 will not only be a big independent year, but it will be one of the biggest the industry as a whole has ever known."

"Richard, Lion Hearted" Due Soon

Associated Authors Provide Lavish Settings for Celebrated Story

FROM a story familiar to millions of book lovers the world over, "Richard, the Lion-Hearted," a stupendous pictorial romance based on Sir Walter Scott's celebrated novel, "The Talisman," has been filmed by Associated Authors with a wealth of lavish settings and historical interest, and is now announced for immediate release by Allied Producers and Distributors Corporation.

"Richard, the Lion-Hearted" inaugurates something new in the motion picture industry. While it forms in itself a complete and finished narrative, at the same time this big feature supplies a gap in the story of "Robin Hood" as produced by Douglas Fairbanks and which proved such a film sensation and has shattered attendance records in every section of the country.

Combined with the Douglas Fairbanks' feature this picture presents a pictorially comprehensive record of that historical period between the time King Richard left England on the Third Crusade until his return, and the story of the "lion-hearted" monarch's adventures in Palestine has been pictured with the fine sweep of an epic and the warm appeal of romance and exceptionally strong heart interest.

As the initial offering of Associated Authors, "Richard, the Lion-Hearted" represents the best efforts of three nationally known photoplay authors and directors—Frank Woods, Thompson Buchanan and Elmer Harris. It was produced under the personal supervision of Frank Woods, with the other two experienced motion picture men in close advisory co-operation.

"Richard, the Lion-Hearted" is said to have been produced on a scale that makes it truly a "spectacle." Massive sets were constructed as the background for the stirring tale that has been a world favorite for many decades. Gorgeous costumes, weapons, and scores of properties typical of the period of the Third Crusade were obtained with great effort and after weeks of painstaking research.

Kathleen Clifford was cast for the role of Queen Berengaria, and Marguerite de la Motte, who has won an enviable niche for herself in costume parts, was engaged to play Lady Edith Plantagenet. John Bowers is seen as Sir Kenneth, Knight of the Leopard. Charles Gerrard, as the Sultan Saladin, ruler of the Saracens, Tully Marshal, Clarence Geldert, George Seigman and Wilbur Higby complete the remarkable cast.

Reconstruct County for Pickford Feature

Wolfe county, Kentucky, about the year 1870 has been reconstructed for Jack Pickford's forthcoming photoplay "Valley of the Wolf," being produced for fall release through Allied Producers and Distributors Corporation. This rural domain with its crude characteristics has been brought into actuality in Feather River Canyon, Calif., where Jack and his company now are filming the exteriors for the new picture.

The Wolfe county court-house, which, when not being used for feud-killing trials, serves as a school house, looms in the setting. The McCoy cabin is there, and "Ground-hog" Spence's shack is "just around the mountain and two gulleys, down."

Fox Announces Releases for September

A SPECIAL production, a William Farnum star series feature, an Imperial comedy and an Educational entertainment conclude the list of releases by the Fox Film Corporation for the first seven days of September, according to a statement this week.

The special is "The Eleventh Hour," prints of which have been in the exchanges for several days, where exhibitors have been viewing it prior to bookings. The production features the two popular Fox stars, Charles Jones and Shirley Mason, and it is a film version of Lincoln J. Carter's New York stage melodrama.

"The Gun Fighter" is the title of the William Farnum vehicle. Lynn Reynolds directed the photoplay.

The Imperial comedy, "Why Pay Rent," is the second of this new brand to be released. It will be ready for distribution September 2.

"The Mysteries of Yucatan," the Fox Educational subject, is one reel and is an exposition of the old ruins in Central America.

Famous Houses Book Two Selznick Pictures

David R. Blyth, director of sales and distribution for the Selznick Distributing Corporation, announces that negotiations have been completed with Harold Franklin, managing director of theatres for Famous Players-Lasky Corporation, to exhibit "Rupert of Hentzau" and "The Common Law" in their chain of theatres included in the Southern Enterprises.

"This contract," continues Mr. Blyth, "takes these two pictures into the best and biggest theatres in the South, and with one or two exceptions into every city included in the circuit."

This makes the second big circuit that has booked the two Myron Selznick Master Pictures to date, the West Coast Theatres, Inc., having closed for them early in the season.

Set Record with "Port of Golden Opportunity"

A record of 46 scenes in one day was established recently by Wedgwood Nowell in directing "The Port of Golden Opportunity," a story of the amazing development of Los Angeles Harbor produced by Standard Film Laboratories of Hollywood for World Traders of Los Angeles.

All of the scenes were taken along the local water-front. A screen story with unusual entertainment values has been interwoven with facts about the industrial growth of Southern California. World-wide distribution of the film is being planned for disseminating knowledge of the trade possibilities through Los Angeles harbor.

Aronson Says Independent Prospects Are Good

AFTER a swing around the Middle West, Alexander S. Aronson, general sales manager of Truart, reports a healthy business with most exhibitors. The outlook for the coming season is unusually encouraging. He says:

"Exhibitors generally realize that most of the independent producers are creating box office attractions that are worth first-run showings and these independent productions are receiving the first-runs they deserve.

"The exhibitors further realize the independent producers are not burdened with excess overhead and can therefore deal with the exhibitor on a very equitable basis. It is my firm conviction, from contact with exhibitors and exchange men in most of the key centres in the Middle West, that independent product of merit will enjoy unusual success this coming theatrical season."

Special Fox Displays for "Silent Command"

Fox Film Corporation has prepared special twenty-four sheets of block design for the opening of "The Silent Command," the J. Gordon Edwards special production, both in New York and Chicago.

Both metropolises will be covered with the large, impressively-lettered posters this week as the premieres are scheduled for September 2nd in New York at the Central Theatre and August 31st at the new Monroe Theatre.

More than three hundred 24-sheet stands in New York City alone will bear the standards and about half this number in the Michigan Lake city, it is said.

Much eminence is being devoted to the indorsement of the picture by various Washington officials, including General Pershing and Theodore Roosevelt, Jr.

Film Big Scene in "His Children's Children"

Sam Wood was engaged the greater part of last week at the Paramount Long Island studio in filming the largest interior scene for his new production, "His Children's Children," which Monte M. Katterjohn adapted from Arthur Train's novel.

The scene shows the social debut of Sheila Kayne, youngest daughter of Rufus Kayne, New York millionaire and three hundred extra people were used for the party. It is the first scene in the picture where practically the entire cast of principals is shown at the same time, those appearing being Bebe Daniels, Dorothy Mackaill, Hail Hamilton, James Rennie, Mahlon Hamilton, George Fawcett, Sally Crute, Warner Oland, John Davidson, Lawrence D'Orsay, Joe Burke, Dora Mills Adams and Sidney Dean.

Warner Advertising Campaign On

Opening Gun Fired with Double-Spread in Eleven Leading Newspapers

THE opening gun of the Warner Brothers' three-quarters of a million dollar advertising campaign was fired last week in eleven of the largest newspapers in the United States. This was in the nature of a four-colored, double-spread in eleven selected publications. This advertising campaign will be carried on in the magazines and newspapers of national importance throughout the country.

In launching this campaign the Warner Brothers are taking a decisive step to help solve the problems of the exhibitor. The advertisements which will be carried throughout the United States are not placed to call the exhibitor's attention to the Warner Brothers' product, but to arrest the attention of the public at large and inform them of endeavors toward better pictures of the Warners. In other words, the campaign sells the picture not to the exhibitor, but to his public.

The combined circulation of a specially selected list of metropolitan newspapers and magazines which will carry the Warner advertising at frequent intervals amounts to over eighteen million, it is claimed. And more than one thousand newspapers in other cities and towns will be pressed into service. Among the prominent magazines selected are The Saturday Evening Post, The Cosmopolitan and The Literary Digest. Realizing that the theatregoers of the country read the "fan" magazines extensively, the Warners have selected the following: Motion Picture Magazine, Classic, Picture Play, Screenland, Photoplay, Film Fun and Movie Weekly.

In addition to this extensive newspaper and magazine advertising campaign, billboard space has been acquired by the Warners in all of the important cities, calling attention to all of the Warner product, particularly the eighteen features.

Chaplin Feature Is Highly Praised

Smashes Sacred Film Conventions with "A Woman of Paris," Says Critic

UNDER the headline "Chaplin Smashes Sacred Film Conventions" the motion picture reviewer for the preview section of the Los Angeles Times gives the highest of praise to Charles Chaplin's seven reel feature photodrama, "A Woman of Paris," the great comedian's first serious contribution to the screen, which is scheduled for premier showing in New York in October, prior to release through United Artists Corporation.

"A Woman of Paris" was written and directed by Mr. Chaplin and features Edna Purviance and Adolphe Menjou in the leading roles. In the course of his lengthy review the Times' critic says:

"Of late there has been considerable concern among producers over the fact that instead of developing along original lines the photoplays have been becoming more and more the victim of technical conventions of production and presentation. There has been a growing sameness in the manner of handling situations; originality has been, in most instances, lacking in the way of putting over scenes, emotions, plot developments and characters.

"Now comes something different; now comes a photoplay which smashes the old conventions and—what is more important—gives something better in place of what is smashed. The photoplay is 'A Woman of Paris,' and the man who wrote and directed it is Charles Chaplin.

"'I have tried to get away from the old system of doing things,' said Mr. Chaplin when he and I and a handful of people sat in the Chaplin projection room after 'A Woman of Paris' had been run off.

"'You haven't blazed a new trail; you have paved a new boulevard,' I replied. And there you have 'A Woman of Paris' reviewed in one sentence.

"People who have not made a study of the technicalities of photoplay production and plot building will probably not realize why they find this picture so refreshing. They will probably say that it moves along quickly—that there isn't a slow movement in the whole film. But those who study screen plays will find it packed with innovations.

"The story? It is simple and direct and has been told many times. It is the story of a girl from a small town in France who misunderstands the man whom she is to marry. She goes to Paris and becomes the mistress of the richest and gayest bachelor of the capital. Then she meets her old sweetheart, who has become an artist. The old love revives, and there is some shooting.

"Simple? Yes, but not too simple to hold one breathless with interest. And that is because of the way the story is told. And it is treatment, not material, which makes it a classic."

Oldknow Buys Principal's Five for South

Oscar S. Oldknow, president of the Southern States Film Company, returned to the South about two weeks ago, after his having secured a franchise for his territory from Irving M. Lesser, for Principal's five productions, "Bright Lights of Broadway," "The Spider and the Rose," "Temporary Marriage," "Gold Madness" and "East Side, West Side."

Mr. Oldknow's company covers practically the entire South, including, as it does, eleven states. Exchanges are maintained in Atlanta, Jacksonville, New Orleans, Memphis and Dallas.

Preferred Completes "Virginian"

"THE VIRGINIAN" has just been completed at the studio of B. P. Schulberg, producer of Preferred Pictures. Mr. Schulberg is highly enthusiastic over this production. In a wire to Al Lichtman, president of Preferred, he said:

"I am confident that 'The Virginian' is going to be one of the really big pictures of the season. Tom Forman has taken the supreme masterpiece of Western fiction and has made a picture worthy of the book. This picture has a tremendous audience appeal, and I have absolute confidence that it will be one of the biggest money-makers ever given to exhibitors."

Blackton Completes Work "On Banks of Wabash"

J. Stuart Blackton last week completed his super feature, "On the Banks of the Wabash," with a remarkable climax taken on Manhassett Bay, L. I.

This photoplay, which was inspired by Paul Dresser's famous song classic, deals with the people of a small town along the banks of the Wabash river in Indiana. Vitagraph built in Manhassett Bay a reproduction of one of these Middle West towns. The town was built on piling in a wide cove of the bay. The episode taken at Manhassett filmed a flood which swept down the valley and leveled the village.

The entire cast comprised, of James Morrison, Mary Carr, Burr McIntosh, Lumsden Hare, Madge Evans and Marcia Harris, as well as scores of women and children engaged as extras, participated.



Johnson Finishes Work on "Mail Man"

HAVING finished shooting "The Mail Man" at the Pat Powers studio, Emory Johnson has begun to personally supervise the cutting of the picture, which is slated for late Autumn release by Film Booking Offices.

Johnson is also planning a trip to New York at the end of September to begin shooting his next F. B. O. production, many of the scenes of which will be taken in the East.

Plan Second Production for Mammoth

With the return last week of A. L. Jaffe one of the directing heads of the Mammoth Pictures Corporation to the coast, plans were laid for the production of the next picture which the Fisher Productions will make for distribution under the Mammoth banner.

It is expected that within a short time announcements will be issued concerning the affiliation of several important coast production units with the Mammoth organization. The plan upon which the Mammoth will handle its distribution was formulated by Victor B. Fisher and has met with the unqualified commendation of a large portion of the independent exchangemen in the United States, it is claimed.

Universal Introduces Camerascope

Pocket Stereoscope with Stills from "Hunchback" Is Striking Novelty

A NOVEL departure in the supply of advance information concerning "The Hunchback of Notre Dame," the big super picture soon to be presented by Carl Laemmle, has been taken by the Universal Pictures Corporation. It is the distribution among Universal's exhibitor patrons of a Camerascope, or pocket stereoscope in which the exhibitor can see especially prepared scenes from the photo-drama.

By means of the three-dimension qualities of the little Camerascope, the great depth of the vast "Hunchback" sets can readily be appreciated, and unusual idea obtained of the picture qualities of the production. With each Camerascope ten double image stills from the picture are included. Universal announces it will distribute additional Camerascope-stills of "The Hunchback of Notre Dame" later.

The Camerascope is to be retained by the theatre owner. Universal plans to make and distribute similar stills on its later Super Jewel productions. Stills from "A Lady of Quality," "Virginia Valli's next super picture, will follow "The Hunchback" collection. "Damned," the big anonymous mystery picture, also will be similarly treated. Universal has the exclusive use of the Camerascope, in the motion picture field.

The Camerascope is a folding edition of the familiar stereoscope which adorned every parlor table a decade or so back, and which used to be one of the most popular indoor sports, when looking at lifelike pictures of Niagara Falls, the Grand Canyon and such views was considered a highly exciting Sunday afternoon pastime.

This is the first instance of three dimension pictures being used to show off the artistic and picture qualities of motion picture production stills. When the idea was brought to the attention of Carl Laemmle, Universal president, he hailed it as an exploitation and sales move of exceptional value.

Crawford Tells Conditions Abroad

England Making Great Advances, Says Associated Exhibitors' Vice-President

ROY CRAWFORD, vice-president and treasurer of Associated Exhibitors, returned to New York this week on the Cedric, after a tour of more than a month in Europe. Mr. Crawford studied business conditions in London and Paris, passed several days in rural England, went over some of the French battle fields, and visited Fontainebleau, Versailles and other points of historical interest. He was accompanied by Mrs. Crawford and their young son, Roy, Jr.

"There is no denying the fact that both England and France are far behind us in the picture industry, as regards production, presentation, and theatres themselves," said Mr. Crawford. "But, in England in particular, a great advance is being made. The more important English producers realize now that their own field is too limited, and that they must make product which will appeal to American picture lovers also. That is why so many of them are now engaging American actors. In London a large new picture house is now being built, which, according to its projectors, will rival the best in New York.

"One thing which is certain to impress every observer of picture conditions and which naturally impressed me favorably, is the fact that Harold Lloyd is a great popular favorite in England. Mr. Lloyd makes a deep appeal to all classes, and the billing of any of his features is always the signal for a packed house.

"In France more American pictures are in circulation than are productions of any other country. One expects to find American-made features advertised in front of the leading boulevard theatres of Paris and he is seldom disappointed. The effects of the war continues to be felt in business circles in France much more strongly than in England. Notably in London I found a genuine spirit of optimism regarding the outlook for the fall."

Fawcett Working in Two Paramount Features

GEORGE FAWCETT is running Glenn Hunter a close race for the hard-working honors at Paramount's Long Island studio. Hunter is working in "West or the Water Tower," under Rollin Sturgeon's direction, and on the stage at the same time, while Fawcett is working in two pictures simultaneously. He is finishing up his work in Sam Wood's production, "His Children's Children," and is also appearing as Charles Chew in "West of the Water Tower" at the same time.

"Modern Marriage" Gets Novel Publicity

"Modern Marriage," the latest production starring Francis X. Bushman and Beverly Bayne, now being released by the Selznick Distributing Corporation, has been the recipient of some of the most unique and novel publicity that has been offered to the industry in years, says the Selznick office.

The original print was constructed in three sections as a company composed of the principals in the picture, including Mr. Bushman and Miss Bayne, has toured the principal cities of the country with the picture. When the break comes in the film, the screen fades out and the company appears on the stage and resumes the story with spoken drama. The picture is again flashed on the screen at the conclusion of the act and runs until the next break, when it is again resumed with the spoken drama.

Mr. Bushman and Miss Bayne, with their company, have presented this innovation in all the key cities of the United States.

Dallas Critics Commend "Destroying Angel"

The Associated Exhibitors feature, Leah Baird in "The Destroying Angel," was the attraction at Manager L. S. Fohlman's Capitol Theatre, Dallas, Tex., last week, and scored a triumph, according to advices received at Associated's home office.

The reviewer of the Dallas News said: "By special arrangement, the Capitol Theatre is now giving the first showing since its premiere of Leah Baird's newest film, 'The Destroying Angel.'

"It is by far the most pretentious production in which Miss Baird has appeared in recent years. A strong and unusual story is found in the plot. There are picturesque beach scenes, sketches of society life and a thrilling kidnapping thrown in for good measure."

The Times-Herald said in the course of its review: "Laughs alternating with thrills and excitement enacted by the gifted Leah Baird and a cast of clever screen artists who also are stars, was the surprisingly good offering at the Capitol in 'The Destroying Angel.'"

Speed As Well As Quality

The excellent "Pathe News" pictures of the Harding funeral at Marion were shown in many theatres the day following the event.

The pictures incident to the Dempsey-Gibbons fight at Shelby, July 4th, also "Scooped" other "news" reels.

These pictures, for the Central and Western sections of the United States, were made at the American Film Company laboratories.

The American Film Company laboratories, being located in Chicago, is assurance to producers of the best shipping facilities and the quickest service possible.

Whatever you require in connection with motion pictures, whether it be the planning, writing and producing of a story or simply developing, we ask for the opportunity to present our qualifications as to QUALITY, SPEED and SERVICE.

NEGATIVES STORED FREE

Write for full particulars.

Ordinary film reduced to American Standard Safety Size.

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1.—QUALITY. Prints known for brilliancy and clearness. Expert staff, trained by years of experience, assures highest quality prints obtainable.
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4.—LOCATION. In the proper geographical location, assuring quick delivery anywhere.
5.—EQUIPMENT. All of the most modern obtainable.
6.—CLEANLINESS. Within two blocks of Lake Michigan. Away from dirt and dust.
7.—SAFETY. Plant approved by City of Chicago and Board of Fire Underwriters.
8.—PROMPTNESS. Accustomed to serve exacting requirements.
9.—PRICES. Reasonable and competitive.
10.—GUARANTEES. Write for our unique guarantee of quality work.

Santschi Has Two Big Roles in Jewels

TOM SANTSCHI is completing the second of two important characterizations for Universal, both of which promise unusual interest for fans who watch for his work.

The first one was the polished heavy of "Thundering Dawn," a Universal-Jewel all-star production directed by Harry Garson, in which Santschi appears with Anna Q. Nilsson, J. Warren Kerrigan, Winifred Bryson and others.

The second is one of the leading roles with Priscilla Dean in "The Storm Daughter," which George Archainbaud is directing.

Viola Dana Is Popular In Germany

In a recent popularity contest conducted in Germany by Germany's leading film magazine, The Illustrated Film World, Viola Dana, Metro star, was adjudged the most popular American screen star appearing on the German screen. She received more votes than any other American competitor.

Although the contest was won by the German cinema stars, the American players, immediately following Miss Dana were, in this order of popularity, Charlie Chaplin, Mary Pickford, Priscilla Dean and Douglas Fairbanks.

Miss Dana, who has just completed "The Social Code" for Metro, under the direction of Oscar Apfel, has gone on to the filming of her newest Metro picture, Kate Jordan's story, "In Search of a Thrill," known to magazine readers as "The Spirit of the Road." It is being directed by Oscar Apfel and photographed by John Arnold.

Weber, North Will Rush "It's A Boy"

L. Lawrence Weber and Bobby North are hard at work on production plans of "It's a Boy," the next on the program to follow Will Nigh's "Marriage Morals" and B. P. Fineman's "Don't Marry for Money." The success of the last two pictures has been such that it has prompted the producers to speed the preliminary work on the new comedy.

"It's a Boy" is by William Anthony McGuire, author of "Six Cylinder Love" and other Broadway successes, and enjoyed a prosperous run at the Sam Harris theatre, New York.

Dillon Will Make Elaine Hammerstein Series

Edward Dillon, who produced "Women Men Marry" for Truart Film Corporation, will be in directorial charge of the present series of Elaine Hammerstein productions being made by Truart. Dillon directed "Broadway Gold," which is already meeting with success throughout the country. He is at present assembling the cast to support the star in the picturization of Harold MacGrath's "Drums of Jeopardy."

N. Y. Praise for "Daytime Wives"

Newspaper Reviewers Commend Picture and Declare It Is True to Life

"DAYTIME WIVES," starring Derclys Perdue, Grace Darmond and Wyndham Standing, which opened last week for a prerelease at the Central theatre, New York, received unusual daily newspaper reports on the quality of the picture.

Robert Welch, photoplay editor of the Evening Telegram, allowed his enthusiasm to run amuck, while the other dailies were almost as much in favor of the picture. Welch said:

"There is a good picture at the Central theatre this week. It is entitled 'Daytime Wives,' and so true to life is it that almost every one, no matter what his station or position in life, sees himself or herself not what they are, but what they ought to be. There is a moral to it, and a study of this latest cinema will repay any one.

"The theme of the story has to do with two women, one the wife of a building contractor and the other his secretary.

"Throughout the story the wife indulges in everything that a dutiful wife should scorn, while the secretary is ever on the job saving money in suggestions and carrying out the hundred and one details that go to make or build a skyscraper.

"A male flapper, whose expenses are paid by the wife, persuades her to believe her husband does not love her, and following a little visit to the steel skeleton building, which has been constructed to the twentieth floor, results in its complete collapse, when, during a fight with the building foreman, the husband knocks him down and a donkey engine runs wild. The collapse of the building is a real thriller, and it also comes close to bringing ruin to the young husband. In a fit of pique the wife leaves home, only to find that the male flapper does not love her, and the curtain falls showing her repentant and in the arms of her husband, while the secretary marries a banker who has promised the husband all the money he needs with which to again start building."

Smith Takes Universal Sales Reins

New Department General Manager Predicts Great Prosperity for Organization

EDWIN J. SMITH, Universal's new General Manager of Sales, has arrived in New York from London and has assumed the managerial mantle extended to him by Carl Laemmle, president of Universal, following the resignation of Art Schmidt, former sales chief. Smith resigned his post as general manager of the European Motion Picture Company, Ltd., of London, a big British distributing organization, to take the Universal executive position.

Fired with enthusiasm for his new work and taking the sales reins at a time when Universal has a fall line-up of big pictures which is winning exhibitor approval in all parts of the country, Smith, upon arriving in New York, voiced his optimists of the future.

Smith bases his prediction not only upon the big pictures Universal now has ready for release or in the making, but also on the long list of super-productions that company has projected for the coming year or year and a half. It is asserted that Universal has almost two years' supply of "bigger" pictures definitely selected and being carefully adapted for the screen by the scenario staff at Universal City.

"You can't beat the combination of high class pictures and first class service and relationships," explains Smith. "Mr. Laemmle has built up the Universal Pictures Corporation on the high quality of its pictures and the constant good-will of exhibitors.

"As exchange manager of Universal's Cleveland exchange several years ago, and later as District Manager of this company's Atlantic seaboard division, I learned the value of Mr. Laemmle's 'live-and-let-live' policy and to what a great extent many exhibitors depend for their very existence upon his fair play methods. Add box office success to this reputation for reliability and square dealing and you have an invincible line-up.

"My principal endeavor, in developing my position as general manager of sales, will be to build on this exhibitor relationship and seek new means of cementing Universal friendship."

De Mille Company Back from San Francisco

Cecil B. DeMille and a number of the featured players in "The Ten Commandments," the story of which was written by Jeanie Macpherson, have returned from San Francisco where an important sequence of scenes in the modern story of this Paramount Picture was filmed on and about the structural work of a new church now under construction there.

In addition to Leatrice Joy, Richard Dix, Nita Naldi, Rod LaRocque, Edythe Chapman and Robert Edeson of the cast of featured players. Mr. DeMille was accompanied by his production staff including Jeanie Macpherson, author and scenarist; Paul Iribe, art director; Bert Glennon, chief of the camera staff and Cullen Tate, assistant director.

Many Franchises Closed on Truart Product

The Edward Dillon production, "Women Men Marry," featuring E. K. Lincoln and Florence Dixon, and "The Empty Cradle," Burton King's epic of womankind, featuring Mary Alden and Harry T. Morey, have been franchised to independent exchanges covering almost the entire country, it is reported by Truart.

Production on "Maytime" Under Way

WORK on "Maytime" has been started at B. P. Schulberg's studio. Mr. Schulberg has just announced the completed cast which will enact the Preferred version of Rida Johnson Young's famous stage play, which has been running on the stage for six years.

Ethel Shannon and Clara Bow will be the leading women players, and Harrison Ford will be the hero. William Norris, who played in the stage version, will have the comedy part of Matthew. Other prominent players will be Wallace MacDonald, Netta Westcott, Josef Swickard, Martha Mattox, Robert McKim, Betty Francisco, Edna Tichenor and Mertha

Truart Series Is Almost All Franchised

With the consummation of two deals which had been entered into by Truart sales officials the franchising of the first series of Elaine Hammerstein productions, starting with "Broadway Gold," has almost blanketed the entire country, it is claimed. M. H. Hoffman, vice president and general manager, closed a deal with Bob Lynch of Metro Film Exchange, Philadelphia, on this series for Southern New Jersey and Eastern Pennsylvania.

Alexander S. Aronson, general manager of sales, on a tour of the country, closed with Finkelstein and Rubin of Minneapolis, Minn., for the territory comprising Minnesota, North and South Dakota and the northern peninsula of Wisconsin, on the Hammerstein series.



PAULINE GARON

Featured in
"Adams Rib"
"Children of the Dust"
"You Can't Fool Your Wife"
"Sonny"

You'll Love Her in

"FORGIVE AND FORGET"

ANOTHER C.B.C. BOX-OFFICE WINNER

Present Mayor with Whaling Harpoons

MILTON CRANDALL, in a letter to Colonel Sprague, Commissioner of Public Works of Chicago, expressed his desire to present Mayor William E. Dever with the original harpoons used aboard the whaling vessel Charles W. Morgan during the filming of "Down to the Sea in Ships."

In appreciation of the offer, Mayor Dever invited Mr. Crandall and a party of friends to his offices, where the presentation was made.

Mr. Crandall, who is the Advertising and Exploitation Manager of the Hodkinson outfit at Chicago, has been doing some exceptional work in connection with this superpicture.

Like "Bright Lights of Broadway"

Principal Pictures Production Scores Success at Indianapolis Opening

ACCORDING to reports emainating from Indianapolis the Bennie Ziedman production, "Bright Lights of Broadway" for Principal Pictures Corporation has scored a success at the Circle theatre. Irving M. Lesser, General Manager of Distribution has been advised that the capacity audience on opening night greeted the production enthusiastically. It also met with much commendation from the newspaper reviewers.

The critic on the Indianapolis Star says in part, "Doris Kenyon, as the simple country girl lured to the big city in quest of a career, is one of the most refreshing personalities on the silversheet. Opposite her have been cast Kenneth Harlan as the minister-sweetheart who stays at home and Lowell Sherman as the theatrical producer who gives Irene her chance and insists that she take one. Both are fine."

The News reviewer says in part in the Monday issue, "It has thrills aplenty and will provide entertainment that will be exciting enough for summer audiences. Doris Kenyon, as Irene Marley, does famously."

"Bright Lights of Broadway" was directed by Webster Campbell, and is one of the latest group of five to be offered by Principal Pictures Corporation, the others being "Temporary Marriage" "East Side, West Side," "The Spider and The Rose," and "Gold Madness."

Buster Keaton to Discard Pancake Hat

BUSTER KEATON'S famous pancake hat will not be so much in evidence in his next two Metro releases. In "Three Ages" the humorous lid is worn by Buster only about one-third of the time and in "Hospitality," his second feature-length comedy to follow, he will wear it even less.

"Three Ages," presented by Joseph M. Schenck, was directed by Buster Keaton and Eddie Cline. Story and titles were supplied by Jean Havez, Joe Mitchell and Clyde Bruckman.

Press Sheet Issued For "Strangers of Night"

Press sheets for the Niblo production, "Strangers of the Night," a Metro-Louis B. Mayer attraction, have just come off the press, and cover thoroughly every angle of publicity, exploitation and advertising on the screen version of Walter Hackett's famous stage play, "Captain Applejack."

The front cover, suitable for a lobby or window card is done in two colors and shows a striking pose of Enid Bennett as a pirate. Several pages are devoted to exploitation, many original and novel stunts being described such as the guessing contest, the treasure hunt idea and the tagging stranger stunt. Then there are tie-ups, novelty pirate hats, cartoons, card tricks and a hundred and one other suggestions that should prove of untold value to the exhibitor. Each idea is fully and carefully outlined so that it can be put over with the least possible outlay of time and money.

Mammoth Announces First Release

Prints of "Enemies of Children" Are Received at Concern's N. Y. Offices

VICTOR B. FISHER, general manager of the Mammoth Pictures Corporation, has issued an announcement to the effect that the first release of his concern will be "Enemies of Children." This picture, which is based upon George Gibbs' novel, "Youth Triumphant," was finished last week at the Coast studios of the Fisher Productions, Inc., and prints and negatives were rushed to New York.

Heading the cast are little Virginia Lee Corbin and Anna Q. Nilsson. Virginia Lee Corbin will be remembered as having been the star of William Fox's series of children pictures, among which were "Jack and the Beanstalk" and "Treasure Island." Raymond Hatton, George Seigman and Eugenie Besserer are cast for important roles. Joseph Dowling, who created the title role in the "Miracle Man," is also prominent in the cast. Ward Crane, William Boyd, Kate Price, Lucy Beaumont, Mary Anderson, Boyd Irwin and Claire McDowell are seen in parts for which they are said to be eminently suited.

"Enemies of Children" was directed by Lillian Ducey, under the supervision of Victor B. Fisher.

The plans of the Mammoth Pictures Corporation is one of distribution of its product upon the franchise basis. "The details of this plan have been worked out," says Mr. Fisher, "upon a basis which will assure a business profit to all franchise holders and at the same time will bring regular substantial returns to his producers."

"Broken Wing" Praised in St. Louis

"The Broken Wing," the first of the new season's group of fifteen Preferred Pictures, had its world premiere in St. Louis on August 19th, playing simultaneously at three leading houses, the West End, Lyric and Capitol.

All of the St. Louis papers were lavish in their praise of the picture.

The Star said: "This is one of the most entertaining films shown in St. Louis in recent months."

The Globe-Democrat: "Likeable players and an excellent vehicle."

Post-Dispatch: "Kenneth Harlan, Miriam Cooper, Walter Long and Miss duPont give a lively interpretation of this melodrama of aviation and the southwest, which has the laughs and the thrills evenly divided."

Mammoth Closes Deal with Marcus

Negotiations between Victor B. Fisher, general manager of the Mammoth Pictures Corporation, and Gene Marcus of the Twentieth Century Exchange organization of Philadelphia were brought to a successful conclusion last week. Mr. Marcus' concern signed up the entire output of Mammoth producing companies.

The first production on the Mammoth list is "Enemies of Children" prints of which will be shipped to the Twentieth Century office as soon as laboratory work is completed in New York.

"Wild Oranges" Company Back From Georgia

King Vidor and his "Wild Oranges" company are expected to return to the Goldwyn studios next week after their location trip to the dangerous swamplands of Georgia, where the entire picture was made. Those in the cast are James Kirkwood, Virginia Valli, Ford Sterling, Buddy Post and Nigel de Brulier.

Warners Effect Tieups on Features

Mercantile Advertising Developed for Exploiting Wesley Barry Pictures

A NEW angle of co-operative mercantile advertising recently developed by the Warner Brothers will be a great exploitation medium for all exhibitors who have contracted for "The Printer's Devil," "George Washington, Jr.," and others of the series of Warner features.

Each manufacturer who has entered the tie-up is furnished with play dates in the different towns where his dealers are located. On the Wesley Barry series of Warner productions, the exhibitor is said to have more than 100,000 window displays waiting for him to help exploit his picture.

These tie-ups call for appropriate photographs, life-sized cut-outs of the star and interesting lay-outs of Wesley Barry using or applying one of the selected kinds of merchandise arranged for. The Harlowe & Luther Drug Co., on the corner of Broadway and 46th street, New York, is at the present time using such a display, tied-up with the Ingersoll Redipoint Pencil Co.

This tie-up calls for window displays with 22,000 dealers handling the Ingersoll merchandise, and in all displays, Wesley Barry is shown, either in a life-sized figure or else in a special lay-out display.

Many other important tie-ups have been arranged for which will be of great benefit to the exhibitor who has contracted for the Warner Classics starring Wesley Barry. Among these manufacturers are the Van Houton Cocoa Co., Ben Weiner Clothing Co., Walter Janvier Drug Co., U. S. Rubber Co., tying up with Keds, Pittsburgh Water Heater Co., F. A. D. A. Radio Sets, Hohner Harmonicas, and the Westinghouse Electric Co.

Each manufacturer has arranged to do his share in the tie-up by using many columns of advertising space in newspapers and in his own advertising mediums.

Rapid Progress Made on "Day of Faith"

With arc lights flashing at night, and an enlarged battery of cameras clicking by day, Tod Browning's Goldwyn unit filming Arthur Somers Roche's dramatic story, "The Day of Faith," is making exceptional progress. The night scenes which have been taken on the New York street at the Culver City plant have been calling for from five to six hundred extras every night.

Eleanor Boardman, Wallace MacDonald and Ford Sterling are the three unlucky members of the large cast who have been called upon to work night and day.

Ford Buys "Down to Sea in Ships" for Europe

Harrison Ford of Paris and London has purchased the rights to "Down to the Sea in Ships" for distribution in Europe. He is planning extensive exploitation and advertising campaigns on the feature.

In New Bedford, Mass., where most of the photoplay was filmed he secured an old three-masted whaling boat and over three thousand implements used in the whating industry. These have been turned over to the city of Paris for exhibit purposes, according to Mr. Ford. They will be loaned to London to be exhibited in the Thames while the picture is being shown in London.

Dig A Little Deeper, Is F. B. O. Sales Slogan

F. B. O. salesmen start a new sales campaign this week under the slogan of "dig a little deeper." This was adopted at a recent sales meeting headed by H. M. Berman and the novelty of the phrase struck them as being a good sales motto.

As a result of a recent sales campaign five watches were awarded branch managers. The winners were Roth at Boston, Hull at Indianapolis, Metzger at Seattle, Young at Des Moines and McNamee at Washington.

Statistics Prove Mix Pictures Popular

According to statistics gathered by Fox Film Corporation, Tom Mix pictures are shown every night at 500 theatres somewhere in the United States, and witnessed by a daily average of 200,000 people.

Although Tom is now the owner and skipper of a handsome power boat he still remains true to his devotion to fleet-footed cow ponies. He has had a picture of Tony painted on either side of the bow of his yacht and swears there is nothing equal to horse power.

Giblyn Starts Work On "Leavenworth Case"

Charles Giblyn, who is directing Whitman Bennett's coming production of the famous mystery novel, "The Leavenworth Case" by Anna Katherine Green, has begun work at the Whitman Bennett studios in Yonkers. This is one of the six

Plan "If Winter Comes" Premieres

New York and Chicago Dignitaries to Be on Hand for Opening Performances

NEW YORK and Chicago will be shown the William Fox film version of A. S. M. Hutchinson's "If Winter Comes," directed by Harry Millarde, at premieres in both cities on September 3rd and 2nd, respectively.

The Broadway opening, scheduled at the Times Square theatre, has been prepared for one of the most elaborate and distinguished first nights a motion picture has ever experienced in the east. The theatre itself has been given over to the film for the first time in its history, and nearly every prominent newspaper man, magazine editor, critic, author, artist, social leader and business general has accepted an invitation for the first presentation, it is claimed.

In Chicago the picture goes into the Sam H. Harris theatre, which heretofore has been devoted exclusively to offerings of the spoken stage. Considerable preparation, here, too, has been given the pending exhibition and the same spirit which identifies New York's rialto is evident along the theatrical and picture thoroughfares of the Michigan Lake metropolis.

Percy Marmount, the noted actor who assumed the difficult role of "Mark Sabre" and whom San Francisco critics declared to be superb in his part, sent a last minute wire from the Pacific coast carrying his regrets at being unable to attend the New York opening. Marmount is engaged in the filming of "You Can't Get Away With It," which Roland V. Lee is adapting from the Gouverneur Morris story and which has been announced on the Fox list of 25 specials for 1924.

Constance Binney Takes Brief Vacation

Constance Binney, who is starring in a series of C. C. Burr pictures, is vacationing at Beverley Farms, Massachusetts, on the North Shore between Boston and Manchester. She is scheduled to be at the Burr Glendale Studio before the first of September. Her initial Burr pocture, directed by Kenneth Webb, is now being cut and titled for release through Associated Exhibitors.

Truart Producer Off For East With Prints

When A. Carlos, president of Carlos Productions, Inc., which unit is producing at the Coast for Truart Film Corporation distribution, leaves Los Angeles this week he will take with him the first print of "The Unknown Purple," an eight reel production, and "Fast Freight," starring Richard Talmadge.

Campaign Is Planned for "Michael O'Halloran"

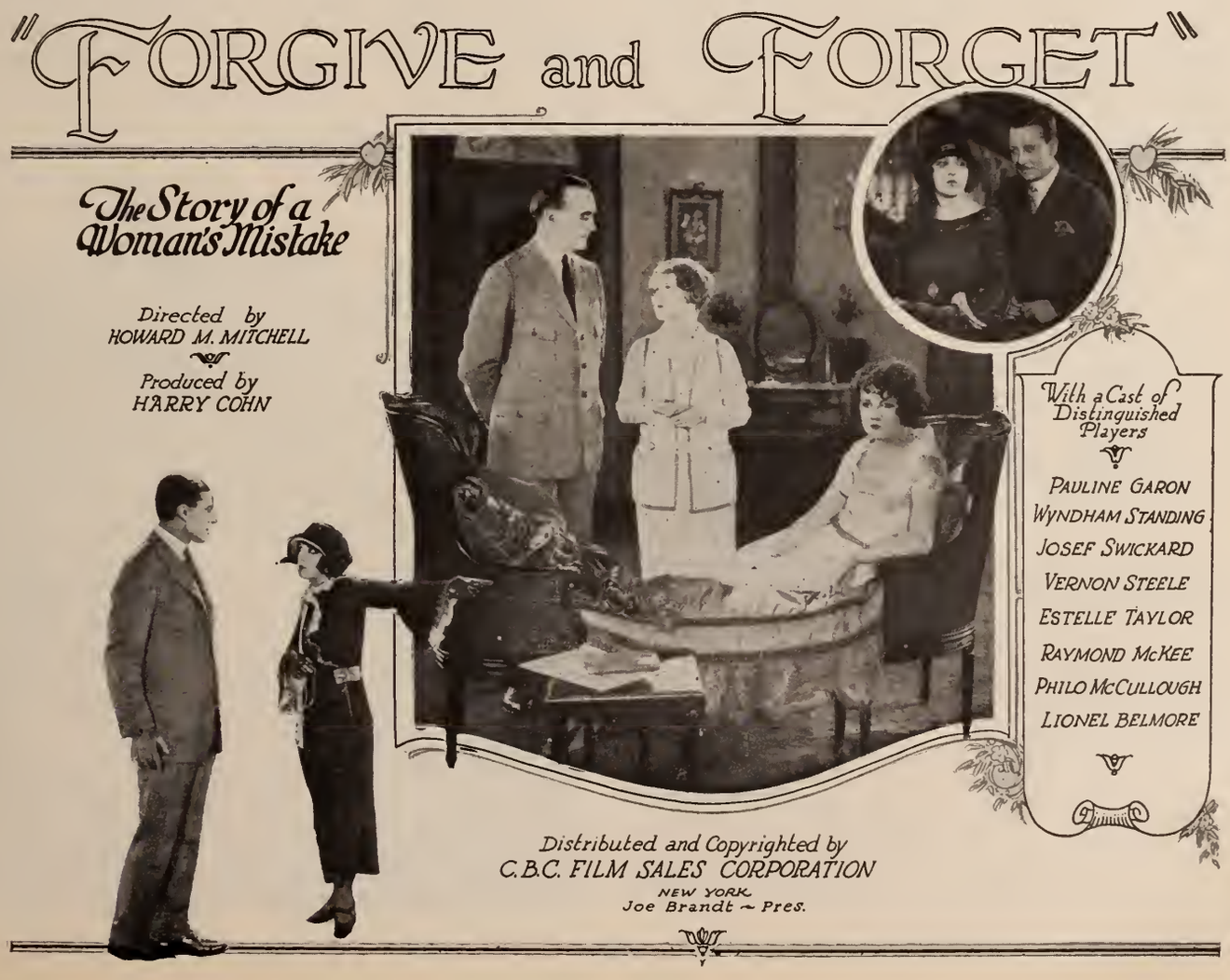
An exceptional exploitation campaign has been planned by W. W. Hodkinson Corporation in connection with "Michael O'Halloran." Grosset and Dunlap, publishers, will issue a reprinted edition of Mrs. Gene Stratton-Porter's "Her Father's Daughter" and at the same time will publish a popular photoplay edition of "Michael O'Halloran," thus effecting a strong tie-up with the exhibitor. Every book store in the country and each salesman of the publishing house will centre their efforts toward Gene Stratton-Porter, tie-ups with exhibitors and all forms of exploitations between the book merchant and the theatre manager, it is claimed.

Seastrom Takes Company To San Francisco

Victor Seastrom, the eminent Swedish director, who is now well under way on his first American production, "The Judge and the Woman," left the Goldwyn studios this week for a location trip to San Francisco.

Conrad Nagel, Mae Busch and Patsy Ruth Miller, who have the leading roles, will take part in these San Francisco scenes. The picture is a screen adaptation of Hall Caine's latest novel, "The Master of Man."

The picture is one of Goldwyn's specials for 1923-24 release.



New Title Supervision Staff For C.B.C.

A special department to supervise the mechanical end of the titling of the company's new features has been installed by the C. B. C. Film Sales Corporation. The duties of the department are separate and apart from the actual writing of titles for the features, but have to do with the selection of special art subjects with which to dress them, the origination of new designs and styles of titles.

The titles of "Yesterday's Wife," first of the new features released this season by C. B. C. have already aroused much flattering comment from those who have seen the picture.

The new department is under the direct supervision of Jack Cohn.

Store Employees Benefit By "Safety Last"

Orchestra Hall, Chicago, Ill., utilized an effective exploitation angle in conjunction with the theatre's showing of Pathe's "Safety Last." The theatre used to advantage Department Store scenes in the Harold Lloyd comedy, as a basis for exploitation to stir up interest and comment among the many workers employed in those establishments.

Realizing that this class of workers would be particularly interested in "Safety Last" scenes which burlesque the every day trials of their own craft, the Orchestra Hall management arranged a special admission rate for members of that industry only.

Mary Alden Prominent In "Pleasure Mad"

Mary Alden, who had an unusually fine role in the recently completed Metro Premier Feature, "The Eagle's Feather," in which she enacted the feminine lead, has another big role in the new Reginald Barker production of "Pleasure Mad," a Metro picture to be presented by Louis B. Mayer.

Appearing in "The Eagle's Feather" as the strong woman whose hopes of love are shattered, she is, in "Pleasure Mad," a wife of moderate means whose domestic happiness is spoiled by the acquisition of sudden wealth.

"Pleasure Mad" was adapted by A. P. Younger from Blanche Upright's novel, "The Valley of Content."

Miriam Battista Appears At Loew's Toronto

Little Miriam Battista, who had just completed her work in Distinctive's "The Steadfast Heart," is making a week of personal appearances at Loew's, Toronto, Canada, in connection with one of her many photoplays.

The cast of "The Steadfast Heart" includes Marguerite Courtot, Mary Alden, Joseph Striker, William B. Mack and Joseph Depew. This production will be released in the early fall after "The Green Goddess," through Goldwyn Cosmopolitan.

Hughes to Address L. A. Lawyers on Divorce

RUPERT HUGHES, author and Goldwyn director, has been asked to address the members of the Los Angeles Bar Association on "conflicting divorce laws," the theme of his present production, the tentative title for which is "Law Against Law."

Mr. Hughes will make his address within the next two weeks, following his return from Yellowstone Park, where he "shot" scenes for his picture. In the cast are Helene Chadwick, George Walsh, Carmel Myers, Lew Cody, Hedda Hopper, Dale Fuller and other well-known players.

Roosevelt Pays Tribute To "Four Horsemen"

Added to the long list of tributes for Rex Ingram's Metro production of "The Four Horsemen"—a list which includes rulers of nations as well as the most humble—is one from Theodore Roosevelt, assistant secretary of the navy.

The New York Sun has been printing daily the opinions of prominent Americans as to the six plays they have enjoyed most during their lives. Asked to contribute, Col. Roosevelt responded last week with a list of only three plays, one of which was "The Four Horsemen."

Only recently the Russell Sage Foundation made a poll among 50,000 high school boys to determine which photoplay they regarded as the best they had ever seen. "The Four Horsemen" was first on the list.

Rotogravure Layout for "Broadway Gold"

A full-page layout of scenes from "Broadway Gold," Elaine Hammerstein's first production of a series for Truart Film Corporation, is the feature of a special rotogravure section prepared by the Picture Press, Inc. The roto section is a portion of daily newspapers, numbering in excess of fifty throughout the country, with an aggregate circulation of over 500,000.

This display is one of the many items of national publicity through which Truart films are being brought to the attention of the theatre-going public.

Fidelity To Make Race Track Feature

Wm. G. Smith of Fidelity Pictures Company, announces that his company will shortly release via the State Right market a race track production under the title "Wings of the Turf," from the published story, "Boy Woodburn," by Alfred Ollivant.

"Leavenworth Case" Is Making Progress

Rapid progress is being made at the Yonkers studios of Whitman Bennett Productions by Charles Giblyn, director in filming "The Leavenworth Case," the famous detective story by Anna Katharine Green. Producer Bennett will release "The Leavenworth Case" through Vitagraph. It will be the second of the specials he will contribute toward the twenty-six super features announced by Albert E. Smith, president for the season of 1923-24. Leading players are Seena Owen, Martha Mansfield, Wilfred Lytell, Bradley Barker, Paul Doucet, William Walcott, Francis Miller Grant and Fred Miller.

New York Rights Sold on "Barefoot Boy"

Immediately following announcement that the C. B. C. Film Sales Corporation had been selected to distribute on the State Right market "The Barefoot Boy," and other products of the Mission Film Corporation, Greater New York and Northern New Jersey rights to the feature were disposed of.

Contracts have been completed with Sam Zierler, whereby the Commonwealth Film Corporation, of which he is president, will handle the feature in the territory referred to.

Elaborate Sets Feature "Rendezvous"

Topping his big ballroom set in "The Eternal Three," Marshall Neilan recently directed scenes for his latest Russian drama, "The Rendezvous," on the largest interior set of his career—an exact replica of the Czar's banquet hall in his winter palace in St. Petersburg in the year 1904.

Three hundred beautiful ladies in sweeping trains, and as many courtly gentlemen in gorgeous uniforms, dined in state in the immense marble hall, 152 feet wide and 200 feet long.

From his box the Czar, impersonated by R. C. Pennell, addressed the brilliant assemblage, which included, in the foreground, Richard C. Travers as the Prince, and Kathleen Key, as his betrothed.

Metro Animal Picture Is Hit In Sweden

In a cablegram just received at the home offices of Metro Pictures Corporation from Raoul Le Mat of Stockholm, Sweden, this enterprising showman tells of the enthusiastic reception tendered Mr. and Mrs. Martin Johnson's "Trailing African Wild Animals," a Metro release.

"Johnson film opened in Sweden's best house, the Red Mill, Stockholm, to capacity. Received finest press notices ever accorded a picture here," is the news contained in Mr. Le Mat's communication.

Goldwyn Pictures Near Completion

EMMETT FLYNN is putting the final editing and titling touches to "In the Palace of the King" and Tod Browning is nearing the end of his work on "The Day of Faith," Goldwyn productions.

Lowell Completes Work on "Floodgates"

John Lowell, star and producer of "Ten Nights in a Barroom," and "Lost in a Big City," is about through with his work in his latest feature, "Floodgates." The story, by L. Case Russell, is said to give Mr. Lowell his greatest characterization yet attempted.

Directed by George Irving, photographed by Joe Settle, the supporting cast includes Angeline Russell, Jane Thomas, Ivy Ward, and other capable players, this production will interest exhibitors looking for genuine screen value.

Return for Interiors on "No More Women"

After a week of ideal weather amid the scenic glories of Arrowhead Lake, the Associated Authors' company of players making "No More Women" for release through Allied Producers and Distributors Corporation, have returned to the Ince studios to complete the interior scenes of this Elmer Harris original story and production.

The players include Madge Bellamy, Kathleen Clifford, Matt Moore, Shannon Day, Clarence Burton, Stanhope Wheatcroft, H. Reeves-Smith and the director, Lloyd Ingraham.

Convalescent Veterans in "Call of Canyon"

Disabled war veterans and nurses from the Soldiers' Home, Sawtelle, Cal., providing true "hospital atmosphere," were motion picture actors for a day at Paramount's West Coast studio during the filming of scenes in Zane Grey's "The Call of the Canyon," featuring Richard Dix and Lois Wilson. The veterans needed few instructions from Victor Fleming, the director, but simply "Carried on" as they would in the convalescent ward at the Soldiers' Home.

"Pioneer Trails" Ready For Exchanges

Prints of "Pioneer Trails," recently completed at the Vitagraph studios in Hollywood, will be shipped from the Brooklyn headquarters to Branch exchanges shortly.

It is a David Smith production and the director is said to have gone further with this dramatic photoplay of the West than ever before.

A cast of exceptional talent has been gathered for "Pioneer Trails." Cullen Landis and Alice Calhoun have the leading roles.

NEW THEATRE
CONSTRUCTION & EQUIPMENT
PROJECTION DEPARTMENT CAMERA
P. M. ABBOTT - - - - - - - - - - - TECHNICAL EDITOR

Dutch Dance Prologue Explained in Detail

Specialty Used by Stuart of Missouri Theatre Offers Valuable Suggestions

FROM out Missouri way come some suggestions in the line of pantomime dancing which are quite interesting and worthy of consideration by all managers desiring to add a finished touch to his program.

Herschel Stuart, managing director of the Missouri theatre, St. Louis, Mo., father of these ideas, produces evidence that they are practical by submitting photographs and detailed information as to the proper application of his suggestions. Charles C. Dahl, technical director, also helped in the contribution. It being impossible to show all these suggestions in one issue, they will be shown separately from time to time.

The first, called "A Study in Delft," in the nature of a dance divertisement, shows, at the rise of the curtain, two Dutch figures, boy and girl, standing posed before a huge Dutch Plate as if painted thereon (Fig. 2B). To the tune of familiar Dutch music the dance begins, the dancers jumping off the platform, on which they had been standing, and going into Flirtation Dutch Dance.

The dance is finished in a position such as that shown in Fig. 1 and Fig. 2A and then to closing music the dancers go back to the plate and assume their opening position shown in Figure 1B.

Costumes

So much for a sketch of the performance. The props and accessories necessary to carry out the act will now be described.

The costumes of the dancers can be made from a cheap grade of cambric, the colors thereof matching those painted on the Dutch plate. The principal ones being blue and white, the costume of the girl can consist of a blue dress with white starched apron, neckpiece and cap. White stockings for contrast and, of course, the indispensable wooden shoes will finish the touch. As for the boy, blue trousers, wide and baggy, in the Dutch style, a white jacket fitting snug and tucked into the trousers having two rows of large buttons down the front, supplemented by a blue neckerchief, white socks, cap and wooden shoes are required.

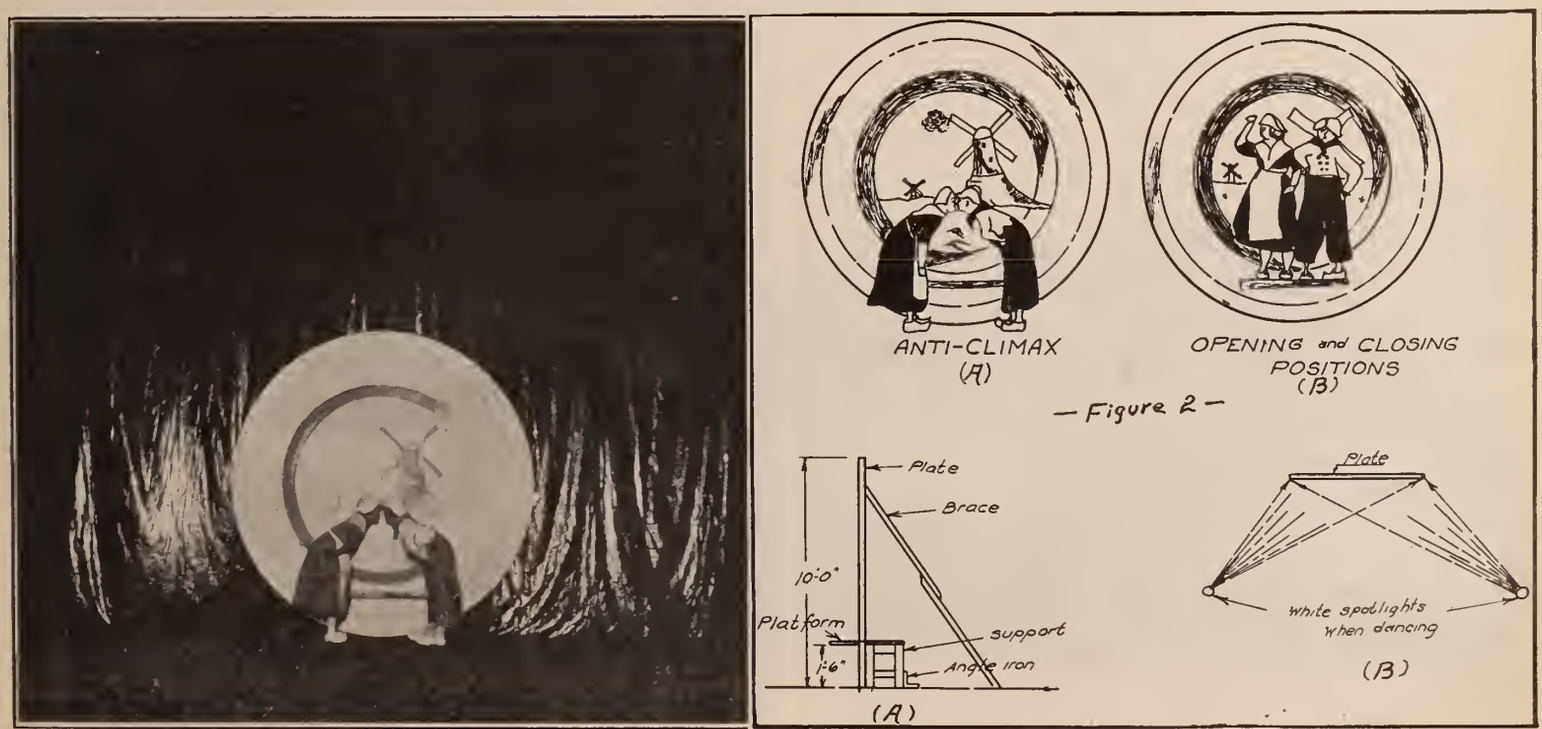
The Plate

The prop requiring the greatest expenditure of time and effort is, obviously, the plate (designed after the fashion of a Dutch dinner plate). This can be constructed of framed beaver board and should be cut in the form of a circle, 10 feet in diameter. Upon the surface of this should be painted in colors matching the costumes of the dancers, i.e., blue and white, some typical Dutch design. This can, if necessary, be copied from a real plate. If none is at hand, however, the conventional windmill can be painted in addi-

(*Continued on page* 1238)

S. M. P. E. Local Chapter to Be Formed

THE West Coast members of the Society of Motion Picture Engineers recently held their first meeting at the California Country Club at Culver City where ten of the industry's best gathered for supper and formulated plans for the organization of a local chapter there. The members present were Roy J. Pomeroy, in charge of the Experimental Department of the Lasky Studio; his assistant, W. M. Hutchison; Earl J. Denison, projection engineer for Lasky Studio; Leslie Cuffe, projectionist at Lasky Studio; J. Lee Rauch, electrical engineer at F. B. O. Studio; Fred Rudolph, foreman of machine shop at Lasky Studio; A. G. Wise, foreman of machine shop at Standard Laboratory, and H. F. O'Brien. While there are not a sufficient number of active members to organize a local chapter, nearly all of the members present evidenced interest enough in the organization to change their associate memberships to active and to solicit new memberships during the next month so that the chapter may be under consideration by the first of September and be in shape to proceed with regular meetings.



The Dutch Delft number arranged by Herschel Stuart, managing director of the Missouri theatre, St. Louis, and fully described in the accompanying article.

Dutch Dance Prologue is Explained in Detail

(*Continued from page* 1237)

tion to a canal or so. The country of Holland is flat, so hills are tabooed. However, too much detail is unnecessary and should be avoided and good results will be obtained by the use of one or perhaps two windmills.

No great artistic ability need be required for this painting but some attention should be paid to the shading to bring out the appearance of the run of the plate and the side of the dish. This shading is shown in Fig. 2A and B.

After the plate has been painted, a small trestle construction having a board firmly attached to the top of it should be built and used as a support for the bottom of plate. This trestle should be fastened to the floor by means of angle irons as shown in Fig. 3A. The board mentioned before is the platform upon which the dancers stand and should project through a slot cut in the plate for that purpose. The width of the platform need be only 8 inches or thereabouts since it should not be very conspicuous. The height above the floor is given as 18 inches.

In addition to the support attached to the bottom of the plate, braces must be applied to the top in order to prevent its toppling over. These can be made from either one long piece or two short pieces spliced together of timber measuring approximately one inch square. The ends of these braces should be fastened to the floor to prevent their slipping.

The plate itself should be placed before a black curtain to kill undesirable reflections and to make the plate stand out in the highlight.

Lighting

A variety of methods of lighting both the plate and dancers will no doubt suggest themselves to the active manager and in an effort to stimulate his thoughts a few possible methods will be briefly described.

The easiest method, involving also the least equipment, makes use of two spotlights throwing white light on the principals during the dance. These spots can be arranged as shown in Fig. 3B thus giving cross rays of light and breaking up the harsh shadows which would result from the use of only one spot directly in front. These two spots can, if possible, be placed on the stage, one on each side.

Another method involves the use of colored lighting. Some rather startling results can be obtained by painting thte Dutch plate in colors such as pale red (pink, to be exact) and pale green. Thus two windmills can be painted on the plate, one in red and the other in green. Two canals, one red and the other green, can also be added. If, now, red, blue and green spots be thrown on the plate, the objects will be seen in their natural colors.

By the use of a resistance or dimmer attached to each spot, the red, for instance, can be brought down making the green windmill and canal disappear entirely from sight, if the colors have been carefully chosen, and the red windmill and canal will show up as a blue-black. If, on the other hand, the red is brought up at the same time that the green and blue are brought down, the red windmill and canal will disappear and the ones in green will show up in black. These changes should be carried out slowly in order to get the proper fading effect.

Still another method, supplementing the use of the white spots before mentioned, calls for the use of blue footlights and blue spots from the sides. One white spot, however, should be used from the front with this method.

A little thought will bring out a host of other ideas suitable to the proper showing of the act and these are given merely to point out the way.

Pantages, Kansas City, to Re-Open

Work in day and night shifts on the new $50,000 adjunct to the air-cooling system of the Pantages theatre, a combination motion picture and vaudeville house of Kansas City, will be completed when the theatre is scheduled to re-open. A 150-ton plant which cools 60,000 cubic feet of air a minute is being installed by the Kiltz Engineering and Equipment Company of Los Angeles. Humidity is taken from the air by condensing the moisture and reheating it to the zone comfort, or whatever temperature is desired. A $60,000 washed air system previously had been installed in the theatre. The cooling system now being installed is the second to be placed in a theatre in the United States.

It is automatically controlled, requires 200 horsepower to operate and cools 550 gallons of water a minute. This is sprayed through pipes, cleaning and cooling with one operation, making a complete cycle.—True.



Exterior of the new Sawyer Lubin Studios recently dedicated at San Diego, Cal. This is the first of the studios of this group to be completed, being 256 ft. long, 90 ft. wide and 46 ft. from ceiling to floor.

Washington Building Permit Commissioner Reports

In his annual report the building permit commissioner of Washington, James Healy, declared that not only had the occurrence of the Knickerbocker mishap and other building casualties in Washington shown the need of limiting construction to qualified and competent contractors, licensed by the District of Columbia, but that it should be effected with the adoption of the new building code.

Last year construction totaled slightly over $36,000,000, and the total number of permits was 1,891 less than this year when construction was close to $58,000,000, and permits were 12,191. Among other figures, some showing declines, and others gains, he showed that "twelve new churches and two new theatres were begun during the fiscal year." Total cost of the churches is given as $721,500; while the two theatres account for $150,000.—Kanppen.

Industry Demands Big for Silver

Approximately 5,000,000 ounces of silver are used in the United States annually by motion picture and other photographers, according to estimates made by Robert Linton, president of the North Butte Mining Company, in a statement made public by the American Institute of Mining and Metallurgical Engineers which will hold its one hundred and twenty-eighth meeting in Canada, August 20 to 31.

Both rich and poor are demanding silver, says Mr. Linton, who sees a world-wide increase in the use of this metal in arts and manufactures. Silver, he suggests, might play an important part in the readjustment of international business.

"The amount of silver required for use in arts and manufactures has shown a steady increase, rising in the United States from 13,217,284 ounces in 1900 to 36,252,596 ounces in 1918, from which point it dropped to 28,843,428 ounces in 1921, or a net increase for the period of over 100 per cent.," continues Mr. Linton. The most important single factors in this increase have been the development of the motion picture industry and the growing popularity of amateur photography.

Newsettes from the West

A new picture theatre will be erected at Gysum, Kansas. Erection of this new movie theatre will start in a few weeks and will cost $25,000. The Rialto theatre at Reno, Nev., owned by Turner & Dahnken Enterprises, is to be remodeled at a cost of $75,000 it has recently been announced by Manager F. Costello.

M. Phipps, of the Phipps & Layton Enterprises, Childress, Texas, will erect a modern picture theatre in this city at an early date. The very latest in projection room equipment will be installed.

A 500-seat picture theatre will be erected at Eureka, Kansas. by Meade Theatres Company. It will be known as the Regent and will be completed shortly.

A new picture theatre will be erected at an early date at Port Arthur, Texas, with the very latest in theatre equipment to be installed.

A theatre to cost $75,000, at Excelsior Springs, Mo. The theatre will seat about 1,000. Will be erected by William Beyers.

There are several new picture theatres planned to be erected in Oklahoma. The show business is on the boom and most every manager reports that his business is greatly increasing.—Trout.

PROVEN WORTH

AN evenly illuminated screen, steady, flickerless light, maximum illumination with minimum cost, are the features which are making incandescent lamp projection universally accepted as the modern light source in the up-to-date theatres throughout the United States.

There is no other proven method of projection which gives equal economy, quality of screen illumination and ease and dependability of operation.

The progressive exhibitor will not overlook the opportunity which incandescent MAZDA projection offers as a means of securing perfect projection and a satisfied patronage.

The Edison MAZDA motion picture lamp is now being used by hundreds of exhibitors.

There is a proper Edison MAZDA lamp for every requirement of the theatre; i. e., projection, marquee and sign; lobby and auditorium, stage, etc.

EDISON LAMP WORKS
OF GENERAL ELECTRIC CO.
HARRISON, N. J.

National Anti-Misframe League Forum

Simplified Electricity for Projectionists

Motor Generators

Lesson VI—Part XII

Motor Generators

THE voltage ordinarily supplied the theatre by the central station ranges from 110 to 220 and since the voltage of the arc, where such are used, is in the neighborhood of 50 it can be seen that some means must be used to lower the voltage at the switchboard in order to project the picture.

There are a number of ways of accomplishing this apparently simple act and the methods employed by the various electrical manufacturers give rise to many types of machines. All these machines, however, have a common purpose and that is to change the voltage supplied to that suitable for operation of the arc. It would be hopeless to even attempt to describe one machine or method as being superior to another in view of the different operating conditions and so no attempt will be made to do so. Rather, a description of each type will be given and the reader left to form his own conclusions, supported no doubt, by personal experience, as to the merits of each.

Types of Machines

The methods most commonly employed for receiving this change in voltage are as follows:

1. Resistance.
2. Transformer.
3. Mercury Arc Rectifier.
4. Motor Generator.
5. Rotary Converter.

The use of a resistance alone is very wasteful and is seldom used where it can be avoided. The mercury arc rectifier has already been described and will not be mentioned further while the transformer will be described later on. This leaves only the motor generator and rotary converter for present attention. These two types of machines are usually included under the common name of motor generator, but, strictly, such is not the case, since the converter is different both in point of construction and principle.

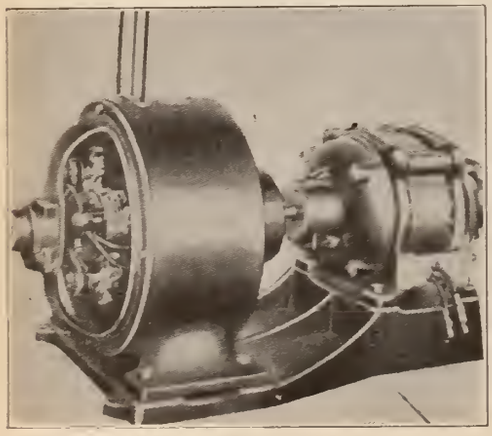


Figure 98

The various manufacturers have built their machines to have certain operating characteristics, and this gives rise to still further classifications. Thus we have machines classified as follows:

1. As to type of machine: Motor-generators, rotary converters.
2. Method of using two arcs: Series operation, multiple operation.
3. Kind of current supplied: Changing from A. C. to D. C., changing from D. C. to lower voltage D. C.
4. Regulation of arc intensity: Using ballast resistance, changing voltage of arc.

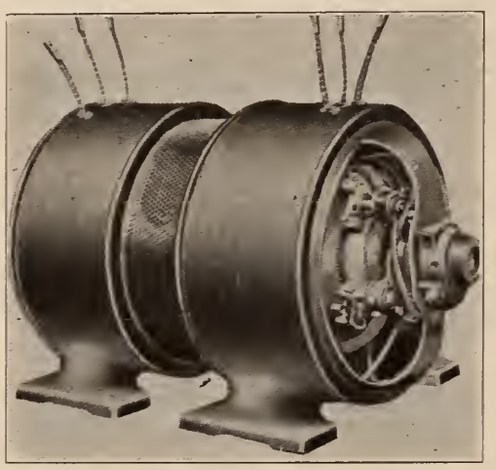


Figure 99

Some of the makes of machines most commonly used which come under the above classification are General Electric, Westinghouse, Wagner, Hertner and Hallberg. Since the Hertner machine was described in detail last week, no further attention need be given it here.

General Electric

The General Electric, or G. E. machine, as it is commonly called, is a motor generator which operates the arcs in series. Machines are made to change from either A. C. to D. C. to D. C.

Since both the A. C. to D. C. and D. C. to D. C. motor generator compensares employ the same specially designed generator, the larger part of the following information will apply to both sets:

These machines give an open circuit voltage of approximately 180 volts, which drops to 60 volts when one lamp is burning. The two lamps are connected in series without any resistance whatever. Short circuiting switches are provided to close the circuit around the lamp that is not burning, thus allowing the lamps to be trimmed without opening the circuit. When the second arc is struck the machine automatically increases its voltage to approximately 120 volts. The machine accommodates itself to the length of arc

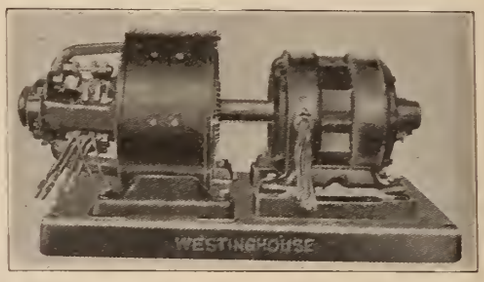


Figure 100

drawn so that it gives practically the same current whether one very short arc or two long arcs in series are burning.

The wiring scheme is very simple, since the panel containing the ammeter and field rheostat can be placed anywhere in the booth, while the individual short circuiting switches can be mounted on the stand of the picture machine. The very flexible source of current behind the lamp tends to keep the arc quiet and at the same intensity which allows the picture to be faded in or out without any change of light on the screen.

This generator automatically protects itself and the line fuses from burning out; in fact, the carbons can be left together indefinitely on direct short circuit without any trouble.

The projection arc circuit is completely insulated from the power circuit, forming a valuable safeguard to the operator while handling the projection lamps.

The ratings for the General Electric motor generator sets are as follows:

A. C. to D. C. and D. C. to D. C.

35 ampere 50 ampere 70 ampere 100 ampere	for either	110 volts 220 volts 440 volts 550 volts	for either	25 cycles 40 cycles 50 cycles 60 cycles

In addition to the above, the machines can be supplied for either one, two or three-phase operation.

All of the motor generator sets, with the exception of the 35 ampere set, which is thrown directly on the line, are supplied with either hand or automatic starters. Fig. 98 shows the A. C. to D. C. set and Fig. 99 the D. C. to D. C. set.

Westinghouse

The Westinghouse machine is perhaps more commonly referred to as a constant potential machine All the arc circuits are in multiple, making each circuit independent of the others. This, of course, means that the voltage must be the same at twice full load, during change-over, as at full load. The name constant potential comes from this fact. Constant current is obtained by the use of ballast rheostats.

Two or more circuits of different amperage can be used at the same time, either for projectors, spotlights or floodlighting. All sets can be used for single or double arc operation. The rheostats act as a ballast against fluctuations in the current caused by variations in the resistance of the arc circuit as described in a preceding article. A ballast rheostat is required for each arc.

Starting switches are used for starting the squirrel cage induction motors with full line voltage. The single phase motors are started by using two poles of the three-phase switch.

(*Continued on page* 1242)

EASTMAN POSITIVE FILM

To protect the exhibitor against screening, unknowingly, film of inferior photographic quality we make Eastman Positive Film identifiable. The words "Eastman" "Kodak" are stenciled in *black* letters in the transparent film margin. Look for this positive proof that you are projecting the "film that carries quality through to the screen."

Eastman Film, both regular and tinted base, is now available in thousand foot lengths.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

Simplified Electricity for Projectionists

(*Continued from page* 1240)

For starting the direct current motors a different kind of starter is used which is characterized by strong, compact, fireproof construction. An automatic starter can also be had if desired.

In Fig. 100 is shown a typical Westinghouse motor generator set employing a polyphase alternating current motor in connection with a direct curent compound wound generator. Other sets changing from single phase A. C. to D. C. and from D. C. to D. C. are also made along the same lines.

It might be well at this point to give a little information bearing on the proper construction of a foundation for the motor generator set. A good method is to build it as shown in Fig. 101. The bottom of the bed plate of the set should be about two feet above floor level. To prevent the magnetic hum and vibration being transmitted to the surrounding parts. such as the floor, it is desirable to build a vibration and sound absorbing base.

Solid planking two inches thick and layers of solid cork each two inches thick. Anchor bolts should be placed in the foundation so that they will extend a sufficient distance above the sound absorbing base to permit placing of nuts. The foundation should be preferably of concrete.

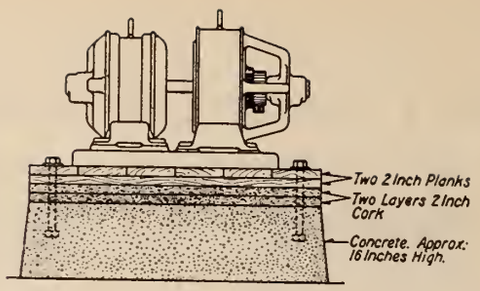


Figure 101

Wagner

The Wagner machine is in no sense of the word a motor generator, but rather a rotary converter. In fact, the manufacturers call it the Wagner White Light Converter. This machine depends upon the use of a ballast resistance for stabilization of the arc, as the claim is made that this method acts instantaneously, whereas the automatic regulation of the generator is slower in action. The latter method, however, has the advantage of using less power.

The Wagner White Light Converter was developed expressly for moving picture work. It is designed to give all the favorable characteristics discussed in the foregoing pages. It consists of three component parts:

1. Self-contained generating unit, which converts alternating current into perfect direct current.
2. Reversing switch with ammeter which is mounted in a booth near the projectionist.
3. Ballast rheostat for stabilizing the arcs.

Converter

The Wagner White Light Converter is made for single-phase, two-phase and three-phase circuits. It transforms or converts the alternating current of commercial frequency and voltage to direct current of the proper voltage for motion picture arc operation. The direct current furnished by this machine is the same as would be furnished by a direct-current generator of the same size and quality of design. This machine does not rectify the alternating current, it regenerates it; that is, it performs the same functions as a motor-generator set, although it has only one armature and a shaft of approximately half the length of the equivalent motor generator.

In order to provide for efficient reduction of voltage from the alternating-current line to that required by the converter, transformer elements are connected between the converter and the supply line. These transformers are mounted in the cast-iron sub-base of the converter, as shown in Fig. 102.

The switch which serves to make the necessary electrical connections when starting the converter is enclosed in a sheet metal box and mounted on the same sub-base with the converter.

The converter itself has much the same appearance as an ordinary electric generator. It has only one armature and one armature winding. On one end of the armature there is a large commutator, which contains a large number of segments. On the opposite end of the armature there are solid rings which provide for a connection to the alternating-current supply.

The transformer is so arranged that in the case of an emergency it can be used to supply the arcs with alternating curent without use of the converter. Therefore, in case of an accident to the converter, it would be possible to proceed with the picture, making connections directly to the transformer.

All wiring connections between the switch, the converter and the transformers are made in the Wagner shops, and terminals brought to outlets attached to the sub-base and arranged for conduit connection. There is one outlet for the alternating-current supply line, and another one for the direct-current line running to the projection booth.

Hallberg

The Hallberg motor generator, or "Economizer," as it is frequently called, is similar in appearance and operation to some of the other sets already described. It comes in two principal voltage ranges, 110 volts and 200-275 volts. The 110-volt outfit is provided with automatic starting box and light controller, which enables the projectionist to vary the current within the proper limits.

An automatic starter and light controller is also provided with the 200-275-volt set and has means for connecting a gas-driven engine to the generator, thus making it a good emergency outfit. The machine is also arranged so that a supply of low-voltage current can be drawn off to one side of the machine for operating the projection arc and high voltage off the other side to permit its being used as a motor.



Figure 102

In providing the lighting equipment for the Studio, it is not a question of "What Kind?" but "How many?"

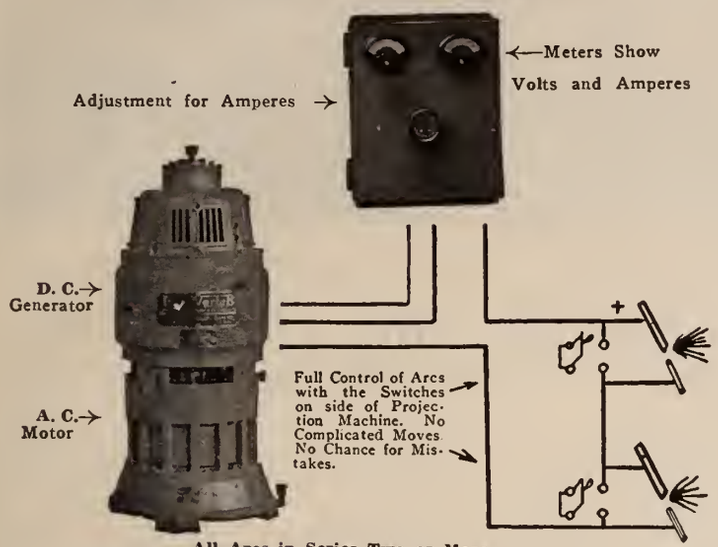
Cooper Hewitts, of course.

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Economical and Efficient Equipment for Theatre
COOLING and VENTILATING
Write for Particulars
James M. Seymour
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TransVerteR



All Arcs in Series Two or More
Any Two Simultaneously Same Amperes In Each Arc.

Gives a Perfect Dissolve

TransVerteR (double arc type), furnishes two perfect arcs in series simultaneously. Each is of the same amperage and light value.

In striking the second arc the one showing is not disturbed in the slightest degree. This gives a perfect dissolve. No ballast is used as automatic voltage is provided.

The projectionist, by a slight turn of a convenient control handle, can instantly increase or decrease the amperage generated and furnished to the arc, thus obtaining the light best adapted for the film being shown.

Write For Literature

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1900 West 112th Street, Cleveland, Ohio

Increased Illumination
Even Illumination
Sharp Definition
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These features improve picture quality wherever the exhibitor uses the

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An improved projection lens for best film projection. Unsurpassed Luminosity—Increased Efficiency—Adaptability to Mazda as well as arc light source—Brilliancy of image—Clear cut definition.

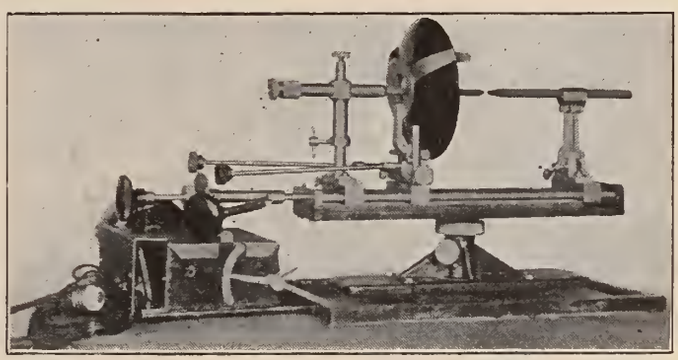
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No. 1 Size Projection Lenses without jackets..$17.00	No. 2 Size Projection Lenses without jackets..$30.00
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Gundlach-Manhattan Optical Co.
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LATEST IN PROJECTION EQUIPMENT



CUTS PROJECTION COST 75%
SUPPLIES PLENTY OF LIGHT
10 TO 15 AMPERES WITH D.C.
20 TO 30 AMPERES WITH A.C.
ELIMINATES ALL CONDENSERS
AUTOMATIC ARC CONTROL
GUARANTEES CORRECT TRIMMING OF ARC AT ALL TIMES WITH EXTREME EASE OF OPERATION
SPECIAL STEREOPTICON ATTACHMENT
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Convention of the International Alliance of Motion Picture Machine Operators and Theatre Stage Employees recently held at Harrisburg, Pa.—Photo by Roston Studios—Berghaus.

The World of the Microscope to Be Filmed by Principal Pictures

TO have the marvels of the microscopic world brought within the compass of the youngest intelligence and to the interested attention of mature minds has been made possible by an arrangement effected yesterday whereby the Principal Pictures Corporation has taken over the Louis H. Tolhurst laboratories, films, miscroscopic apparatus and miscroscopic moving picture equipment, and in conjunction with Mr. Tolhurst will put forth a series of motion pictures of microscopic subjects for theatrical as well as non-theatrical distribution.

A new door has been opened by this arrangement for the development of a department hitherto closed to motion picture exploitation. And it is proposed to reveal the marvels of the microscopic world in a manner as entertaining and sensational as it is instructive and edifying.

For eight years Louis H. Tolhurst has been struggling with the problems that have till now prevented perfect motion pictures of microscopic life. One of the most baffling of these was the creation of a light sufficiently brilliant to illuminate tiny living objects without killing them. Mr. Tolhurst has solved this problem.

Another problem was faced in the mechanical difficulty of setting the apparatus at work instantly with the operation of the camera, but this difficulty has so far been overcome in Tolhurst's processes that before a spider can complete his leap from ambush to strike an unwary housefly, the entire intricate apparatus is set in motion and the flashing movement of the insect is recorded on the motion picture screen.

Still another problem that has been solved is one that relates to optics and perspective. All photographers are aware of the result of taking a picture of a horse, head on. The head of the animal is out of all proportion while the hind quarters are diminished. In microscopical photography, such as Mr. Tolhurst was studying, the image of a fly's eye or a bee's sting is raised on the screen millions of times. Yet the whole object photographed occupies a plane less than a half-inch square. To keep the various features of objects magnified in their proper proportion was the problem and Mr. Tolhurst has solved it.

The educational value of such motion pictures is declared to be incalculable. It means that the fascinating works of such writers as Maurice Maeterlinck, J. Henri Fabre and others who have written in popular vein on insect life, can be screened. In fact, Tolhurst's first completed picture under perfected conditions has been dedicated to "man's tiniest and truest friend, his co-worker, the bee." It might be called a film version of Maeterlinck's unique book, "The Life of the Bee." Other pictures now in the making or in contemplation will reveal the secrets of the life of the ant, the spider, the fly, the mosquito and the beetle.

Karl Struss Receives Prizes

Karl Struss, who turns camera for Gasnier and who was for three years with Cecil De Mille, is receiving high recognition for the art portraits that he makes in his own home studio. Several of these recently won prizes in London, four of his prints were chosen to appear in the exhibit at the Pittsburgh Salon and another group were hung in the exhibition at the Albright Art Gallery in Buffalo. He won a prize in the American Photographers' Annual Competition held in Boston and learned that he took second prize in the annual e hibit of photography held at the Frederick & Nelson Company of Seattle. Karl Struss formerly had his own photographic studio on Fifth Avenue in New York City.

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Opinions on Current Short Subjects

"Yankee Spirit"

(Educatonal—Two Reels)

HERE is a thoroughly cnjoyable comedy which, in addition to its entertainment qualitics, possesses genuine exploitation possibilities. The gags for the most part revolve around a typical boyish character who is full of pep and mischief. Bennie Alexander, in the leading role, puts over a highly amusing performance and adds to his laurcls as an accomplished boy actor of the screen. The early part of the action presents Bennie in a series of laughable incidents, in which he pits his ingenuity against the parental authority, succeeds for a space, but eventually loses out. The devices which Bennie resorts to to circumvent all efforts to get him out of bed in the morning ought to win plenty of laughs from any type of audience. And there is action in this subject as well as comedy moments. In the first place, Bennie, after suffering from many indignities at the hands of the town bully, turns on his foe and licks him properly while the gang looks on in open-mouth wonder. The director has staged these sequences in such a manner as to secure a maximum of comedy from the situation. Another action highlight is the attack of the Boy Scouts upon the rendezvous of the robbers who have stolen an automobile into which Bennie's baby brother has crawled. Due to the effective work of the Scouts, the robbers are routed from their stronghold and subsequently arrested, and the baby is restored to the arms of its panic-stricken father. Opportunities for tying up with welfare organizations, concerned with the nterests of the boys in your community, are to be found here, especially with respect to the Boy Scout sequences of the picture.—*E. F. SUPPLE.*

"Skylarking"

(Pathe—Two Reels)

"SKYLARKING" is a Mack Sennett comedy of above the average calibre, combining genuinely humorous situations with highly laughable incidents. The trick automobile has been used extensively as a comedy device in fun films, but "Skylarking" introduces a type of motor-vehicle which we have never before seen on the screen—the flying flivver. We predict that when Harry Gribbon fools the traffic cop by sending his airplane motor-car soaring above the streets and roofs of the city the audience will laugh with glee one second and gasp in wonder at the next. These scenes are strikingly handled, photographically, and add materially to the comedy appeal of the subject. Gribbon appears as the inventor of the ingenious flivver and Kewpie Morgan as a trffic cop. In the first reel much of the action is taken up by an unsuccessful demonstration of the flying flivver. Two clever children players, Josephine Adair and Jackie Lucas, take a prominent part in supplying the fun in these early sequences. In the second reel Gribbon goes joy riding with Kewpie's wife (played by Alberta Vaughn) in his balloon-auto. All goes well until the woman fints and forces a descent near a roadhouse. Kewpie sees the inventor enter the inn with a strange woman, not knowing the lady is his wife. Later Kewpie goes to warn Gribbon when the latter. wife also enters the roadhouse. The subsequent complications are extremely funny. In the end, Kewpie learns the identity of the woman with the inventor and immcdiately gives chase. While Gribbon is flying over a zoo, evading the angry traffic cop, his vhicle meets with disaster and precipitates both himself and the policeman's wife into a cage of lions, from which they are rescued after several mishaps. Here's a comedy with an abundance of laugh-provoking gags and at the same time a generous measure of thrills. This subject ought to go well in any type of house.—*E. F. SUPPLE.*

"Companions"

(Educational—One Reel)

"COMPANIONS" is the second of the "Sing Them Again" series recently inaugurated by Educational Film exchanges. These subjects are intended as a modernized revival of the old-time melodies and combine the words of the songs with appropriate motion-picture themes partly serious and partly humorous in spirit. We found this second contribution to the series even more entertaining than the first. The airs embodied in this number include "Comrades," "You Made Me What I Am Today" and "When You and I Were Young, Maggie." The method of introducing and carrying along the refrain of "You Made Me What I Am Today" is especially effective and ought to be good for a real laugh anywhere. The song is simply announced as one intended to be sung by the married men only, and a sub-title warns the men folks beforchand: "Don't let her stop you!" Then the title and words of the song are flashed on the screen, and during the repetition of the chorus the picture shows the master of the house washing the dishes while wifey lounges in the parlor with the latest best-seller and a box of bonbons. Where the audience can be induced readily to warble for awhile this number out to be a knockout as entertainment.—*E. F. SUPPLE.*

"Uncle Bim's Gift"

(Universal—Two Reels)

THIS is an adaptation based on the well-known "Gumps" newspaper cartoons with Joe Murphy and Fay Tincher in the featured roles. The most notable feature of the subject is the striking resemblance to the original cartoon characters, Andy Gump and Min, that Murphy and Miss Tincher attain with the assistance of clever make-up. The comedy is for the most part of a rather inferior calibre and offers nothing in the way of original gags or action. The story starts off with the arrival of a telegram from Uncle Bim ordering Andy to purchase a house in his name. A crook "sells" Andy a fifty-thousand-dollar residence for five thousand dollars. Andy moves in with his family and is dining Uncle Bim and a party of friends when the real owner arrives and proves to Andy that the sale of the house has been fraudulent and that he has been buncoed out of his five thousand dollars. Andy pretends he has committed suicide, but promptly comes to life on hearing Uncle Bim declare to his grieving friends that he would share his fortune with his departed nephew if he were only alive again. The subject closes with the announcement of the police that the crook has been arrested and the five thousand dollars recovered.—*E. F. SUPPLE.*

"Take the Air"

(Pathe—One Reel)

PAUL PARROTT is featured in this picture and plays the role of a bricklayer at work on a skyscraper. The narrow ledges of the rising skeleton-like framework of iron and the great swinging girders high above the strcets are utilized to mix comedy with thrill, and both the humorous and suspense elements are handled effectively. There is no real story embodied, the action consisting entirely of a series of mishaps and near-mishaps to the various workers on the structure. One of the comedy situations shows Parrott and a fellow-workman engaged in a card game, seated on boxes resting on the girders. Each time Parrott rises to argue some point in the game the girder on which he has been seated swings out into space and returns to its positon just in time to prevent his falling below. The reel closes with a brick-throwing contest between the bricklayers and the iron-workers, which precipitated some decidedly amusing results. A good action comedy reel of the slapstick order.—*E. F. SUPPLE.*

"His New Papa"

(Educational—One Reel)

HERE is a one-reel situation comedy with a generous measure of laughs embodied in its footage. Cliff Bowes and Virginia Vance are featured as bridegroom and bride. Cliff's rival decides to make it a double wedding and marries Virginia's widowed mother just to be near Virginia. After the wedding, however, mama turns out to be a veritable Mrs. Simon Legree, and both male parties to the nuptial contracts are put promptly to work setting the house in order for the grand wedding festivities. The rivalry between Cliff and his father-in-law is great, but ma's ambition to keep both of them at work is even greater. The resultant situations are decidedly laughable. At the outset, Cliff and Virginia have incurred the enmity of the law by accidentally breaking a window with a horseshoe. The reel closes with the seizure of the bride and groom by the police in the midst of the festivities. A sequence early in

"His School Daze"

(Universal—One Reel)

BERT ROACH is featured in this subject, and in the brief space of one reel rapidly passes from the role of mouse-trap salesman to that of deputy sheriff, and thence to the part of a country school teacher. The principal merit of the picture is its action, which takes Roach through a series of uninterrupted and diversified incidents. As a mouse-trap salesman he incurs the wrath of a housewife by allowing mice to run all over the house while demonstrating the efficiency of his traps. In evading the woman's husband he lands into the midst of a posse just about to pursue some bandits, and is made a deputy sheriff on the spot. He catches up with the bandits, but when they promptly shoot his clothes off he lics in wait behind a bush for the new teacher to pass by. When the pedagogue makes his appearance Bert attacks him and deprives him of his clothes. The children later identify Bert as their new teacher and drag him into the classroom. This reel ought to be good for some laughs.—*E. F. SUPPLE.*

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

MARCH

Feature	Star	Distributed by	Length	Reviewed
Adam and Eva	Marion Davies	Paramount	7 reels	Feb. 10
Adam's Rib	Special Cast	Paramount	10 reels	Feb. 17
Are You a Failure?	Special Cast	Preferred Pict.	6 reels	Mar. 17
Bolted Door, The	Frank Mayo	Universal	5 reels	Mar. 3
Brass	Monte Blue	Warner Bros.	9 reels	Mar. 17
Call of the Hills	Special Cast	Lee-Bradford-S.R.	5 reels	
Can a Woman Love Twice?	Ethel Clayton	Film Book. Offices.	6 reels	Mar. 10
Daddy	Jackie Coogan	First National	6 reels	Mar. 17
Down to Sea in Ships	McKee-Courtot	Hodkinson	8 reels	Dec. 2
Driven	Special Cast	Universal	6 reels	Dec. 9
East Side, West Side	Special Cast	Principal Pict.	5 reels	Apr. 21
Fourth Musketeer, The	Johnnie WaWlker	Film Book. Offices.	6 reels	Mar. 31
Gallopin' Through	Jack Hoxie	Sunset Prod.	5 reels	
Glimpses of the Moon	Bebe Daniels	Paramount	7 reels	Apr. 14
Good-By Girls	William Russell	Fox	5 reels	Mar. 24
Gossip	Gladys Walton	Universal	5 reels	Mar. 10
Her Accidental Husband	Special Cast	C. B. C.-S. R.	6 reels	
High Speed Lee	Reed Howes	Arrow	5 reels	
In the Devil's Bowl	Neal Hart	Wm. Steiner-S. R.	5 reels	
Isle of Lost Ships	Nilsson-Sills	First National	7 reels	Mar. 24
Is Divorce a Failure?	Leah Baird	Asso. Exhib.	6 reels	July 21
Just Like a Woman	Special Cast	Hodkinson	5 reels	Mar. 17
Camp in the Desert	Special Cast	C. B. C-S. R.	5 reels	
Law Rustlers, The	Wm. Fairbanks	Arrow	5 reels	
Leopardess, The	Alice Brady	Paramount	6 reels	Mar. 17
Little Church Around the Corner	Claire Windsor	Warner Bros.-S. R.	7 reels	Mar. 3
Lion's Mouse, The	Standing-Marsh	Hodkinson	5 reels	Mar. 31
Lost and Found	Special Cast	Goldwyn	7 reels	Mar. 17
Lost in a Big City	John Lowell	Arrow	7 reels	Jan. 27
Luck	Johnny Hines	Mastodon-S. R.	7 reels	Apr. 14
Mad Love	Pola Negri	Goldwyn	6 reels	Feb. 24
Man and Wife	Special Cast	Arrow	5 reels	Aug. 4
Midnight Guest, The	Special Cast	Universal	5 reels	Mar. 17
Mr. Billings Spends His Dime	Walter Hiers	Paramount	6 reels	Mar. 17
Nth Commandment, The	Special Cast	Paramount	7 reels	Mar. 31
Noise in Newboro, A	Viola Dana	Metro	6 reels	Apr. 28
Outlaws of the Sea	Marguerite Courtot	Selznick Dist. Corp.	5 reels	
Pilgrim, The	Charles Chaplin	First National	4 reels	Jan. 27
Racing Hearts	Special Cast	Paramount	6 reels	Feb. 24
Refuge	K. McDonald	First National	6 reels	Apr. 14
Scars of Jealousy	Special Cast	First National	6 reels	Mar. 17
Shreik of Araby, The	Ben Turpin	Allied Prod. & Dist.	5 reels	Mar. 3
Single Handed	Hoot Gibson	Universal	5 reels	Mar. 31
Smilin' On	Pete Morrison	Sanford Prod.	5 reels	
Success	Special Cast	Metro	6 reels	Feb. 24
Temptation	Special Cast	C. B. C.-S. R.	7 reels	
Tents of Allah	Blue-Alden	Asso. Exhib.	7 reels	Apr. 21
Three Jumps Ahead	Tom Mix	Fox	5 reels	Apr. 14
Vanity Fair	Mabel Ballin	Goldwyn	8 reels	Mar. 17
Vengeance of the Deep	Special Cast	Selznick Dist. Corp.	5 reels	Apr. 28
Western Justice	Josephine Hill	Arrow	4 reels	
When a Woman Turns	Tom Kennedy	Norea Pict.-S. R.	5 reels	
Where the Pavement Ends	Special Cast	Metro	7 reels	Mar. 24
White Flower, The	Betty Compson	Paramount	6 reels	Mar. 10
Your Friend and Mine	Special Cast	Metro	6 reels	Mar. 31

APRIL

Feature	Star	Distributed By	Length	Reviewed
Abysmal Brute, The	Reginald Denny	Universal	8 reels	Apr. 21
Alice Adams	Florence Vidor	Asso. Exhibitors	7 reels	July 7
Backbone	Special Cast	Goldwyn	7 reels	May 12
Bella Donna	Pola Negri	Paramount	8 reels	Mar. 31
Bright Lights of Bway	Special Cast	Principal Pict.	5 reels	
Bright Shawl, The	Dick Barthelmess	First National	8 reels	Apr. 28
Broken Violin, The	Special Cast	Arrow	6 reels	
Bucking the Barrier	Dustin Farnum	Fox	5 reels	Apr. 21
Clansmen of the North, The	Travers-R. Dwyer	Selznick Dist. Corp.	5 reels	
Cordelia the Magnificent	Clara K. Young	Metro	6 reels	June 2
Crashing Thru	Harry Carey	Film Book. Offices.	5 reels	Apr. 7
Dead Game	Ed Gibson	Universal	5 reels	Apr. 21
Flames of Passion	Special Cast	Independent Pict.	5 reels	Jan. 20
Go-Getter, The	Special Cast	Paramount	8 reels	Apr. 21
Grumpy	Roberts-McAvoy	Paramount	7 reels	Mar. 31
Her Fatal Millions	Viola Dana	Metro	6 reels	May 5
Jacqueline	Special Cast	Arrow	7 reels	Mar. 31
Little Red Schoolhouse	Special Cast	Arrow	6 reels	May 26
Lovebound	Shirley Mason	Fox	5 reels	May 19
Madness of Youth	John Gilbert	Fox	6 reels	Apr. 28
Man From Ten Strike	Guy Bates Post	Principal Pict.	6 reels	
Nobody's Bride	Herbert Rawlinson	Universal	5 reels	
Old Sweetheart of Mine	Dexter-Eddy	Metro	6 reels	Apr. 14
Prodigal Daughters	Gloria Swanson	Paramount	6 reels	Apr. 28
Rip Tide, The	Special Cast	Arrow	6 reels	June 2
Safety Last	Harold Lloyd	Pathe	7 reels	Mar. 3
Salty Saunders	Neal Hart	Wm. Steiner-S. R.	5 reels	
Slander the Woman	Dorothy Phillips	First National	6 reels	May 19
Snow Bride, The	Alice Brady	Paramount	6 reels	May 26
Snowdrift	Charles Jones	Fox	5 reels	June 9
Souls for Sale	Special Cast	Goldwyn	8 reels	Apr. 7
Sunshine Trail, The	Douglas MacLean	First National	5 reels	Aug. 4
Tansy	Special Cast	Burr Nickle Prod.	5 reels	
Temporary Marriage	Special Cast	Principal Pict.	6 reels	May 12
Tiger's Claw, The	Jack Holt	Paramount	5 reels	Mar. 31
Town Scandal, The	Gladys Walton	Universal	5 reels	Apr. 14
Trailing African Wild Animals		Metro	7 reels	May 19
Trail of the Lonesome Pine	Mary M. Minter	Paramount	6 reels	Mar. 31
Timmed in Scarlet	Special Cast	Universal	5 reels	Apr. 7
Westbound Limited	Ralph Lewis	Fiml Book. Offices.	7 reels	May 5
What Wives Want	Special Cast	Universal	5 reels	May 5
Within the Law	Norma Talmadge	First National	8 reels	May 12
Wonders of the Sea	Lulu McGrath	Film Book. Offices.	4 reels	Nov. 4
You Are Guilty	Kirkwood-Kenyon	Mastodon-S. R.	5 reels	Mar. 31
You Can't Fool Your Wife	Special Cast	Paramount	7 reels	May 5

MAY

Feature	Star	Distributed By	Length	Reviewed
Affairs of Lady Hamilton	Liane Haid	Hodkinson	8 reels	Apr. 28
Bavu	Wallace Beery	Universal	8 reels	Apr. 28
Black Shadows		Pathe	5 reels	June 2
Boston Blackie	William Russell	Fox	5 reels	June 2
Burning Words	Roy Stewart	Universal	5 reels	June 2
Crossed Wires	Gladys Walton	Universal	5 reels	May 19
Double Dealing	Hoot Gibson	Universal	5 reels	May 26
Empty Cradle, The	Alden-Morey	Truart Film	7 reels	
Fighting Strain, The	Neal Hart	Wm. Steiner-R. R.	5 reels	
Fog Bound	Dorothy Dalton	Paramount	8 reels	June 9
Fortune of Christina McNab	Special Cast	Playgoers	5 reels	
Fools and Riches	Herbert Rawlinson	Universal	5 reels	May 14
Girl of the Golden West, The	Kerrigan-Breamer	First National	7 reels	June 2
Girl Who Came Back, The	Special Cast	Preferred Pict.	6 reels	Apr. 21
Lonely Road, The	Kath. MacDonald	First National	6 reels	May 12
Man From Glengarry	Special Cast	Hodkinson	5 reels	Mar. 31
Ne'er-Do-Well, The	Thos. Meighan	Paramount	7 reels	May 12
Power Divine, The	Special Cast	Independent Pict.	5 reels	
Ragged Edge, The	Lunt-Palmeri	Goldwyn	7 reels	June 16
Remittance Woman The	Ethel Clayton	Film Book. Offices.	7 reels	May 19
Rustle of Silk, The	Compson-Tearle	Paramount	7 reels	May 12
Sixty Cents an Hour	Walter Hiers	Paramount	6 reels	May 26
Soul of the Beast	Madge Bellamy	Metro	5 reels	Apr. 21
Stepping Fast	Tom Mix	Fox	5 reels	May 26
Sunken Rocks	Alma Taylor	Burr Nickle Prod.	5 reels	
Wandering Daughters	Special Cast	First National	6 reels	June 30
Wolf Tracks	Jack Hoxie	Sunset Prod.	5 reels	

JUNE

Feature	Star	Distributed By	Length	Reviewed
Bargains	Special Cast	Burr Nickle Prod.	5 reels	
Below the Rio Grande	Neal Hart	Wm. Steiner-S. R.	5 reels	
Counterfeit Love	Special Cast	Playgoers	5 reels	Aug. 11
Critical Age, The	Special Cast	Hodkinson	5 reels	May 19
Daughters of the Rich	Special Cast	Preferred Pict.	6 reels	June 30
Desert Rider, The	Jack Hoxie	Sunset Prod.	5 reels	
Devil's Partner, The	Norman Shearer	Independent Pict.	5 reels	
Divorce	Jane Novak	Film Book. Offices.	6 reels	June 16
Don Quickshot of the Rio Grande	Jack Hoxie	Universal	5 reels	June 9
Fog, The	Harris-Landis	Metro	7 reels	July 7
Exciters, The	Daniels-Moreno	Paramount	6 reels	June 16
Heart Raider, The	Agnes Ayres	Paramount	5 reels	June 16
Last Moment, The	Special Cast	Goldwyn	6 reels	May 19
Main Street	F. Vidor-Blue	Warner Bros.	10 reels	June 23
Man of Action	Douglas MacLean	First National	6 reels	June 2
Michael O'Halloran	Irene Rich	Hodkinson	7 reels	June 23
Monkey's Paw, The	Special Cast	Selznick	5 reels	
Mysterious Witness, The	Robert Gordon	Film Book. Offices.	5 reels	June 30
Only 38	Special Cast	Paramount	6 reels	June 23
Paddy - the - Next-Best Thing	Mae Marsh	Allied Prod. & Dist.	6 reels	May 26
Purple Dawn, The	Bessie Love	Aywon	5 reels	
Queen of Sin	Special Cast	Selznick	6 reels	
Railroaded	Herbert Rawlinson	Universal	5 reels	June 16
Rum Runners	Leo Maloney	Aywon	5 reels	
Sawdust	Gladys Walton	Universal	5 reels	June 30
Sun-Dog Trails	Wm. Fairbanks	Arrow	5 reels	
Trifling With Honor	Special Cast	Universal	5 reels	May 12
Western Blood	Pete Morrison	Sanford Prod.	5 reels	
Woman With Four Faces	Compson-Dix	Paramount	6 reels	June 30
Youthful Cheaters	Glenn Hunter	Hodkinson	6 reels	June 2

JULY

Feature	Star	Distributed By	Length	Reviewed
Brass Bottle, The	Special Cast	First National	6 reels	July 28
Children of Dust	Special Cast	First National	6 reels	June 23
Children of Jazz	Special Cast	Paramount	6 reels	July 21
Desert Driven	Harry Carey	Film Book. Offices.	5 reels	July 14
Drug Monster, The	Special Cast	Aywon	5 reels	
Flying Dutchman	Special Cast	Film Book Offices	6 reels	Aug. 4
Forbidden Range	Neal Hart	Wm. Steiner Prod.	5 reels	
For You My Boy	Special Cast	Rubicon Pict.	6 reels	
Gentleman of Leisure, A	Jack Holt	Paramount	6 reels	July 28
Good Men and Bad	Special Cast	Selznick	4 reels	
Homeward Bound	Thomas Meighan	Paramount		
Itching Palms		Film Book Offices.	5 reels	July 28
Law of the Lawless, The	Dorothy Dalton	Paramount	6 reels	June 30
Love Piker, The	Anita Stewart	Goldwyn-Cosmo.	6 reels	July 7
Man Between, The	Special Cast	Asso. Exhibitors	6 reels	
Man's Man, A	J. Karren Kerrigan	Film Book. Offices		
McGuire of the Mounted	William Desmond	Universal	5 reels	July 14
Penrod and Sam	Special Cast	First National	6 reels	June 23

Feature	Star	Distributed By	Length	Reviewed
Rapids, The	Harry Morey-Mary Astor	Hodkinson	5 reels	June 30
Self Made Wife, A	Special Cast	Universal	5 reels	July 21
Shooun' For Love	Hoot Gibson	Universal	5 reels	July 7
Skid Proof	Charles Jones	Fox	5 reels	
Stormy Seas	McGowan-Holmes	Asso. Exhibitors	5 reels	Aug. 4
Toilers of the Sea	Special Cast	Selznick	5 reels	
Trilby	Special Cast	First National	7 reels	Aug. 4
Victor, The	Herbert Rawlinson	Universal	5 reels	July 28

AUGUST

Feature	Star	Distributed By	Length	Reviewed
Alias the Night Wind	William Russell	Fox		
Broken Wing, The	Special Cast	Preferred Pict	6 reels	Aug. 18
Circus Days	Jackie Coogan	First National	6 reels	June 30
Common Law, The	Special Cast	Selznick	8 reels	
Cricket on the Hearth	Special Cast	Selznick	6 reels	
Destroying Angel, The	Leah Baird	Asso. Exhibitors	6 reels	
Dulcy	Con. Talmadge	First National		
Fighting Blade, The	Rich. Barthelmess	First National		
Harbor Lights	T. Moore-Elsom	Asso. Exhibitors	5 reels	
Human Wreckage	Mrs. Wallace Reid	Film Book Offices	7 reels	July 14
Huntress, The	Colleen Moore	First National		
If Winter Comes	Special Cast	Fox	12 reels	
Legally Dead	Milton Sills	Universal	5 reels	Aug. 18
Love Brand, The	Roy Stewart	Universal	5 reels	Aug. 11
Man Who Won, The	Dustin Farnum	Fox	5 reels	Sept. 1
Miracle Baby	Harry Carey	Film Book Offices	6 reels	Aug. 18
Out of Luck	Hoot Gibson	Universal	5 reels	Aug. 4
Rupert of Hentzau	Special Cast	Selznick	10 reels	
Scarlet Lily, The	K. MacDonald	First National		
Second Hand Love	Charles Jones	Fox		
Shadows of the North	William Desmond	Universal	5 reels	
Soft Boiled	Tom Mix	Fox		Aug. 4
Spoilers, The	Special Cast	Goldwyn-Cosmo	8 reels	June 30
Tea—With a Kick	Special Cast	Asso. Exhibitors	6 reels	
Three Wise Fools	Special Cast	Goldwyn-Cosmo	7 reels	July 7
Tipped Off	Special Cast	Playgoers Pict	5 reels	
Wife in Name Only	Special Cast	Selznick	5 reels	
Yesterday's Wife	Rich-Percy	C. B. C.-S. R	6 reels	

SEPTEMBER

Feature	Star	Distributed By	Length	Reviewed
Ashes of Vengeance	Norma Talmadge	First National	10 reels	Aug. 18
Barefoot Boy, The	Special Cast	C. B. C.-S. R	6 reels	
Blinky	Hoot Gibson	Universal	6 reels	Sept. 1
Broadway Gold	E. Hammerstein	Truart Film	7 reels	
Clean Up, The	H. Rawlinson	Universal	5 reels	
Daytime Wives	Derelys Perdue	Film Book Offices		
Eleventh Hour, The	Jones-Mason	Fox	7 reels	Aug. 4
Enemies of Women	L. Barrymore-			
Exiles, The	Rubens	Goldwyn-Cosmo	10 reels	Apr. 14
	John Gilbert	Fox		
French Doll, The	Mae Murray	Metro	7 reels	Aug. 4
Gun Fighter, The	William Farnum	Fox		
Hell's Hole	Charles Jones	Fox	6 reels	Aug. 11
Her Reputation	Special Cast	First National		
Lone Star Ranger, The	Tom Mix	Fox		
Monna Vanna	Lee Parry	Fox		
Merry-Go-Round	Philbin-Kerry	Universal	10 reels	July 14
Mothers-in-Law	Special Cast	Preferred Pictures	7 reels	Aug. 18
Potash and Perlmutter	Barnard-Carr-Gordon	First National		
Rouged Lips	Viola Dana	Metro		
Silent Command, The	Special Cast	Fox		
Souls in Bondage	Special Cast	Sanford Prod.	6 reels	
St. Elmo	John Gilbert	Fox	6 reels	Aug. 18
Strangers of the Night	Special Cast	Metro		
Tango Cavalier, The	Geo. Larkin	Aywon	5 reels	
Three Ages	Buster Keaton	Metro		
Unknown Purple, The	Walthall-Lake	Truart Film	7 reels	
Untameable, The	Gladys Walton	Universal	5 reels	
Wanters, The	Special Cast	First National		
Where Is This West?	Jack Hoxie	Universal	5 reels	

Comedy Releases

Feature	Star	Distributed By	Length	Reviewed
Ain't Love Awful		Universal	2 reels	May 26
Alley Cat, The	Aesop's Fables	Pathe	2/3 reel	Mar. 24
All Over Twist	Buddy Messinger	Universal	2 reels	
Amateur Night on Ark	Aesop's Fables	Pathe	2/3 reels	May 26
Applesauce		Fox	2 reels	
Author, The	Al St. John	Fox	2 reels	
Babies Welcome	Dorothy Devore	Educational	2 reels	Mar. 3
Backfire	Lige Conley	Educational	2 reels	June 23
Back Stage	Children	Pathe	2 reels	June 1
Back to Earth	Earle-Engle	Universal	2 reels	
Back to the Woods	Neal Burns	Educational	2 reels	June 16
Bad Bandit, The	Aesop Fables	Pathe	2/3 reel	
Barnyard, The	Larry Semon	Vitagraph	2 reels	May 12
Beauty Parlor, The	Aesop's Fables	Pathe	2/3 reel	
Before the Public	Snub Pollard	Pathe	2 reels	Mar. 3
Be Honest	Dippy Doo Dad	Pathe	1 reel	Aug. 18
Between Showers		Educational	1 reel	
Borrowed Trouble	Carter DeHavens	Film Book. Offices	2 reels	
Bowled Over	Paul Parrott	Pathe	1 reel	Mar. 24
Boys to Board	Children	Pathe	2 reels	
Broke	Jimmie Adams	Educational	1 reel	Mar. 3
Buddy at the Bat	Buddy Messinger	Universal	2 reels	
Bum Grafters	Neely Edwards	Universal	1 reel	
Bumps		Edueational	1 reel	
Bum Slickers	Edwards-Roach	Universal	1 reel	
Burglar Alarm, The	Aesop's Fables	Pathe	2/3 reel	
Bus Boy, The	Buddy Messinger	Universal	2 reels	
Busher, The	Lee Moran	Educational	2 reels	Aug. 18
Busy Body, The	Murray-Anderson-McKee	Hodkinson		
California or Bust	Snub Pollard	Pathe	2 reels	Apr. 28
Captain Applesauce	Eddie Lyons	Arrow		
Carmen, Jr.	Baby Peggy	Universal	2 reels	
Cat That Failed, The	Aesop's Fables	Pathe	2/3 reel	
Chop Suey Louie	Joe Rock	Jo-Rok Prod.	2 reels	
Circus Pals		Fox	2 reels	
Clothes and Oil		Fox	2 reels	May 26
Coal Dust Twins	Neely Edwards	Universal	1 reel	
Cold Chills	Louise Fazenda	Educational	2 reels	Apr. 28
Collars and Cuffs	Stan Laurel	Pathe	1 reel	
Courtship of Miles Sandwich	Snub Pollard	Pathe	2 reels	June 30
Covered Push-Cart, The	Aesop's Fables	Pathe	2/3 reel	July 7
Col. Heeza Liar and the Burglar		Hodkinson	1 reel	
Col. Heeza Liar in Uncle Tom's Cabin		Hodkinson	1 reel	
Col. Heeza Liar, Nature Fakir		Hodkinson	1 reel	
Col. Heeza Liar's Vacation		Hodkinson	1 reel	
Crimson Coppers	Neely Edwards	Universal	1 reel	
Dad's Boy	Buddy Messinger	Universal	2 reels	
Day By Day—In Every Way	Aesop's Fables	Pathe	2/3 reels	
Dogs of War	Children	Pathe	2 reels	
Day By Day—In Every Way		C. B. C.-S. R	2 reels	
Don't Flirt		Pathe	1 reel	May 26
Don't Get Fresh	Buddy Messinger	Universal	2 reels	June 30
Do Your Stuff	Paul Parrott	Pathe	1 reel	Mar. 3
Dude, The	Adams-Vance	Educational	1 reel	Apr. 14
Easter Bonnets		Educational	2 reels	
Easy Terms	Neely Edwards	Universal	1 reel	
Empty Bottles	Bert Roach	Universal	1 reel	
Exit Stranger		Educational	1 reel	May 12
Fakers	Edwards-Roach	Universal	1 reel	
Family Troubles	Eddie Barry	Educational	1 reel	Mar. 31
Fare Enough	Jack Cooper	Universal	2 reels	June 23
Farmer Al Falfa's Bride	Aesop's Fables	Pathe	2/3 reels	May 5
Fish Story, A	Aesop's Fables	Pathe	2/3 reels	
F. O. B.	Lloyd Hamilton	Educational	2 reels	May 5
For Art's Sake	Paul Parrott	Pathe	1 reel	May 26
For Guests Only	Paul Parrott	Pathe	1 reel	
For Safe Keeping	Paul Parrott	Pathe	1 reel	Mar. 17
For the Love of Tut	Eddie Lyons	Arrow	2 reels	
Fortune's Wheel	Lewis Sargent	Universal	1 reel	
Forward March	Larry Semon	Vitagraph	2 reels	
Fourflusher, The		Fox	2 reels	May 5
Fresh Eggs	Paul Parrott	Pathe	1 reel	June 30
Gamblers, The	Aesop's Fables	Pathe	2/3 reels	
Gas and Air	Stan Laurel	Pathe	1 reel	
Get Your Man	Paul Parrott	Pathe	1 reel	Mar. 31
Giants vs. Yanks	Children	Pathe	2 reels	Mar. 31
Good Deeds	Walter Forde	Universal	1 reel	
Good Riddance	Paul Parrott	Pathe	1 reel	Apr. 14
Great Explorers, The	Aesop Fables	Pathe	2/3 reel	
Green as Grass	Jimmie Adams	Educational	2 reels	Apr. 14
Green Cat, The	Snub Pollard	Pathe	2 reels	Aug. 4
Handy Man, The	Stan Laurel	Metro	2 reels	
Helpful Hogan	Charles Murray	Hodkinson	2 reels	July 14
High Kickers	Cooper & Follies	Universal	2 reels	Sept. 1
His School Daze	Bert Roach	Universal	1 reel	
Hold On	Engel-Earle-Marcel	Universal	2 reels	
Hold Tight	Lige Conley	Educational	2 reels	Mar. 3
Host, The	Neely Edwards	Universal	1 reel	Aug. 4
Hot Water	Neal Burns	Educational	2 reels	Mar. 24
Imperfect Lover, The	Brownie (dog)	Universal	2 reels	
In Hock	Neely Edwards	Universal	1 reel	July 7
Jack Frost	Snub Pollard	Pathe	2 reels	July 21
Jazz Bug, The	Bert Roach	Universal	1 reel	
Jolly Rounders, The	Aesop's Fables	Pathe	2/3 reels	
July Days	Children	Pathe	2 reels	Aug. 25
Jungle Romeo, A	Snooky	Geo. H. Wiley	2 reels	Mar. 17
Kick Out	Lige Conley	Educational	2 reels	
Kid Reporter, The	Baby Peggy	Universal	2 reels	June 9
Kill or Cure	Stan Laurel	Pathe	1 reel	July 14
Kinky		Educational	1 reel	
Knockout, The	Lyons-Moran	Universal	1 reel	
Live Wires	Paul Parrott	Pathe	1 reel	Aug. 25
Lodge Night		Pathe	2 reels	July 28
Lots of Nerve	Pal (dog)	Universal	2 reels	Aug. 18
Love Nest, The	Buster Keaton	First National	2 reels	Mar. 24
Maid to Order	Lewis Sargent	Universal	1 reel	
Marathon Dancers, The	Aesop's Fables	Pathe	2/3 reel	Aug. 4
Midnight Cabaret, The	Larry Semon	Vitagraph	2 reels	
Mouse Catcher, The	Aesop's Fables	Pathe	2/3 reels	
Movie Dare Devil, The	Hurd Cartoon	Educational	1 reel	Apr. 14
Mummy, The		Fox	2 reels	June 9
Mysteries of the Sea	Aesop's Fables	Pathe	2/3 reel	
Mystery Man, The	Snub Pollard	Pathe	2 reels	Aug. 18
Nobody's Darling	Baby Peggy	Universal	2 reels	Aug. 4
Nip and Tuck		Pathe	2 reels	Aug. 11
The Noon Whistle	Stan Laurel	Pathe	1 reel	May 5
No Wedding Bells	Larry Semon	Vitagraph	2 reels	Feb. 10
Nuisance, The	McKee-Anderson-Murray	Hodkinson	2 reels	Feb. 17
Oh, Nursie	Marcel-Cooper	Universal	2 reels	May 26
Oh Shoot	Bobby Dunn	Arrow	2 reels	
Oh, Sister	Adams-Vance	Educational	1 reel	Mar. 3
One Hard Pull	Aesop's Fables	Pathe	2/3 reels	
One Wild Day	Bull Montana	Metro	2 reels	
Oranges and Lemons	Stan Laurel	Pathe	1 reel	Aug. 11
Pace That Kills, The	Aesop's Fables	Pathe	2/3 reel	
Panic's On, The	Carter DeHavens	Film Book. Offices	2 reels	
Peanuts	Lewis Sargent	Universal	1 reel	
Pearl Divers, The	Aesop's Fables	Pathe	1 reel	Aug. 11
Peg o' the Movies	Baby Peggy	Universal	2 reels	
Pencil Pusher, The	Chuck Reisner	Universal	1 reel	Aug. 25
Pharoah's Tomb	Aesop's Fables	Pathe	2/3 reels	
Pick and Shovel	Stan Laurel	Pathe	1 reel	June 16
Pill Pounder, The	Charles Murray	Hodkinson	2 reels	
Pitfalls of a Big City	Ben Turpin	Pathe	2 reels	
Pleasant Journey, A	Children	Pathe	2 reels	Mar. 24
Please Arrest Me	Monty Banks	Federated- S. R.	2 reels	
Plumb Crazy	Bobby Vernon	Educational	2 reels	June 2
Plus and Minus	Bowes-Vance	Educational	1 reel	Aug. 11
Pop Tuttle's Lost Nerve	Dan Mason	Film Book. Offices	2 reels	May 26
Pop Tuttle's Russian Rumor	Dan Mason	Film Book. Offices	2 reels	June 2
Pop Tuttle's Tactics	Dan Mason	Film Book. Offices	2 reels	
Post No Bills	Paul Parrott	Pathe	1 reel	Aug. 4
Private, Keep Off	Carter DeHavens	Film Book. Offices	2 reels	
Radio Romeo	Walter Forde	Universal	1 reel	
Rice and Old Shoes	Carter DeHavens	Film Book. Offices	2 reels	June 16
Ringer for Dad, A	Carter DeHavens	Film Book. Offices	2 reels	
Roaring Lions on Steamship		Fox	2 reels	July 28

Feature	Star	Distributed By	Length	Reviewed
Roll Along	Jimmie Adams	Educational	2 reels	May 26
Salesman, The	Al St. John	Fox	2 reels	Apr. 14
Say It With Diamonds	Carter DeHavens	Film Book. Offices	2 reels	
Sheik, The	Aesop's Fables	Pathe	2/3 reels	
Shoot Straight	Paul Parrott	Pathe	1 reel	Mar. 17
Short Orders	Stan Laurel	Pathe	1 reel	Sept. 1
Should William Tell	Edwards-Roach	Universal	1 reel	July 7
Sing Sing	Edwards-Roach	Universal	1 reel	Sept. 1
Sister's Beau	Buddy Messinger	Universal	2 reels	
Skeletons	Neely Edwards	Universal	1 reel	
Skylarking		Pathe	2 reels	
Small Change	Eugene-Vance	Educational	1 reel	May 26
Smarty	Buddy Messinger	Universal	2 reels	
Smile Wins, The	Paul Parrott	Pathe	1 reel	
Snowed Under	Bull Montana	Metro	2 reels	
Sold at Auction	Snub Pollard	Pathe	2 reels	May 26
So Long, Buddy	Buddy Messinger	Universal	2 reels	Aug. 25
So This Is Hamlet	Charles Murray	Hodkinson	2 reels	
Speed Bugs	Fred Spencer	Universal	2 reels	
Speed the Swede	Paul Parrott	Pathe	1 reel	Apr. 28
Spider and the Fly	Aesop's Fables	Pathe	2/3 reels	
Spooks	Aesop's Fables	Pathe	2/3 reels	June 2
Spooky Romance, A	Jack Cooper	Universal	2 reels	
Spring Fever	Fred Spencer	Universal	2 reels	Aug. 4
Springtime	Aesop Fables	Pathe	2/3 reels	
Stork's Mistake, The	Aesop's Fables	Pathe	2/3 reels	
Sunny Gym	Brownie (dog)	Universal	2 reels	
Sunny Spain	Paul Parrott	Pathe	1 reel	May 5
Sweet and Pretty	Brownie (dog)	Universal	2 reels	
Sweetie	Baby Peggy	Universal	2 reels	Feb. 24
Tail Light	Bowes-Vance	Educational	1 reel	July 14
Take the Air	Paul Parrott	Pathe	1 reel	
Take Your Choice	Bobby Vernon	Educational	2 reels	Apr. 14
Taking Orders	Baby Peggy	Universal	2 reels	June 23
Their Love Growed Cold	Hurd Cartoon	Educational	1 reel	June 2
This Way Out		Educational	2 reels	
Thoroughbred, The	Aesop's Fables	Pathe	2/3 reel	
Three Gun Man, The		Fox	2 reels	May 26
Three Strikes	Lige Conley	Educational	2 reels	June 30
Tin Knights in a Hall-room		C. B. C.-S. R.	2 reels	
Tips	Baby Peggy	Universal	2 reels	
To and Fro	Neely Edwards	Universal	1 reel	
Traffic		Educational	1 reel	May 12
Tramps of Note	Neely Edwards	Universal	1 reel	
Traveling Salesman	Aesop's Fables	Pathe	2/3 reels	
Tropical Romeo, A	Al. St. John	Fox	2 reels	
Tut Tut King	Edwards-Roach	Universal	1 reel	
Two Auctioneers, The		Universal	1 reel	
Two Twins, The	Bull Montana	Metro	2 reels	Apr. 28
Uncovered Wagon, The	Paul Parrott	Pathe	1 reel	July 7
Under Two Jags	Stan Laurel	Pathe	1 reel	June 2
Uneasy Feet	Lloyd Hamilton	Educational	2 reels	Mar. 24
Unhappy Husbands	Barton Editorial	Second National	1 reel	
Vamped	Jack Cooper	Universal	2 reels	
Walrus Hunters, The	Aesop Fable		2/3 reel	
Watch Dog, The		Pathe	1 reel	June 9
West is West	Bowes-Vance	Educational	1 reel	Aug. 11
Where Am I?	Snub Pollard	Pathe	2 reels	Mar. 31
Where's My Wandering Boy This Evening	Ben Turpin	Pathe	2 reels	July 7
Where There's a Will		Fox	2 reels	
Whiskers	Lewis Sargent	Universal	1 reel	
White Wings	Stan Laurel	Pathe	1 reel	
Why Dogs Leave Home	Brownie (dog)	Universal	2 reels	
Wild and Wicked	Charles Murray	Hodkinson	2 reels	July 21
Winter Has Came	Dorothy Devore	Educational	2 reels	May 5
Won't You Worry?	Bert Roach	Pathe	1 reel	July 21
Wrecks		Educational	1 reel	July 28

Short Subjects

Feature	Star	Distributed By	Length	Reviewed
Alaskan Honeymoon, An (Educational)		Fox	1 reel	
Algeria (Educational)		Fox	1 reel	
Alpine Ride Up Stanserhorn (Burlingham)		Truart Film	1 reel	
Arctic Hike on Great Aletsch Glacier		Truart Film	1 reel	
Barnaby's Grudge, Reginald Denny		Universal	2 reels	
Bath, Famous British Spa (Burlingham)		Truart Film	1 reel	
Better Than Gold (Drama), Roy Stewart		Universal	2 reels	June 23
Borneo Venice, A (Burlingham)		Truart Film	1 reel	
Broad Highway (Bray Romance)		Hodkinson	1 reel	
Cat and the Fiddle, The (Hodge-Podge)		Educational	1 reel	
Cataracting Around Niagara (Burlingham)		Truart Film	1 reel	
Champion in the Making, A		State Rights		
Christopher of Columbus (Geo. O'Hara)		Film Book. Offices	2 reels	
City of Dreams (Bray Romance)		Hodkinson	1 reel	
Close Harmony (Sing Them Again Series)		Educational	1 reel	July 28
Columbia the Gem of the Ocean, R. Denny		Universal	2 reels	
Crystal Ascension, The (Artfilm)		Pathe	1 reel	May 26
Crystal Jewels (Educational)		Fox	1 reel	
Dark Timber (Wilderness Tales)		Educational	1 reel	
Dipping in the Deep (Hodge Podge)		Educational	1 reel	Aug. 11
Dizzy Land of Wm. Tell (Burlingham)		Truart Film	1 reel	
Don Coyote (Drama), Reginald Denny		Universal	2 reels	
Double Cinched (Drama), Leo Maloney		Pathe	2 reels	Mar. 3
Double Suspicion (Drama), Neal Hart		Universal	2 reels	
Down the Crater of Vesuvius		Truart Film	1 reel	

Feature	Star	Distributed By	Length	Reviewed
Drifter, The (Drama), Harry Carey		Universal	2 reels	
Duck, The (Rod-Gun Series)		Hodkinson	1 reel	
Eagle's Talons, The (Serial)		Universal	15 episodes	
Einstein's Theory of Relativity		Premier Prod.	2 reels	
End of a Perfect Fray, Geo O'Hara		Film Book. Offices	2 reels	
Extra Seven, The (Drama), Leo Maloney		Pathe	2 reels	Mar. 31
Face to Face (Drama), Edmund Cobb		Universal	2 reels	
False Play (Drama), Pete Morrison		Universal	2 reels	
Festive Haul, The		Pathe	1 reel	
Fight for a Mine, A (Drama), Roy Stewart		Universal	2 reels	June 9
Fighting Blood (Drama), George O'Hara		Film Book. Offices	2 reels	Feb. 3
Fighting Fists (Drama), Jack Ford		Universal	2 reels	
Fighting Skipper, The (Serial)		Arrow	15 episodes	
Fight in the Fog, The, Jack Mulhall		Universal	2 reels	
Forgetting the Law, Jack Daugherty		Universal	2 reels	
From Montreuv to Bernese Alps		Truart Film	1 reel	
From the Windows of My House		Educational	1 reel	May 12
Fun From the Press		Hodkinson	1 reel	
Gall of the Wild, Geo. O'Hara		Film Book. Offices	2 reels	
God's Law (Drama), Roy Stewart		Universal	2 reels	
Golf Played by Gene Sarazen		Educational	1 reel	June 9
Gray Rider, The (Wilderness Tales)		Educational	1 reel	July 14
Grim Fairy Tale, A, Geo. O'Hara		Film Book. Offices	2 reels	June 16
Guilty Hand, The (Drama), Roy Stewart		Universal	2 reels	
Hard to Beat (Drama), Roy Stewart		Universal	2 reels	
Haunted Valley (Serial)		Pathe	15 epis'ds.	Apr. 28
Heavyweight Fight Pictures		Universal	3 reels	May 26
Her Dangerous Path (Serial)		Pathe	10 episodes	
Homeward Trail, The, Pete Morrison		Universal	2 reels	July 14
Hyde and Zeke (Drama), Leo Maloney		Pathe	2 reels	June 9
Immortal Voice (Bray Romance)		Hodkinson	1 reel	July 14
In the Days of Daniel Boone (Serial)		Universal	18 epis'ds.	June 30
In Wrong Right (Drama), Leo Maloney		Pathe	2 reels	
Island of Surprise (Burlingham)		Truart Film	1 reel	
Jenkins and the Mutt (Wilderness Tales)		Educational	1 reel	Feb. 3
Judy Punch, George O'Hara		Film Book. Offices	2 reels	
Jungle Belles of Borneo (Burlingham)		Truart Film	1 reel	
King of the Ice		State Rights	2 reels	
Knight in Gale (Drama), Geo. O'Hara		Film Book. Offices	2 reels	Feb. 3
Knight That Failed, Geo. O'Hara		Film Book. Offices	2 reels	
Land of Tut Ankh Amen		Fox	1 reel	
Lonesome Luck, Jack Daugherty		Universal	2 reels	June 23
Long Live the Ring, George O'Hara		Film Book Offices	2 reels	
Lure of the South Seas (Burlingham)		Truart Film	1 reel	
Lyin' Hunt, A (Howe Hodge-Podge)		Educational	1 reel	
Mediterranean Scenes (Burlingham)		Truart Film	1 reel	
Memories of Alpine Republic		Truart Film	1 reel	
Mixed Trails (Wilderness Tales)		Educational	1 reel	June 16
Monkey Land Up Barito River, Borneo		Truart Film	1 reel	
Mont Blanc (Burlingham)		Truart Film	1 reel	
Moon Blind (Wilderness Tales)		Educational	1 reel	Feb. 3
Naked Fists (Drama), Neal Hart		Universal	2 reels	
Night Riders, The (Drama), Harry Carey		Universal	2 reels	
One Hundred Per Cent Nerve (Leo Maloney)		Pathe	2 reels	Apr. 28
One of Three (Drama), Roy Stewart		Universal	2 reels	
Oregon Trail, The (Serial)		Universal	18 epis'ds.	Feb. 10
Outlaw and the Lady (Drama), Harry Carey		Universal	2 reels	
Paradising on Italian Lakes		Truart Film	1 reel	
Partners Three (Drama), Leo Maloney		Pathe	2 reels	Mar. 17
Pelican Island (Burlingham)		Truart Film	1 reel	
Perilous Ascent of Zinal-Rothorn		Truart Film	1 reel	
Phantom Fortune, The (Serial)		Universal	12 epis'ds.	Mar. 17
Quaint Berne, Swiss Capital		Truart Film	1 reel	
Radio Active Bomb (Drama), Roy Stewart		Universal	2 reels	
Red Russia Revealed		Fox	2 reels	
Right of Way Casey (Drama), Neal Hart		Universal	2 reels	
Romance of Life (Bray Romance)		Hodkinson	1 reel	
Roped and Tied (Drama), Neal Hart		Universal	2 reels	
Rustlin' (Drama), Jay Morley		Universal	2 reels	Aug. 18
School Days in Japan (Educational)		Fox	1 reel	
Science of Life (Series)		Bray Prod.	1 reel	May 12
Sea of Dreams		Educational	1 reel	June 16
Secret Code, The (Drama), Roy Stewart		Universal	2 reels	
Sentinels of the Sea (Educational)		Fox	1 reel	
She Supes to Conquer, George O'Hara		Film Book Offices	2 reels	
Shooting the Earth (Hodge Podge)		Educational	1 reel	June 9
Six-Second Smith (Drama), Geo. O'Hara		Film Book. Offices	2 reels	Feb. 3
Sky Trails Above Lake Lucerne		Truart Film	1 reel	
Some Punches and Judy, Geo. O'Hara		Film Book. Offices	2 reels	
Some Sense and Some Nonsense		Educational	1 reel	May 5
Something For Nothing, Reginald Denny		Universal	2 reels	
So This is Hollywood, George O'Hara		Film Book Offices	2 reels	
Speed Demons (Hodge Podge)		Educational	1 reel	
Starland Revue (Series)		Film Book. Offices	1 reel	
Steel Shod Evidence, Leo Maloney		Pathe	2 reels	July 7
Steel Trail, The (Serial)		Universal	15 epis'ds	Aug. 11
Strike of the Rattler, Pete Morrison		Universal	2 reels	Aug. 25
Tarpon Fishing (Hodge Podge)		Educational	1 reel	
Tempest Cody Rides Wild, Marie Walcamp		Universal	2 reels	
This Wife Business		Alexander Film	2 reels	
Tom, Dick and Harry, Leo Maloney		Pathe	2 reels	June 30
Trail of No Return (Drama), Hart-Sedgwick		Universal	2 reels	May 26
True Gold, Jack Daugherty		Universal	2 reels	
Turkey, The (Rod and Gun Series)		Hodkinson	1 reel	
Two Stones With One Bird		Film Book. Offices	2 reels	
Under Secret Orders (Drama)		Universal	2 reels	
Unsuspecting Stranger (Drama), Pathe		Pathe	2 reels	May 26
Wandering Two (Drama), Reginald Denny		Universal	2 reels	
Wedding Feast Among Borneo Dyaks		Truart Film	1 reel	
Weeping Waters (Artfilm)		Pathe	1 reel	May 5
When Fighting's Necessary, Leo Maloney		Pathe	2 reels	Apr. 14
When Gale and Hurricane Meet		Film Book. Offices	2 reels	
Widower's Mite (Drama), Reginald Denny		Universal	2 reels	
Wild Waters (Educational)		Fox	1 reel	
Will He Conquer Dempsey? Firpo		Selznick		
Wings of the Storm (Drama), Leo Maloney		Pathe	2 reels	May 12
Winter in the Engadine		Truart Film	1 reel	
Yellow Men and Gold, Leo Maloney		Pathe	2 reels	

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The BEST was none too good for these theatres



Chicago Theatre
CHICAGO



Tivoli Theatre
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Richard Barthelmess
in
"The Fighting Blade"

Charles H. Duell, Jr., President,
Inspiration Pictures, Inc.,
Presents Richard Barthelmess in
"The Fighting Blade."
A gorgeous John S. Robertson
Production from the story by
Beulah Marie Dix. Adapted for the
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Photographed by George Folsey—
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SEPTEMBER 15, 1923

Motion Picture News

Reg U. S. Patent Office

Pictures Talk — Listen!

THREE WISE FOOLS

An adaption of John Golden's great stage play by Austin Strong and staged by Winchell Smith, with Eleanor Boardman, Claude Gillingwater, Alec Francis and William H. Crane. A King Vidor Production.

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Goldwyn-Cosmopolitan

VOL. XXVIII No. 11 Entered as Second Class Matter, October 13, 1913, at the Post Office at New York, N. Y., under the Act of March 3, 1879 PRICE, 20 CENTS

Published Weekly—$3.00 a year

Los Angeles — 729 Seventh Avenue, New York — Chicago

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THE condition of a print after it has been projected reflects the care with which it has been made in the laboratory. Photographic excellence, while the first essential, is not the only thing to look for in first class prints. Distributors and exhibitors have a right to expect durability as well. A poor print of a good picture does no one any good.

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Zane Grey says:

"To the Last Man" is the first picture made from any of my books that I have had any part in supervising. Regardless of what has been printed, this is absolutely true.

I made suggestions to Lucien Hubbard, production editor, and worked over the scenario with him and the director, Victor Fleming. I personally took both to the wilds of the Tonto Basin, Arizona, and showed them the settings of my story and what I wanted used as locations. Finally I had personal talks with Richard Dix and Lois Wilson, the featured players, and the rest of the cast.

"To the Last Man" is the best Western picture I ever saw. It has no fakes. It is full of sincere emotion. It has truthful and beautiful locations, real story interest, a sustained and growing suspense ending in a magnificent climax.

Many times the pictures motion picture people call "knockouts" are accidents. "To the Last Man" certainly was not an accident. It encourages me to do all in my power to help Jesse L. Lasky in future productions from my stories for Paramount.

Zane Grey

with
Lois Wilson
and
Richard Dix

Supported by
Frank Campeau
Robert Edeson
Noah Beery

Scenario by Doris Schroeder. Directed by Victor Fleming.



JESSE L. LASKY PRESENTS

Zane Grey's

"To THE LAST MAN"

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

JESSE L. LASKY PRESENTS

"Ruggles of Red Gap"

WITH

EDWARD HORTON, ERNEST TORRENCE, LOIS WILSON, FRITZI RIDGEWAY, CHARLES OGLE AND LOUISE DRESSER



"The Covered Wagon," "Hollywood," and now "Ruggles of Red Gap"—three rousing box-office hits! And all distinguished for their wholesome, hilarious comedy.

You've got to hand it to James Cruze as a comedy-drama director. He's without a doubt the kingpin of them all. If there ever was the slightest question about that, "Ruggles" settles it once and for all. See this picture at your exchange and know!

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A JAMES CRUZE PRODUCTION

Adapted by Walter Woods and Anthony Coldewey

From the novel and play by Harry Leon Wilson

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For instance, on "Ruggles of Red Gap" every Paramount exchange has in stock for you not only newspaper ads of all styles and sizes, paper from one—to twenty-four sheets, press books, and star cuts but also special advertising in the shape of novelty heralds and a de luxe eight-page rotogravure section.

The ad above is the four-column newspaper ad from the "Ruggles" press sheet.

FAMOUS PLAYERS-LASKY CORPORATION
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The Surprise Sensation of the Year!

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"Has Exceeded All Past Records!"

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"'Merry Go Round' has exceeded all past records at the Mission theatre for number of paid admissions. Biggest success in every respect. Prices are two, three and five dollars. We turned hundreds away."

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Los Angeles, Calif.

"Opened to biggest business since Memorial Day. Compelled to close box office during peak hours. Hundreds turned away."

PARAMOUNT EMPRESS THEATRE,
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"Never before have I seen a picture do what 'Merry Go Round' has accomplished. The receipts have climbed consistently so that the first two days of the third week were bigger than the first two days of both the first and second weeks. It has literally become the talk of the town."

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"Business is nothing short of phenomenal. Picture has made a record for time played and will play to capacity business for weeks to come. Expect to hang up record for business that will live for years."

COLUMBIA THEATRE,
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"'Merry Go Round' opened at dollar top to big business in spite of hot weather. Positively most successful first week of any engagement. Absolutely the biggest picture of the year. Holding picture over for an indefinite run."

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Directed by Rupert Julian

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Presented by
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Be sure not to miss the tiny star with the big following in a great new series of six smashing comedy bets that will pack your theatre to the roof! "The most talented child actress on the screen," says the N. Y. World. "This little star has walked right into the hearts of the people of Pasadena," is the enthusiastic verdict of the Strand Theatre, Pasadena, Calif. Book popular BABY PEGGY in—

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PAL, the DOG

Pal, the Dog, in his new Century Comedies, affords your theatre a group of original and refreshing short subjects which will draw the fans to your box office from miles around. Pal is conceded by all who have observed him to be the most intelligent creature on four legs that ever faced a camera! He is the pet of every man, woman and child in your audience. Book Pal, the Dog, and watch how he books the crowds for you! Coming in—

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"DON'T SCREAM"
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Buddy Messinger's popularity has been growing and growing until today, as the real American boy of the screen, he is one of the greatest drawing cards in pictures. He makes everybody roar with laughter and delight—and then come back for more of his inimitable comedy. Be sure to see him in—

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A genuine, high-class box-office attraction is offered exhibitors in this sparkling and mirthful series of Century Follies Girls Comedies. Every one will be richly staged, gorgeously gowned, ably directed and will contain delightful and original humor. This bevy of winsome screen beauties will be the charming background for fun galore! They will be listed among the big box-office bets of the season! Date them now and watch them pack the house—

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CARL LAEMMLE presents

WILLIAM DUNCAN

Supported by EDITH JOHNSON in

The STEEL TRAIL

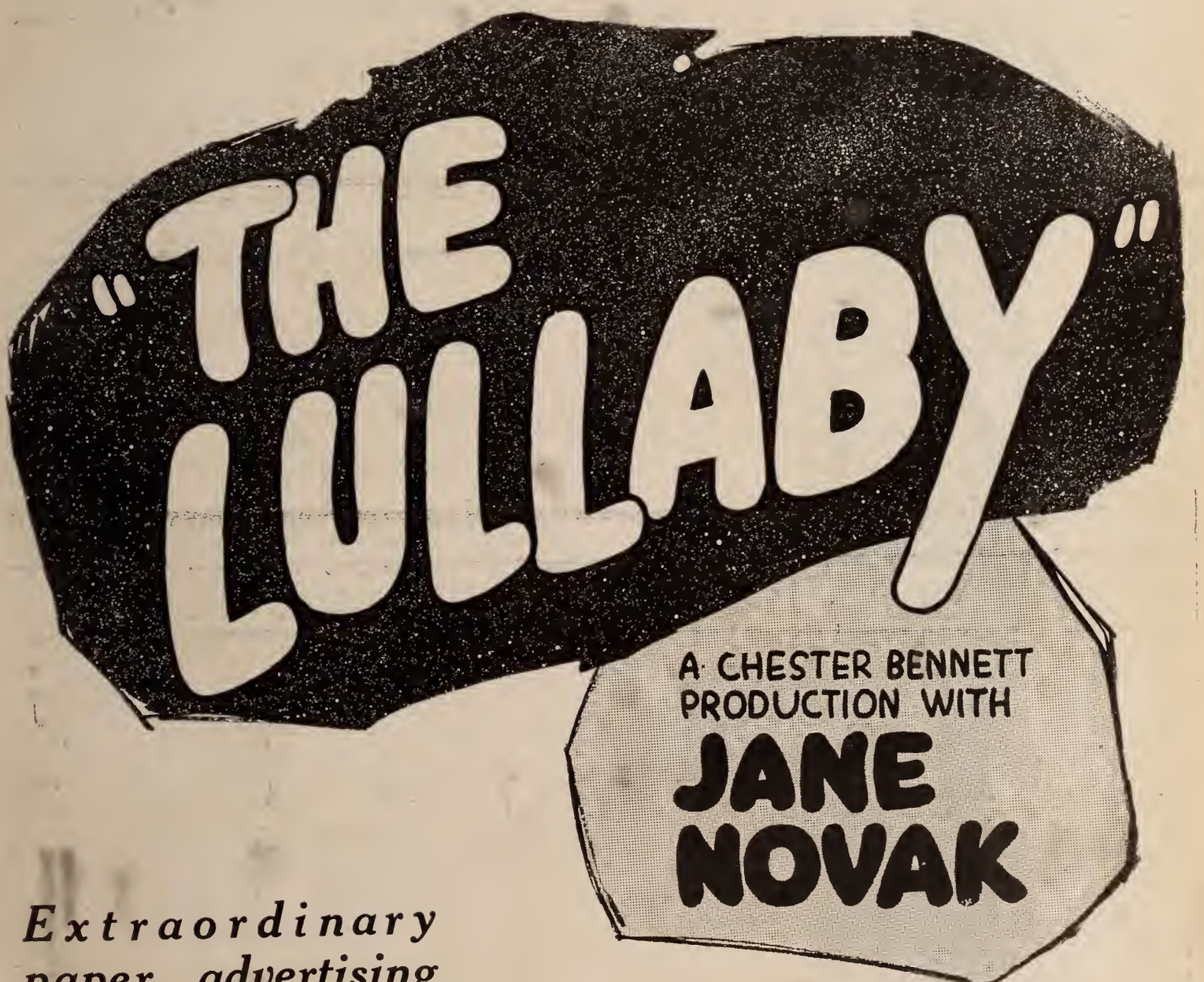
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A Victor Heerman Production
Story and Direction by
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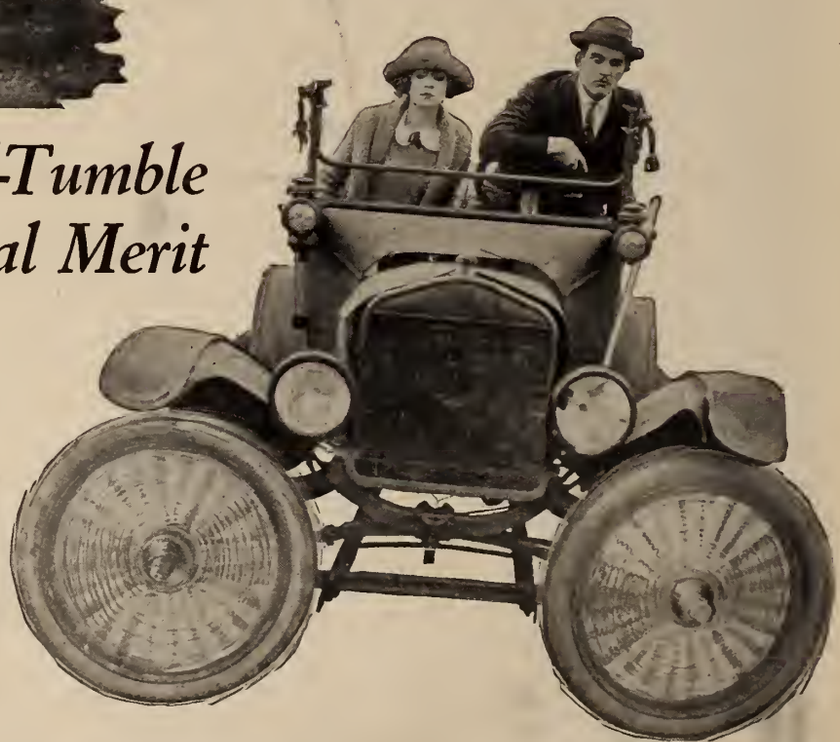
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You remember what she said—What you said—What she did—And what you did!

These memories stick in your mind because that was real drama you were living.

Whether you live real drama or see real drama, it stays in your memory just as vividly—and that is why

D. W. GRIFFITH'S "THE WHITE ROSE"

Is proving everywhere one of the greatest box-office successes and one of the strongest audience films of this season.

It is a grand love story made so real that audiences thrill with its kisses—sigh with its disappointments. You give your spectators something they never will forget.

And there is a brilliant cast with Mae Marsh, Ivor Novello, Carol Dempster, Neil Hamilton and others of great note.

'The White Rose' Is a Griffith Masterpiece

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18 Warner Bros.





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"Classics of the Screen"

PREFERRED PICTURES
Produced by B.P. SCHULBERG

To the 6,000 Exhibitors Who Will Show "Mothers-In-Law"

THESE are the days when you are able to buy a lot of good pictures.

But one thing still is difficult to get—

A good picture carrying with it a big exploitation idea that can be put over easily and inexpensively.

There are several pictures on the market as good as "Mothers-In-Law". There aren't many better ones.

But there isn't one in existence that has as great exploitation possibilities!

I don't believe in wild boasting about productions. I seldom use superlatives. But I'm using them now and I'm telling you the absolute truth when I say,

"Mothers-In-Law" is the Greatest Exploitation Picture of the Year!

It has the endorsement of Mrs. Lemira A Goodhue, President Coolidge's mother-in-law. Mrs. Goodhue has announced that she is in favor of a National Mothers-In-Law Day.

The Mothers-In-Law Day Association, with Mrs. Clara A. Griswold, of Boston, as President, is solidly back of this Preferred Picture and is agitating throughout the country for a National Mothers-In-Law Day.

The mother-in-law has become a national topic. The New York newspapers are giving an enormous amount of space to the mother-in-law in news and feature stories, letters to the editor and in editorials.

The wire services and national feature and photograph services are carrying the news throughout the country.

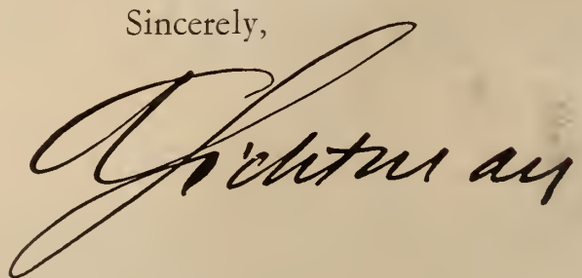
It's publicity made to order, for the theatre that books "Mothers-In-Law", for it is easy to have a Mothers-In-Law Day when the picture comes to town.

Tie up with the idea as B S. Moss did for the Cameo Theatre showing in New York City. The tremendous publicity assures him a long and prosperous run for "Mothers-In-Law".

You want pictures that can be exploited?

Here's the best of them all.

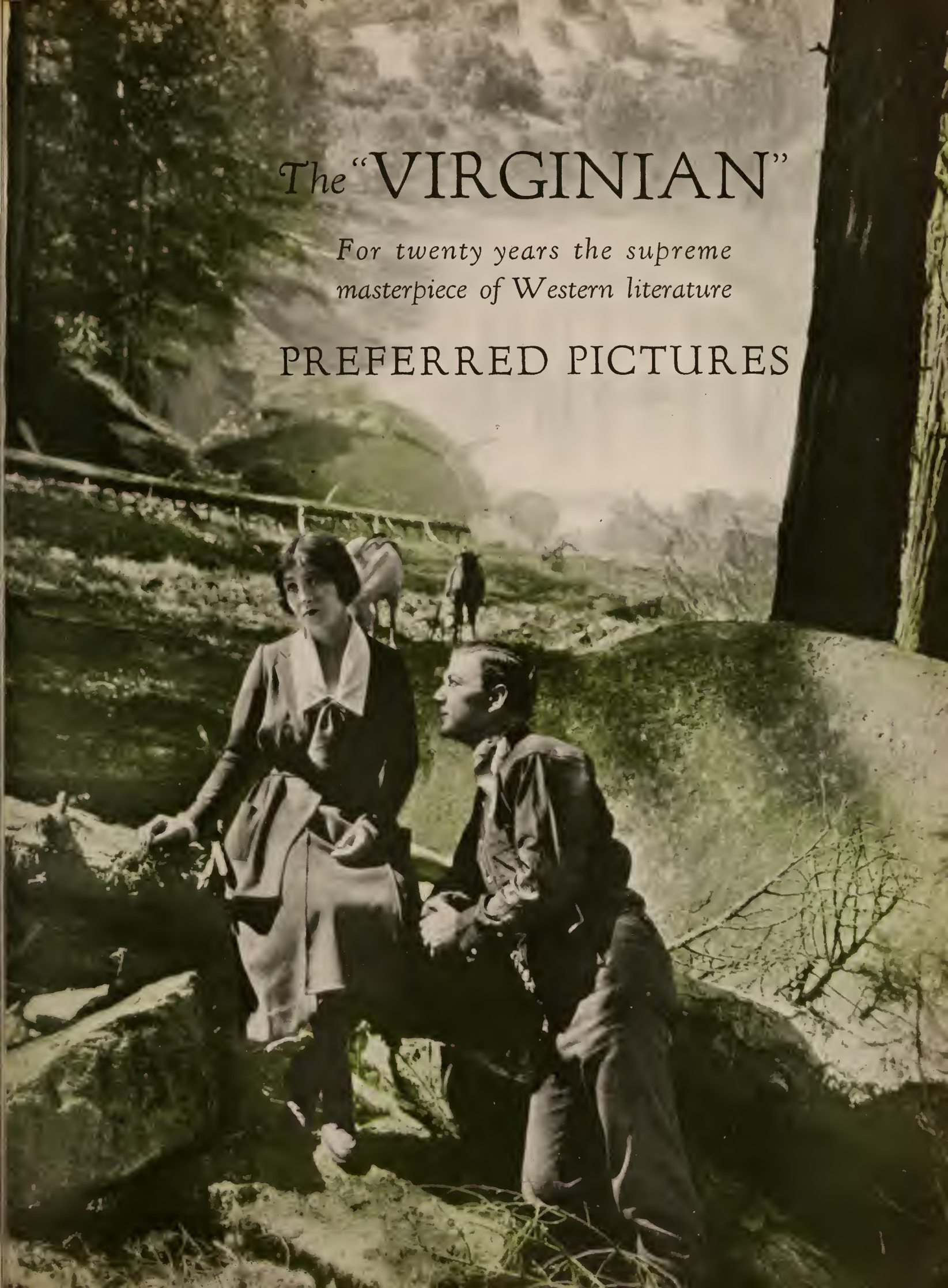
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AL LICHTMAN ~ President
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The "VIRGINIAN"
For twenty years the supreme masterpiece of Western literature
PREFERRED PICTURES



Florence Vidor
as "Molly"

Russell Simpson
as "Trampas"



Raymond Hatton
as "Shorty"



Pat O'Malley
as "Steve"



Kenneth Harlan
as "The Virginian"

"When you call me that, smile"

B. P. Schulberg
presents
A
TOM FORMAN
production

"The Virginian"

Adapted by Hope Loring and Louis D. Lighton

From the famous novel and play by Owen Wister and Kirk La Shelle

One of the six best pictures of the year!

Distributed by

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TO EVERY EXHIBITOR

At an early date we will announce our first feature pictures and release dates.

Our distribution service will begin in October through Anderson Pictures Corporation, Carl Anderson, President. Mr. Anderson's integrity and record coupled with his many years' experience in organization and distribution work has inspired our fullest confidence in his organization. We concur with the principles of fair play and square dealings incorporated in his previous announcements and feel assured of a service which will embody the ideals of our own organization.

EXHIBITORS are assured of a distributing service which will offer pictures of actual box office worth on the basis of equitable rental valuations and

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THEATRE OWNERS DISTRIBUTING CORPORATION

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We are naturally gratified at being selected to distribute the product of this exhibitor owned organization and we affirm with all sincerity that the exhibitors will find this confidence well placed.

Fair play and a "cards on the table" policy will be the principles upon which this organization will operate.

CARL ANDERSON, *President.*

ANDERSON PICTURES CORPORATION

An Absolute Service

723 Seventh Avenue - NEW YORK

FROM COAST TO COAST AMERICA HAILS

IF WINTER COME

The **William Fox**
motion picture version of
A. S. M. HUTCHINSON'S *novel*

MIGHTIER THAN THE BOOK

A
HARRY MILLARDE
production

20 YEARS OF PROGRESS

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A SENSATION IN NEW YORK

"One such perfect picture is all the public can reasonably expect one man to give to the world. If Mr. Fox announces later on that 'If Winter Comes' has not made money we shall be ready to resign our position as critic."

N. Y. TRIBUNE

"'If Winter Comes' in cinema shape seems to have come to town for the autumn, winter, spring and a few more seasons to judge by its reception. A really beautiful picture, it is sincerely and movingly enacted."

N. Y. SUN AND GLOBE

"Like reading the book with living illustrations on the page opposite. . . . When Mark Sabre and Nona are finally united, the spectators looked about as if it were strange they were in the theatre. It can be safely said that the film left them stunned."

N. Y. MAIL

HAILED AS A MASTERPIECE IN CHICAGO

"If you don't like 'If Winter Comes,' then, I declare, I won't know what to make of you! The picture is so good that you MUST see it."

MAE TINEE in
CHICAGO TRIBUNE

"It IS the novel, taken so skilfully from the printed page that you can almost see the very words Hutchinson put down. Of course, see it, because you'll not get the opportunity to see as good a film for some time."

POLLY WOOD, CHICAGO
HERALD AND EXAMINER

UNANIMOUSLY PRAISED IN SAN FRANCISCO

"The best of the screen efforts of the past two years. Surpasses in interest and realism the material upon which it was built."

SAN FRANCISCO JOURNAL

"A revolutionary picture—did not depart from the story—the acting was magnificent."

SAN FRANCISCO CALL

"Whether you have read the book or haven't, you are bound to enjoy 'If Winter Comes.' It deserves its success for it is interesting, splendidly produced and well acted."

SAN FRANCISCO
CHRONICLE

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FOX FILM CORPORATION

WILLIAM FOX *presents*

Monna Vanna

From Maurice Maeterlinck's Drama with Lee Parry

The Most Stupendous Production in the History of Motion Pictures

Directed by Richard Eichberg

THE PICTURE THAT MADE ALL EUROPE GASP!





NEVER before has such a gorgeous and colossal spectacle been thrown upon the screen. Without question, Monna Vanna is the most stupendous production in the history of motion pictures.

IN EUROPE Monna Vanna was acclaimed as a master picture drama.

AND IN THIS COUNTRY—Motion Picture News predicts that "*Monna Vanna will certainly make American audiences sit up and take notice!*"





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WILLIAM FOX
presents

THE SILENT COMMAND

Story by Rufus King

A J. GORDON EDWARDS *production*

A STORY OF LOVE, INTRIGUE AND THE HIGH SEAS, FEATURING THE MOST REALISTIC SHIPWRECK SCENE EVER SCREENED

"Great!" *is Press Verdict*

"If there was ever a fine, upstanding story of the sea and the Navy 'The Silent Command' is it."
EVENING WORLD

"A gripping sea tale—a real thriller."
EVENING TELEGRAM

"You will want to wave the flag and burst into cheers for the Red, White and Blue any number of times."
MORNING TELEGRAPH



World Premiere
Central Theatre
New York, Sept. 2

20 YEARS OF PROGRESS — FOX — FOX FILM CORPORATION
INDEPENDENCE & STRENGTH

Don't hesitate—

STEP ON

REGENTS PICTURES CORPORATION
presents

The

DRIVIN' FOOL



EXPLOITA
JUST GET A PRESS BOOK-







The SNAPPIEST—SPEEDIEST LAUGH and THRILL CREATOR PRODUCED TO DATE!!!

This ONE!

A RIP ROARING—Smash BANGING Cyclone of Dramatic ACTION—!!
A Whirlwind of sparkling Comedy—!—
Rapid Fire Romance—Melodramatic Thrills
Scenic Splendors—Big Laughs!

A BOX-OFFICE TITLE that will crowd them in:—
TION??? YOU'LL BE AMAZED
AUTO OWNERS and AUTO DODGERS will all want to see—

The **DRIVIN' FOOL**

another money making—
HODKINSON PICTURE

Directed by
ROBERT J. THORNBY

with
WALLY VAN,
PATSY RUTH MILLER
& ALEC B. FRANCIS

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The great THRILL-O-DRAMA

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NOAH BEERY
GLADYS BROCKWELL
ROBERT McKIM
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ALEC B. FRANCIS
REX [SNOWY] BAKER
DICK SUTHERLAND
WILLIAM SCOTT
ROB'T KORTMAN
HARRY DEPP
PHIL HALL
EDWARD BURNS
BOOMERANG [*The Wonder Horse*]

Directed by:
REEVES EASON *and* HOWARD MITCHELL
Photography by: JACKSON ROSE
Art Direction by: GUSTAVE ERTL


ROBERT Z. LEONARD
Presents
MAE MURRAY
in
The FRENCH DOLL
Adapted by
A.E.THOMAS
From the
French of
PAUL ARMONT
and
MARCEL GERBIDON
Scenario by
FRANCES MARION
A TIFFANY
PRODUCTION
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A Metro Picture
A Metro Picture

Robert Z. Leonard pr

MAE M The



A Famous Stage Play

The French Doll as a stage play was a sensational success on Broadway and on the road.

It is even more fascinating as a picture, and with tempestuous Mae Murray in her most vivacious moods and most alluring gowns, *The French Doll* will go down in history as the greatest evening's entertainment of the season.

Metro officials declare it is the best Mae Murray production to date.

Metro Picture

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URRAY IN FRENCH DOLL



Three to Come

There will be three big Mae Murray attractions this season, *The French Doll* by A. E. Thomas, *Fashion Row* by Sada Cowan and Howard Higgins, and *Mlle. Midnight* by Edmund Goulding.

All three stories were written especially for Mae Murray. They will be typical Murray pictures, full of color and charm with action that moves at a rapid pace.

Mae Murray, as last year, will be one of the exhibitor's biggest bets for this season.

A Metro Picture

REG U S PAT OFF

Jury Imperial Pictures Ltd., Exclusive Distributors throughout Great Britain - Sir Wm Jury, Managing Dir.



A PHOTOPLAY OF LOVE, LUXURY AND LAUGHTER

Mae Murray, as Georgine, the little madcap of Paris, whirls through scenes of unparalleled splendor in the French capital, in New York and at Palm Beach. She wears $100,000 worth of gowns, $500,000 worth of jewelry and does the most sensational dancing of her career.

You remember Miss Murray's previous successes. Now you have her supreme triumph as the dainty, dazzling little butterfly, guided by a wild caprice, who becomes, through tense adventure, a real flesh and blood woman.

A Tiffany Production

Robert Z. Leonard, Director General

M. H. Hoffman, General Manager

Robert Z. Leonard

Presents

Mae Murray

in The French Doll

Jury Imperial Pictures, Ltd., Exclusive Distributors throughout Great Britain-Sir Wm Jury- Managing Director

A Metro Picture

REG U.S PAT OFF

PRINCIPAL PICTURES CORPORATION *presents*

GUY BATES POST in "GOLD MADNESS"

ADAPTED FROM

JAMES OLIVER CURWOOD'S "MAN From TEN STRIKE"

The Cast includes CLEO MADISON~MITCHELL LEWIS~GRACE DARMOND

DIRECTED BY ROBERT T. THORNBY

A CORTLAND PRODUCTION



5 PRINCIPAL PICTURES 5

"GOLD MADNESS" "THE SPIDER and the ROSE"

"BRIGHT LIGHTS of BROADWAY" "TEMPORARY MARRIAGE"

"EAST SIDE~WEST SIDE"

THRU LEADING EXCHANGES EVERYWHERE

FOR FOREIGN RIGHTS APPLY DIRECT TO US

PRINCIPAL PICTURES CORPORATION Loew State Bldg., New York City.

Happiness in Every Box Office!



WHEN you see your patrons' faces radiate with joy over a picture, over the theatre that plays it, as the crowds grow greater every night, that's what makes the box office happy. And that's just what will happen when you play this delicious comedy-drama—a tale of strange and thrilling adventure in the picturesque Indian camps and the Western wilds—the romance of a white girl, brought up as an Indian maid, who flees her tepee, ropes, ties and kidnaps her mate, a young millionaire, who falls in love with his captor.

ASSOCIATED FIRST NATIONAL PICTURES INC.. PRESENTS

"The HUNTRESS"

with

COLLEEN MOORE

supported by

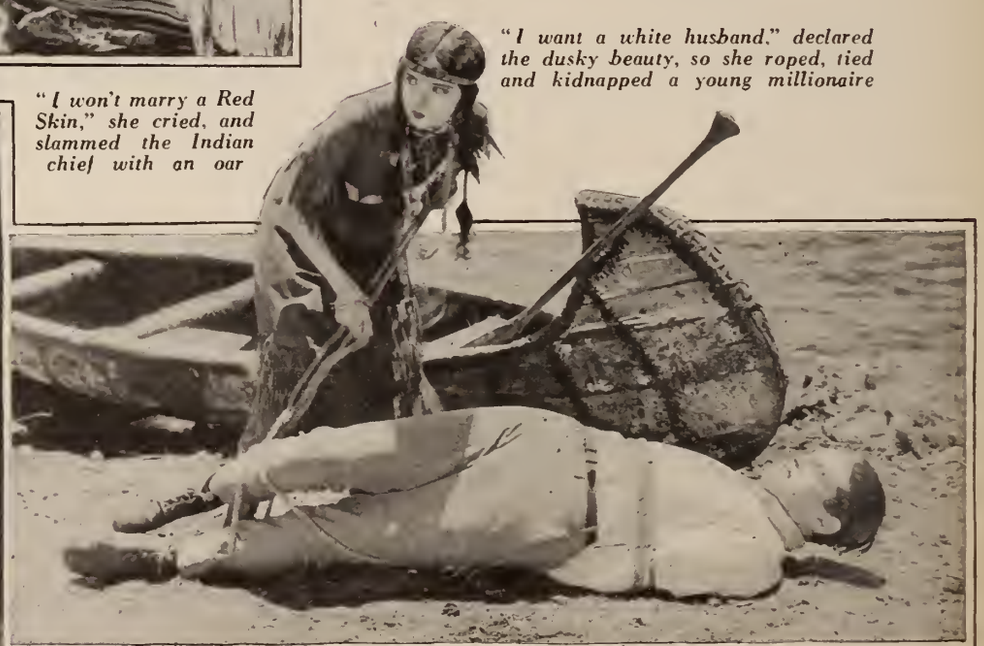
Lloyd Hughes
Russell Simpson
Walter Long
Charles N. Anderson

"I won't marry a Red Skin," she cried, and slammed the Indian chief with an oar



And the young millionaire fell for the charms of the maid who turned out to be white

"I want a white husband," declared the dusky beauty, so she roped, tied and kidnapped a young millionaire



Adapted by Percy Heath from the story by Hulbert Footner Directed by Lynn Reynolds

A First National Picture

Colossal in Strength and Magnificence!



Bigger than Anything He's Done Yet!

BIG in spectacular splendor.

AWE Inspiring in its grandeur.

MIGHTY in dramatic force.

TREMENDOUS in heart appeal.

STARTLING in wondrous adventure.

ROMANCE unparalleled.

TRAGEDY to wring the heart.

LOVE that brings unbounded joy.

Never so enchanting story as this, of a Flemish youth, a soldier of fortune, who rode like the wind, who fought like the Devil, whose deeds of valor and reckless daring resounded over the countryside; who casting his lot with Cromwell's Roundheads, bearded the bold Cavaliers in their strongholds, wooed and won and stole from a garrisoned castle the bonniest bride of all the land.

Inspiration Pictures Inc., Charles H. Duell, Pres., presents

RICHARD BARTHELMESS

in

"The Fighting Blade"

a John S. Robertson production

By Beulah Marie Dix; Scenario by Josephine Lovett; Art Director, Everett Shinn; Technical Director, Wiard B. Ihnen; Photographed by George Folsey

FIRST NATIONAL PICTURES

A First National Picture—Available on the Open Market



Grand

EVERYBODY'S doing it! The Big Showmen who know a Big picture when they see one are all playing it. A picture that is sweet music to the Box Office!

Why, at the Riviera and the Tivoli theatres in Chicago last week they didn't have room to jam them in. And they are two of the biggest theatres in the country. Throngs crowded the sidewalks for blocks.

For the first time in their histories these theatres gave morning shows to take care of the crowds.

Adapted from

"TOBY TYLER"

James Otis' celebrated story of ten weeks with a circus. Directed by Eddie Cline

Sol. Lesser presents

Jackie Coogan

Opening everywhere



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Strand Theatre . . . . . Brooklyn, New York
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Branford Theatre . . . . . Newark, New Jersey
Regent Theatre . . . . . Paterson, New Jersey
Tivoli Theatre . . . . . Chicago, Illinois
Rialto Theatre . . . . . Chicago, Illinois
Riviera Theatre . . . . . Chicago, Illinois
American Theatre . . . . . Denver, Colorado
Broadway Theatre . . . . . Winston-Salem, N. C.
Kinema Theatre . . . . . Los Angeles, California
Grand Theatre . . . . . Pittsburgh, Pa.
Metropolitan Theatre . . . . . Atlanta, Georgia
Strand Theatre . . . . . Providence, Rhode Island
Eastman Theatre . . . . . Rochester, New York
Broadway Theatre . . . . . Charlotte, North Carolina
Capitol Theatre . . . . . Detroit, Michigan
National Theatre . . . . . Louisville, Kentucky
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New Grand Central Theatre . . . . . St. Louis, Missouri
Empress Theatre . . . . . Oklahoma City, Oklahoma

FIRST NATIONAL PICTURES

in "CIRCUS DAYS"

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Associated First National Pictures Inc.
383 Madison Avenue, New York

A First National Picture

Thomas

presents

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with

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HER REPUTATION!

What a theme for your Box Office.

What a title to blaze out in your theatre lights. It will arrest instant attention. It will startle every man and woman into instant interest.

And a woman's reputation—spattered and besmudged by a mud slinging hand. You can readily understand the possibilities of such a story.

But you grasp the surety of its gripping intensity by the knowledge that it is an Ince production.

The Reputation of Thomas H. Ince for consistent excellence in picture production and sure fire box office attractions is a positive guarantee to you of the worth of his latest. And this is backed up by the Reputation of First National.

You can depend on it!

A sterling cast includes Lloyd Hughes, Casson Ferguson, Eugenie Besserer, James Corrigan, Eric Mayne, Louise Lester and Winter Hall.

Story by Talbot Mundy and Bradley King; Directed by John Griffith Wray under the personal supervision of Thomas H. Ince.

Distributed by Associated First National Pictures, Inc.

H. Ince

TATION"

McAVOY



...AN HAS TYPHOID SYMPTOMS

Dr. Comstock ... Influenza ... Tes... Be Su...

4 DOCTORS DENY CANCER

Issue Signed Statement to Refu... Reports—Can't Return to Off... for Several Weeks.

Special to The New Yo...

SARATOGA SPRINGS, ...—Denial that Mayor Jo... New York City has c... today in a formal sta... four physicians in the... ment said that the ... ing from influenza, ... of the throat and e...

Although no menti... in the statement, t... Dr. George E. Com... attending Mayor H... fever is suspected. ...ial blood test is ... sult of which will ... tomorrow. Dr. Co... Mayor had all th... but that three pi... negative results.

Mayor Hylan ap... better today. He s... and his temperatu... only 100, the lowe... several da... Thu... showed a decr... of one point ... to be [illegible] ... [illegible] ... [illegible] ... fever is subsiding ... [illegible] ... [illegible] ... [illegible]

Carewe Has Done It Again



Another Big Success! The third in a row! And the finest yet!

First—

"Mighty Lak' a Rose"

Then—

"The Girl of the Golden West"

Now—

"The Bad Man"

In his first picture for First National, Edwin Carewe gave the exhibitors of the country a production that was outstanding, not only from an artistic and entertainment standpoint, but from the box office angle. He repeated this fine quality of production in his second picture, demonstrating his unquestionable genius as a director, the pictures proving by actual returns two of the best box office attractions of the year.

Now he has outdone himself, for "The Bad Man" is his biggest yet. Make no mistake about it. This is one of the biggest Box Office pictures of all time.

Edwin Carewe

Presents his Latest Success

"THE BAD MAN"

By Porter Emerson Browne

With **Holbrook Blinn**

FIRST NATIONAL PICTURES

And an all star cast; Directed by Edwin Carewe; Screen Adaptation by John Lynch; Scenario by Finis Fox; Photography by Sol. Polito, A.S.C.

A First National Picture

Published Weekly

Motion Picture News, Inc.

William A. Johnston, President
E. Kendall Gillett, Treasurer

729 7th Avenue, New York City

752 South Wabash Ave., Chicago
Room 616 Security Bldg., Hollywood, Calif.

Western Union Cable Address is "Picknews," New York

Entered as Second-Class Matter, October 13, at the Post Office at New York, N. Y., under the Act of March 3, 1879

Motion Picture News

Founded in September 1913

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William A. Johnston, Editor
J. S. Dickerson, Managing Editor
Fred J. Beecroft, Advertising Mgr.
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Subscription price $3 per year, postpaid in United States, Mexico, Hawaii, Porto Rico, and Philippine Islands. Canada, $5. Foreign, $10.

VOL. XXVIII NEW YORK, SEPTEMBER 15, 1923 No. 11

The Greater Movie

The greater movie is with us at last.

A cohort of "big" pictures have marched upon New York and taken Broadway by storm. More are to follow.

Broadway legitimate houses are at a premium. The New York newspaper critics are almost emotional in their praise. The stage business is wondering just what is going to happen to its Fall season. It is a fact that "The Covered Wagon," "The Hunchback of Notre Dame," "Rosita," "The Green Goddess," "If Winter Comes," "Little Old New York" and "The White Sister" will call forth the highest grade audiences New York can boast of today, the kind of people the stage itself does not reach right along.

* * *

It is all very fine.

For almost ten years this publication has been calling for, and prophesying, the *individual picture,* the picture individually made and individually handled.

That kind of picture has appeared from time to time right along; we don't for a moment, discount the successes of the past. Some may never be parallelled.

But the point is this: not only is the individual picture here, but the *era of making the individual picture* has at last arrived. Formerly, it was a matter of better vision and inspiration here and there with a few. Today the industry itself is gearing itself, through a new production and distribution policy, to the point where the individual picture is an assurance rather than a hope. A new era has set in.

* * *

This is great progress. Practical progress, as well as artistic progress.

For the greater movie means greater movie audiences. We have more than enough seats but not filled seats. Five or six millions a day are not enough for our 14,000 theatres; and while the admission price is a factor so, too, is the attraction. Every exhibitor knows the stimulating effect on attendance of the occasional outstanding picture.

* * *

But as we write—and while the critics' praises sound and the billboards flash and the electric signs dazzle and the larger newspaper advertisements impress—we are thinking of the eighty percenter.

The ten thousand and more theatres in the four thousand communities of this country! Then there's the fifty thousand population town.

What are *they* thinking of the New York onslaught? What does the *new picture era* mean to them?

In short: when will they get these pictures? And how? On flat rentals or percentage? What kind of prints will they receive? And last but not least what advertising will they employ to get the greater movie audiences?

It is one thing to make greater movies.

It is another—to handle them.

* * *

Let's not lose our heads. One of Wallace Reid's pictures booked 8922 theatres.

Tom Mix is called "the life-saver" by thousands of exhibitors.

Hoot Gibson is preferred to the greatest present male star in many and many a picture house.

And at a little gathering in New York last week of hard boiled picture men, the question was propounded: if you could have any one of the line-up of big pictures now playing in the metropolis which would you rather have?

And most of them selected "Why Worry?" Harold Lloyd's picture at the Strand.

It goes right away into the picture theatres.



A GREAT ARRAY

A Review of Big Pictures

P. T. BARNUM once said "there is nothing new under the sun." The eminent showman uttered this philosophic slant upon life in a day when the wheels of progress were figuratively standing still. The expression may be employed today as it concerns the conventions of dress and deportment. It may still be employed as it relates to plot formulas and patterns. But P. T. Barnum lived in an age when the motion picture camera and its offspring, the photoplay, were unheard of—when celluloid drama was as far off in the imagination as the flying machine. Such a dogmatic expression as the above quotation may apply to the inevitable cycle of the manners of men—of their creations, be they created for commerce or amusement. Plays come and go; pictures come and go and nothing new is exposed beyond an attempt to improve upon ancient and accepted ideas.

Precedent Established

WE look about us, however, and we find a precedent established, the like of which may never be repeated. And what is this precedent? Simply the astonishing growth of the Greater Motion Picture as established upon Broadway—exemplified in an array of super-features which have ushered in the new season. We look about us and marvel that the screen could accomplish so much in the short span of its existence. Ten years ago—five, three—even a year ago, such an array of pictures would have been deemed impossible of presentation. Yet here they are bidding for our acceptance; and we of the screen, by the screen and for the screen have our moment of exultation—that this infant of the art has emerged from its swaddling clothes and cries out for expression. We look about us and up and down Broadway in legitimate theatres and elsewhere are housed nine attractions widely exploited for their merits—widely advertised as the best the silent drama has to offer—and being accepted as exceptional achievements. It is as if each company had vied with one another to produce the ultimate in screen production. There has been a prodigality of effort expended to achieve the seeming impossible. The sum total of this effort may be reckoned in the millions, and the results speak for themselves.

We Have With Us

WE look about us and playing in legitimate theatres at top theatrical prices are United Artists' superb canvas, "Rosita," with Mary Pickford as its star; "The Hunchback of Notre Dame," Universal's masterpiece; "If Winter Comes," which Fox produced from A. S. M. Hutchinson's enormously popular novel of the same name; "The Green Goddess," which stands as Distinctive's contribution to the higher art of the silversheet—with George Arliss as its ambassador; "The White Sister," Inspiration's throbbing canvas of romance and passion, with Lillian Gish in the title rôle; "The Silent Command," Fox's dramatic glorification of the American Navy. "The Covered Wagon," Paramount's brilliant canvas recording a nation in the making during the cry of "Westward Ho!" in '48, continues at the Criterion—a symbol picture production at its best—and still playing to capacity since its opening on a capricious March night.

The Cosmopolitan theatre, formerly the Park, ushered in its opening with "Little Old New York," a quaint, picturesque, whimsical and charming story of early Gotham, conceived and executed with artistic appreciation. The picture establishes Marion Davies as a broth of a lad who enacts her role so splendidly that it might have been written for her. It marks Cosmopolitan's supreme achievement. It richly deserves the patronage it is receiving from screen lovers, no matter what their station is in life. And to complete the array, Harold Lloyd is holding forth at the Strand with one of the most hilarious comedies ever filmed in "Why Worry." This star, a capacity player in any house, anywhere, is always dependable. One knows that he will deliver with all the ingenuity and originality of which he is capable. This effort of Lloyd's affords the only comedy relief among the nine aside from certain mirthful moments in "Little Old New York" and Mary Pickford's charming caprices in "Rosita," yet during its stay on Broadway it will tax capacity—for that is Lloyd's way. A long succession of better canvases has established him on the heights. He is destined to remain there, for he is a creative artist.

Varied Appeal Here

AND so we have nine distinctive patterns offering the ultimate in screen entertainment. Figures, real and imaginative, ancient edifices, bizarre backgrounds of the Orient, charming English country life, cathedrals and towers, picturesque atmosphere of New York of a bygone century, touches of romantic Spain, resplendent in color and design, ships at sea, nature in eloquent emotion, the desert plains of America with hardy pioneers crossing them with unbending courage, the aborigines of our native land in their vast circle of death—these people, designs and events are collected and transplanted to the screen with authentic coloring and detail. The artisans who fashioned them have worked surely and accurately.

Would you delight in a romance of old Seville? We recommend "Rosita." Would you go bicycling along quaint English highways? Then ride along with Mark Sabre in "If Winter Comes." Would you be enthralled in witnessing Lillian Gish's cloistered existence? Then follow her in "The White Sister." Would you be transplanted to ancient Paris—to its historic cathedral? Permit Lon Chaney to be your guide. Would you care to be involved in a fantastic net of intrigue? George Arliss, than whom there is no abler pantomimist, will make you forget time and environment. Would you live over the days of your forefathers who crossed the great divide and founded an empire in the West? Then trek along with the Liberty boys in "The Covered Wagon." Would you be ferried over to Staten Island by Commodore Vanderbilt or ride with Fulton on his majestic sail up the Hudson in his Clermont? Marion Davies will introduce you to the historic figures in "Little Old New York." Perhaps you would like an adventurous cruise aboard an American warship. We advise you to accompany the courageous "four striper" in "The Silent Command." Would you care to face frenzied revolutionists and enjoy the heartiest laugh of the season? Then by no means miss dashing along with Harold Lloyd in "Why Worry."

Any audience viewing one or all of these features is certain to be royally entertained. The spectator will see production and interpretation at its best. New worlds and old worlds, realties and fancies—all are expressed under one title or another.

Greater Movie Season

IT has been written that the Fall of 1923 ushers in the Greater Movie Season. Certainly it looks like an exceptionally Open Season for Better Pictures. This array on Broadway will be augmented from time to time. A few, doubtless, will be replaced by achievements now in the making. We hear great things of Douglas Fairbanks' newest effort, "The Thief of Bagdad;" DeMille's "The Ten Commandments;" Goldwyn's "Ben Hur" and "In the Palace of the King," and First National's "Potash and Perlmutter," which, according to reports, is one of the best satirical comedies ever made. The list is long. Meanwhile let us be content with the nine which have established such a precedent on Broadway. A few are destined to remain many weeks—even months. Witness the assault on the box-office at the Criterion, which houses "The Covered Wagon." Heretofore the Great White Way of New York has featured no more than or four screen attractions running in legitimate theatres. The nine offer mute testimony in the advancement of the screen. If it continues soaring to the heights what will be the outlook for next season? Will a new precedent be established? Surely there is no dearth of spoken plays. Yet they are held back because the screen magnates, sure of their wares, have stolen a march in ushering in their Greater Movie Season.

Mary Pickford in Spain

LET us see what these pictures have to offer. "Rosita," an adaptation of "Don Cesar de Bazan," thrusts Mary Pickford into a romance of old Seville—which is a marked departure for her. The Mary who was *Rebecca of Sunnybrook Farm* has become a dramatic actress, the transition from shy girlhood to womanhood being accomplished deftly with a surety of touch and poise. Yet so excellently dovetailed are its scenes—so technically perfect its pattern that Mary, gifted actress that she is, never carries the entire burden of the story. It is a compliment to her ability to become a composite part of the dramatic scheme that makes "Rosita" so rich in color and background.

It isn't a one-character tale, as marked "Daddy Long Legs," "Little Lord Fauntleroy" and "Tess of the Storm Country." It is peopled with so many figures and detail that one has time to catch the star in a new light. And she shines radiantly in scenes of exquisite charm, and also in scenes which call for a flash of sophisticated comedy and emotional display. A new Mary—a different Mary, surely.

This "Rosita" is a dashing tale. We are transported to old Seville—to the public square where the little capricious dancer sways the carnival crowds with her banjo and a few songs against her king. She executes a Spanish dance with all the verve of a native senorita. Those who are in the habit of never associating the star with her role, but merely see Mary Pickford in whatever she portrays will have to abandon this fancy. She lives her role.

The picture is executed on a grandiose scale—with something of a "grand opera" flourish about it. It is seasoned with romantic adventure, whimsical humor, a dash of crisp melodrama—all of which elements are deftly balanced by Ernst Lubitsch, the German

ON BROADWAY

——By Laurence Reid

director. He has demonstrated his skill with breadth of outline before. Always a stickler at detail, he has brought forth the significance of every important character and emphasizes each one's place in the story—never once getting out of sympathy with the author's design. It is intelligent direction of the highest. The scenes are treated in such a manner that they impress with their freshness. Can Lubitsch handle crowds? We must admit that he handles them in a way that eliminates the usual orthodox arrangement. And, best of all, he seemingly understands his players and excites their talents much as a good orchestral conductor excites his musicians to play their instruments as if inspired.. Certainly the star and Holbrook Blinn have understood his demands. The latter makes a highly picturesque monarch—one richly sketched with blunt humor after the manner of Emil Jannings. And the supporting cast is excellent.

"Rosita" boasts a rather slender plot, but its very slenderness and simplicity give it an appeal which would be lost if it were woven with threads of intricate drama. The settings—both interior and exterior—embellish the picture with most of its charm. They are artistic and colorful.

United Artists have reason to feel immensely proud of this achievement. They gave two openings; the first, a private showing for invited guests at the Ritz-Carlton, was preceded by a dinner, while the second at the Lyric theatre, Labor Day night, found the Pickford devotees—they are legion—and habitual first-nighters and the leaders of the social whirl storming the doors to see the star in what we must catalogue as her masterpiece.

Universal's Masterpiece

VICTOR HUGO'S "Notre Dame de Paris" has been approached by Universal with deep respect and feeling to accomplish something which would leave an imperishable memory. Translated to the screen under its English title "The Hunchback of Notre Dame," it carries on faithfully with the salient episodes of the classic. The streets of Paris of yesteryear, the mediaeval style of architecture in the structures, all of which bring forth an appearance of solidity and massiveness—the famous cathedral a most imposing edifice which causes the spectator to feel as if he had been carried back to another age—these backgrounds give substance to the tale and make it authentic with Hugo and history. To record accurately all the details of the novel would have called for countless reels. It is a compliment to the sponsors that they have selected only those portions which call for moving drama and sharply defined characterization.

So we sit back at attention and follow the relentless tide of misfortunes which accompany Quasimodo, the ape-like bell-ringer of the Notre Dame—a figure acted with a remarkable grasp upon its characterization by Lon Chaney, who had qualified for the role through his impressive studies of lesser unfortunates. He staggers the imagination with the uncanny presentation of the fearsome, crooked creature.

The story laid in the fifteenth century has all the touches of the seamy side of Paris—when the city was at a low tide of depravity. As is characteristic of Hugo's novels, the original tale was sharply punctuated with scenes of ghoulish terror. It would have been frightfully realistic and grewsome had it been adapted faithfully. But the Universal sponsors have allowed a little "sweetness and light" to trickle forth—with the result that its terrifying scenes have been robbed of their bad flavor. And the remarkable part of this transformation is its accuracy of outline. We catch the terror without actually encountering it. It is established by suggestion.

The repugnant bell-ringer is naturally the most interesting figure. He carries gratitude in his warped soul—it is as warped as his body—when he brings Esmeralda to sanctuary from the gibbet.

In all, it is a tale of a girl who befriended Quasimodo when he was arrested for a nocturnal attack, inspired by the wicked brother of the Archdeacon. She is finally arrested herself, accused of having stabbed her beloved Captain Phoebus, but is saved by the hideous hunchback.

The picture, through its massive sets, its picturesque backgrounds and atmosphere and the clever handling of its detail, coupled with capital interpretation by Ernest Torrence as the colorful Clopin, the king of the beggars, Patsy Ruth Miller as Esmeralda and Norman Kerry as Phœbus. The mob scenes are impressive. Surely unforgettable is the dramatic moment when the ragged, half-starved mob emerge from the sewers and hovels at the behest of Clopin and storm the cathedral, which is defended by the deformed bell-ringer.

Chaney's uncanny study and the cathedral set are the outstanding highlights in a picture which is saturated with them. Wallace Worsley has directed in manner which establishes fully all the intrigue, villainy, incident, pathos and dramatic movement of events. It wasn't an easy task, but he has made a living, moving canvas. Edmund T. Lowe's scenario from an adaptation by Perley Poore Sheehan has been constructed so that all of Hugo's salient chapters are thrust in the foreground. The editing by Robert E. Sherwood and Hugo Riesenfeld is most praiseworthy. They have heightened the action and brought forth incident vital to each scene. Thus sharpened it commands undivided attention from the spectator. So Universal has a reason to feel highly elated over its effort. Hugo's classic is always in wide demand by fiction readers. It should command a healthy clientele in its picturization.

Lillian Gish's Triumph

WHEN Inspiration decided to picturize F. Marion Crawford's love tragedy, "The White Sister," they presented Lillian Gish with an opportunity to distinguish herself in a role which was especially ideal for her. Her fragile type of beauty—her angelic expression—her wistful charm and poise—these are virtues which lend themselves readily to the interpretation of the pathetic study of the sad little creature whose love blossomed for a brief time and which, when it was over, inspired her to find consolation in the Church.

Look back on all past efforts; you will not find a more poignant drama of tormented souls than this heart-rending symphony of Crawford's. Inspiration well knew that it had a vital, throbbing document in its hands. But how to make it live—how to bring out its clash of emotions—to emphasize the heart torn asunder, laid bare with its sorrow and anguish? The thing to do was to entrust it to a competent director who understood frailties of human emotion—who understood humanities. So Henry King was selected. And to give it a perfect background, one in harmony with its tender plot and its very human figures, he took his company to Italy, where, against the Bay of Naples with Vesuvius in bold relief and with charming garden spots for further embellishment, the story was recreated for the screen.

And what a poignant story! You instinctively feel the pent-up emotions of the lovers. You are experiencing their tragedy. You extend the greatest pity and sympathy for the frail girl who, figuratively, speaking, carries her cross without complaint. Ostracised, compelled to find love's expression in furtive nooks and corners, she indicates her happiness with life. Then comes tragedy, and she is bowed down with grief. She has promised to wait for him forever. But he was dead. There was the sad account of the ill-fated expedition to Africa. So she will dedicate her remaining years to him by taking the veil, renouncing the world and administering to the stricken.

What an impressive picture King has painted of her marriage to the Church, the wedding finery, the half-choked sob ready to overwhelm her as she recalls the embrace with the flesh and her acceptance of the veil. She will not falter. Yet you will feel like crying out to her (you feel that she might understand) not to make such haste in renouncing the world.

We sit back enthralled over this ceremony. Once over she must lead a cloistered existence. And the cruel march of Fate steals upon her and shocks her by giving back her lover. How Lillian Gish transports one with these tender scenes! The conflict of soul with the flesh—the surging memories of the past at war with the awful realization that she must bow to the inevitable. Her tranquility saves her.

And then King guides us to an ensemble of crashing climaxes—showing the White Sister a victim of intrigue, but saving her lover by promising to wait for him when they have rounded out their earthly sphere. Vesuvius is trembling. The night is strangely oppressive. The little nun's half-sister, who had cast her out, comes pleading for absolution—the victim of an accident. Far up on the slope of the thundering volcano the soldier lover who had returned to find his sweetheart married to the Church, realizes the danger to the countryside. He rides madly to warn them, but perishes in the water of a broken reservoir after saving thousands of his people. They offer blessings to the "unknown" soldier whose identity is established by the good monsignor. Thus the Sister finds consolation that some day she will be reunited to him.

A throbbing, pulsating story, charged with humanities, striking deep at the heart and bringing anguish in its disrupted romance and the terrifying climax. No more tender love story fraught with such clash of emotions has ever been screened. It moves and, moving, holds one in a tight embrace.

Perhaps the long introductory episodes were necessary to build and emphasize the heart touches which formed the second half of the picture. These early scenes established a freshness of outline in atmosphere and background which offered a distinct relief from the usual setting. They gave the picture considerable appeal—to say nothing of tone and quality.

Henry King, always dependable, has cre-

(*Continued on page* 1303)

PICTURES AND PEOPLE

AN event of interest to the industry at large is the observance this week of the first anniversary of the Eastman theatre at Rochester, New York, the gift of George Eastman to the University of Rochester and maintained for the promotion of musical interests generally in the city. Perhaps the most magnificent theatre in the country, it is unique among theatres in that it is not an enterprise for private profit, and it has maintained the highest possible musical and artistic standards. A review of the past year in the program states:

"That the aims of the donor have been appreciated is evidenced by the manner in which the public, in steadily growing numbers, has supported the theatre. The stronger this support the greater the return which the theatre will be able to make in the conception and elaborateness of its programs, to the community which it serves.

"The Eastman theatre orchestra during the year has established itself as an integral part of the musical life of the city. It is consistently, and in an increasingly large measure, fulfilling its mission of inculcating a love for and an appreciation of better music.

"Our first year has ended. The record of its achievements will be found elsewhere in this Anniversary Program. We have tried not to wander away after the will-o-the-wisp of visionary but impracticable idealism but to combine a comprehension of public taste with an intelligent adherence to the definite purpose for which the institution was established."

Another item of particular interest elsewhere in this same program is a resume of the box-office results on the pictures played during the year. This reads, in part:

"During the year just ended more than 1,800,000 people attended the motion picture presentations, concerts and grand opera performances at the Eastman theatre.

"Looking backward over the first year it is interesting to study the popular appeal of the various stars and productions presented. The honor of being the greatest drawing card of the year is about evenly divided between Harold Lloyd in 'Safety Last' and Douglas Fairbanks in 'Robin Hood.' While the Lloyd comedy attracted the greatest number of people it enjoyed a run of seven days while 'Robin Hood,' because of the Chaliapin concert during the same week, only had a presentation of six days.

"The next five most popular pictures were 'Penrod' with Wesley Barry; 'Dr. Jack' with Harold Lloyd; 'The Old Homestead,' 'Three Wise Fools' and last week's offering of 'Hollywood.'

"Jackie Coogan has a strong popular appeal, evidenced by the fact that his three pictures, 'Oliver Twist;' 'Circus Days' and 'Daddy' ranked eighth, ninth and tenth in order of drawing power. Thomas Meighan in 'Homeward Bound;' 'The Prisoner of Zenda' which was the opening attraction and George Arliss in 'The Man Who Played God,' ranked next in order.

"An interesting feature revealed through examination of the popularity of the various offerings is that the male stars seem to draw better than the feminine screen luminaries. Norma Talmadge in 'Within the Law' led her sisters of the screen with the Gish sisters in 'Orphans of the Storm' running second."

* * *

LENORE ULRIC has returned to New York. Although the filming of "Tiger Rose" has not been completed, the title role was rushed through so that she might return to New York to resume playing "Kiki" on the speaking stage. Upon her departure from the Coast, a farewell reception, so to speak, was tendered Miss Ulric by H. M. Warner, Jack Warner, Director Sidney Franklin, the entire cast of the production and the technical staff. For the last seven weeks Miss Ulric has worked with the "Tiger Rose" company, and during the last two weeks she is said to have remained at the studio up to a late hour every night in order to complete her role in time.

Lenore Ulric declared at the reception given in her honor that she enjoyed her sojourn at the Warner Studios, the picture people, the beauty of the country and climate, and that she hoped to return to the Coast sometime next year to film some of her other stage successes.

* * *

AMONG departures for Europe recorded this week was that of E. W. Hammons, president of Educational, who left on a six weeks' trip.

* * *

PROTESTING the practice of producers purchasing a "title" of a well known book and play and then having a scenarist evolve an entirely original story around the title, Sada Cowan and Howard Higgin, scenarists, have declared they will never again accept such an assignment. It seems probable other writers will line up with them in their stand, as feeling has run high among many whose brain creations have been wrapped around a title, with the credit for the work going to the person from whose work the title was lifted.

Miss Cowan and Mr. Higgin collaborate on their originals and scripts. Their original "Fashion Row" has recently been placed in production by Mae Murray, and their latest story "Woman's Intuition" was last week purchased by Metro.

"It is unfair," they declare, "to hand a scenarist a book which is not adaptable for screen purchases, and which has been purchased merely for the advertising value of its name or its author's name. The scenario writer must then write an entirely new and original story, fitted for screen purposes. And when the picture comes out, it is the author of the book or play who gets credit for the story really evolved by the scenarist. In future we will not accept such work."

* * *

ATTESTING to the energy and progressiveness of W. C. Quimby, Fort Wayne, Ind., exhibitor, word comes this week that this enterprising showman is negotiating for the Palace theatre in that city. The proposed deal would give him 50 per cent. of the stock and a long term lease on the theatre. The deal involves about half a million dollars. Mr. Quimby, who usually hails into New York about twice a year, is fast gaining a reputation as a live showman and this news of his proposed expansion will be welcomed by his friends.

* * *

J. D. WILLIAMS, Ritz-Carlton chief, has arrived on the Coast in company with William M. Vogel, who will probably handle the foreign distribution of Ritz pictures. Production plans are given as the reason for the trip.

* * *

SOME interesting views are set forth by Chaplin in an article in one of the popular family magazines, which will bear quoting:

"The reason why so many people like the news weeklies and educational films better than the feature plays is because they present people who are doing things. I am not interested in the opening of a park by a mayor in some town where I hope never to be, but the whole circumstance carries with it that conviction of life which so many photoplays lack

entirely.

"We of the films have not gone ahead as our public has. The public is not tired of old faces. It is tired of the old face in the old material. It would have an even greater apathy for new faces in the old material.

"Most of the people who make pictures, it seems to me, make the mistake of wanting too much plot. The scenario writer and director build and rebuild, criss-cross and dovetail and lay so many pipes in preparation for the plot or a situation that when the time for it arrives there is an anti-climax.

"In my own work I have found that an elaborate plot is not necessary—just a slim structure or a sequence of scenes that will enable me to create a great deal of action and business that will entertain the audience apart from the story that is to be developed. A plot is of no importance to me unless it does suggest these opportunities.

"Many people think that the film comedies are better than the dramas. If they are right it is unquestionably due to the fact that the comedies have paid less attention to plot and trite moralizing than the dramas. The comedy has had more invention and it has had more theatrical business. It has also known from the beginning that speed and quick movement of objects is essential to the motion picture. The film demands speed, not necessarily in the terms of quick movement but in a combination of circumstances, one happening directly after another."

Chaplin is at the top because he knows the secret of real motion picture technique and dynamics.

* * *

WATTERSON R. ROTHACKER, who holds commutation tickets (and uses 'em) between Chicago and London and Chicago and the Coast, returned from Europe and left for Chicago this week. The mountain breezes say that an interesting announcement will be forthcoming shortly regarding a laboratory in London to further swell the chain of Rothacker laboratories, which will soon encircle the globe at the present rate.

* * *

C. L. (BILL) YEARSLEY *returned to Associated First National this week.*

* * *

IN this so-called business, the merit of a story does not depend entirely upon its veracity—and it would be a dull trade if we all stuck to the truth. Once in a while a story comes along that is so good that it doesn't matter whether it is truthful or not. All of which has nothing to do with what follows:

"A cyclone so real that it caused $5,000 worth of damage within the hundred foot circle in which it was manufactured, was what the F.B.O. art director executed for a recent Powers production, 'Born of the Cyclone.'

"The story called for a destructive cyclone—the kind that carried houses away. In an effort to supply what he was asked for, Art Director Heywood lined up a battery of wind machines, and waited for the word to turn them on.

"When the time came, the switch was turned and a loud whirr of motors arose. Papers, dust, sticks and gravel spurted suddenly out from under the racing propellers. But that was not all.

"A garage across the way where studio cars were kept, and part of the huge canyon set, constructed for the picture, were carried away also. Word was immediately given to shut off the current, but before this could be done, the damage had been accomplished.

"The next time the machines were turned on they were started one at a time, so that no more unnecessary expense would be incurred in an already extravagant production."

As we intimated in the beginning, this is a darned good story, even if nobody will believe it, as proved by the fact that we have awarded it this coveted space, and the Asbestos Typewriter Ribbon for the week is duly awarded to Ed Hurley, Demon Publicity Purveyor in Nat Rothstein's department.

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GEORGE BREWSTER GALLUP, who has headed the advertising department of Hodkinson for a considerable period, will take up new duties on Monday at Associated First National, under "Bob" Dexter, preparing ad copy on First National pictures. George W. Harvey, who has been acting as assistant to Gallup at Hodkinson will take up his duties with that organization.

* * *

SOL LESSER, accompanied by Mrs. Lesser, sailed on the Leviathan for Europe this week, to be abroad two months.

* * *

PAT DOWLING, publicity director of Christie, left New York this week for a trip through several Southern cities en route to the Coast.

* * *

EDWARD S. CURTIS of the Cecil B. DeMille photographic department has left camera locations to take up voluntary exile among the American Indians. He will be gone for three months gathering data for Volume 16 of a twenty-volume work on the Indian made possible by a foundation of $250,000 established by the late J. Pierpont Morgan.

Mr. Curtis is responsible for "The Vanishing Race," said to be one of the most popular still pictures ever made. Over a quarter-million copies have been sold. The new investigations will be among the fast-dying mountain Indians of Northern California and desert tribes of Arizona and New Mexico.

* * *

CLARA BERANGER has earned a well-deserved rest after six months of preparing continuities for William deMille and has booked passage for Europe on a steamer which sails September 4th. She will remain abroad about two months and intends to visit France, England, Germany, Switzerland and other countries. On her return to New York she will meet Mr. deMille and aid him in cutting and titling the negative of "Everyday Love," which he will make in Los Angeles.

* * *

MAUDE FULTON'S erstwhile stage success, "The Humming Bird," is being adapted to the screen by E. Lloyd Sheldon and Julian Johnson. It will serve as Gloria Swanson's next picture.

* * *

A QUARTETTE of asterisks have been donated by the National Board of Review, the little black mark of distinction appearing opposite "The Fighting Blade," "The Green Goddess," "The Hunchback of Notre Dame," and "Potash and Perlmutter."

Industry Aids Japanese Relief Drive

Fear For Safety of Film Men

THE industry went into action this week to do its part toward alleviating the suffering of the people of Japan.

While it waited hourly for news of a group of American film representatives who, it was feared, had been lost in the earthquake and fire, the picture world responded to a call issued by Will H. Hays to aid the Red Cross drive for relief funds.

On September 4, three days after the catastrophe, Mr. Hays asked the distributor and producer members of the M. P. P. D. A. to issue trailers, embodying President Coolidge's message to the American people. This was done. At the same time, telegrams went from the Hays office to the heads of exhibitor organizations throughout the country, seeking their co-operation in running the trailers in the picture theatres of the nation.

There was a ready response, and messages coming in from over the country indicate that the Coolidge proclamation will be practically universally shown on the screen. Mr. Hays received a telegram from the Japanese Ambassador at Washington, expressing his cordial appreciation of the plan.

News of Film People Awaited

Meanwhile, American distributors with representatives in Japan waited anxiously for news of their fate. Famous Players, Fox, United Artists, and Fox had headquarters in Tokio from which city their Far Eastern business was, in general, conducted.

Prominent in the zone stricken by 'quake and fire were: Tom D. Cochrane and R. E. McIntyre, of Famous Players; Delbert Goodman, of Fox; H. Wayne Pierson and Charles Dreher, of United Artists, and Frank Lappin and J. D. Miller, of Universal.

The home offices of these distributors used every effort by cable and wireless to get in touch with their representatives. There was a long silence, all attempts at communication proving in vain, until the first ray of hope



Delbert Goodman, American representative of Fox Film Corporation in the Orient. He was living at the Imperial Hotel, Tokio, and has not been heard from since the 'quake.



A glimpse of the waterfront at Yokohama, totally destroyed in the catastrophe.

came on September 6, when Mr. Pierson, general manager for United Artists in the Far East, sent through a message saying he was safe.

Mr. Pierson, with his wife, was in Tokio when the disaster occurred. He wired that they had "a miraculous escape," and this gave rise to the hope that the other film folk had also escaped with their lives. The Pierson message brought no news, however, of the fate of his associate, Charles Dreher, who, with his mother, was also in the Japanese capital. Eighteen people were employed in the United Artists office. The building was destroyed, as was the Grand Hotel, in which most of the personnel lived.

The Fox representative, Delbert Goodman, arrived in Japan in July and was living in the Imperial Hotel, one of the structures which collapsed in the quake. He was just starting operations toward establishing permanent headquarters for Fox in the Orient and took a big supply of films with him.

Only a week ago Mr. Goodman reported by letter to Sydney Abel, manager of the Fox Foreign Department, that he was meeting with great success and had signed up a large number of contracts with exhibitors in the Island Empire. Mr. Abel exhausted every possible means of communication, but up to a late hour had not received any word from Mr. Goodman. The latter, who was thirty-two years of age and unmarried, lived in Chicago before going to the Orient.

Mrs. Rupert Hughes Safe

Mrs. Rupert Hughes, wife of the well known author and Goldwyn director, cabled relatives in this country that she had a miraculous escape from the Japanese earthquake. She had left Tokio for Shanghai only a day before the disaster on the President Lincoln, which rode out the tidal wave.

Officials of the Famous Players-Lasky Corporation anxiously awaited word as to the fate of the company's branch office in Tokio and its two American managers. The company maintained its distributing offices for Paramount films for Japan and Korea in Shiba ward, one of the Tokio sections reported to have been completely demolished. No word has been heard from Tom D. Cochrane, the branch manager, and R. E. McIntyre, assistant manager, both of whom are well known in New York film circles.

It is presumed that the company's office was destroyed, and efforts are being made to learn the fate of the two Americans and their Japanese staff. Both New York men lived at the Imperial Hotel, but hopes are still entertained that the two managed to escape. Up to a late hour no word has been received from the American embassy staff in Tokio as to the fate of the many American business men stationed in the Japanese capital.

At the Universal home office there was also great concern over the safety of Mr. Cochrane, brother of R. H. Cochrane, vice-president of Universal, and of P. D. Cochrane, secretary of Universal. Tom Cochrane formerly was Universal manager in Tokio and now is manager in that country for Famous Players. No word reached his brothers of his condition and great fear was felt.

Universal faces a probable loss in the Japanese holocaust which may run into the hundreds of thousands of dollars. Its main Japanese office, one of the most active and biggest foreign offices of the big film corporations, was in the center of the earthquake and fire zone, and indications point to a complete loss of office, equipment, prints, and probably personnel.

Universal Loss Heavy

Universal's Tokio office is, or was, at No 34-3 Chone Minamidemma-Cho, Kyobashi-Ku. Kyobashi is in the business section of Tokio, near the water-front, and is reported wiped out by fire and quake demolition. Universal has received no word from Frank L. Lappin, its temporary Tokio manager, or his native aide, Arata Tsakado.

The only word received by Universal came in cable to N. L. Manheim, export manager, several days after the quake, from the native manager of the Osaka branch exchange. Although Osaka was in the earthquake zone, it suffered far less than Tokio and Universal loss in the smaller city probably was held to a minimum.

The brief cable from Osaka bears in it intimation of untold misery and hints at brave deeds on the part of the exchange force in their efforts to save what they could of the exchange records and property. Here is the cable:

"Unprecedented earthquakes, flames in Tokio, Yokohama, still growing worse. All communications incapable. Can't get any information from Tokio branch. Four boys and Yoneda rushed to rescue Osaka branch."

Rushing westward across the Pacific Ocean aboard the steamship President Grant is Edward B. Rowe, Universal's Japan manager, and his wife. Behind them lies three months of pleasant vacation in the United States. Before them is chaos and the biggest job ever tackled by a film man—that of reorganizing a business out of ashes—a business that was



Interior of a Japanese Temple at Kyoto, Japan.



Views of Theatre Street in Yokohama, where were located the principal Picture Houses of the city. The banners leaning out across the street were posters advertising current attractions.

prospering and which stood second to none in the Island Empire.

It is likely that Rowe will make his headquarters temporarily in the Osaka branch until such time as normal business is resumed in the devastated regions. That may be months and even years. Universal's other Japanese exchanges—Otaru, Hakata and Seoul, Corea—meanwhile will have to function as best they can.

Japan Prospects Were Bright

Rowe, who recently was in New York, told in glowing terms of the bright film prospects in Japan, and how Universal pictures had increased in popularity during the last year, to the extent of increasing business more than fifty per cent. He told of the popularity of Priscilla Dean, Reginald Denny, Herbert Rawlinson, Hoot Gibson, Baby Peggy and other Universal stars with the Japanese picture public—a public made up largely of students and children. He told of the great plans he had for the Fall product and how his return to Japan would herald a new spurt in Universal presentations of big Jewel pictures in such theatres as the Great Imperial theatre, the finest amusement edifice in Japan. Today the Imperial theatre is a smoking ruin.

One cheerful thought comes to Rowe as the President Grant ploughs westward to the land where the Rising Sun has set for a time. Mrs. Rowe is by his side. She almost decided to remain in Tokio when he came eastward several months ago. Had she remained, her life might have been forfeited in the great disaster.

Louis Auerbach of the Export & Import Film Company, Inc., reported that no word had been received from his company's Japanese agents since the earthquake.

Several large film consignments were awaiting final cable instructions for shipment at the time of the catastrophe. All attempts to get into communication with the agents via radio have been unsuccessful.

Inquiry at the office of the Peacock Motion Picture Corporation in New York, a subsidiary of China Industries, Inc., sponsored by a group of American and Chinese financiers, developed the fact that Frank Chamberlain, representative in the Far East, was probably safe. At the home office it was said that he had left Shanghai for Yokohama on August 11, but expected to return from Japan to his headquarters in China within a week.

Paramount rushed to its exchanges a large number of new prints of Paramount-Burton Holmes Travel Pictures dealing with Japanese subjects for the use of exhibitors who wish to supplement their regular programs with this timely feature. These subjects include "Modern Aspects of Japan," which gives views of the modern docks, the Grand Hotel and other buildings in Yokohama, and then transports the sightseer to Tokio. Other subjects suited to the present emergency are: "Tokio, the Metropolis," "Around Fujiyama" and "The Hades of Hokkaido."

Japanese Views Shown Here Taken by Edgar Lewis

THE original photographs of Japanese scenes from which the cuts on these pages were made were loaned to Motion Picture News by Edgar Lewis, well known director.

Mr. Lewis during his world tour in 1919 obtained numerous "stills" and much film of the very places that have been destroyed in the recent catastrophe.

Hayakawa as Commissioner

In some quarters in the industry the suggestion was made that Sessue Hayakawa, now in Europe, be appointed a special commissioner to go to Japan and co-operate with the film men in the work of rehabilitation. It was pointed out that Hayakawa and his wife, Tsuru Aoki, both native Japanese, would make a fine committee to handle this work.

George Mooser, former representative for United Artists in Japan, received word that his wife and daughter, who had planned to go to Yokohama from Shanghai, had changed their plans at the last minute and thus escaped the disaster. Mr. Mooser declared he believed few Americans lost their lives. He pointed out that the catastrophe occurred on Saturday, when most of the foreign population was in the habit of leaving for the hills or seashore.

"During the summer," he said, "many families live in the mountain district of Karuizawa, eighty miles northwest of Tokio, and others make their summer homes in the mountain section of Ka Hakone. Neither of these districts was struck by the earthquake. If these resorts were attacked, the residents could escape over the mountains to the seashore."

Mr. Mooser believes it will take twenty years to rebuild Tokio, Yokohama and the other destroyed towns.

645 Japanese Theatres

There were about 645 motion picture theatres in the whole of Japan. Horace T. Clarke, of David P. Howells, Inc., an expert on film conditions in the Far East, gave it as his opinion that most of the theatres in Tokio and Yokohama must have been destroyed. In Tokio, he said, there were about 175 theatres, fifty of which were fairly good. Some of these were of very flimsy construction, while others were first-class. In Yokohama, apparently completely laid waste, he estimated there were thirty to forty picture houses.

American distributors, other than those mentioned above, had no headquarters in Japan, but distributed through native organizations. One film man, commenting on the probable effect of the disaster on the picture business, pointed out that it might prove a boon. "Western methods will no doubt be introduced in the construction of buildings and in other ways," he remarked. "This may mean the Westernizing of Japan to a greater extent than ever before, and if that comes, of course the American motion picture will gain far greater popularity in the Island Empire."

New Company Joins Houses in Schenectady

With a name formed by taking the first two letters in the surnames of the incorporators, the Farash Theatre Company of Schenectady was incorporated during the past week by William M. Shirley, manager of the Strand theatre in Schenectady; William W. Farley, of Albany, receiver for the $500,000 State theatre in Schenectady, and William F. Rafferty, of Syracuse, principal owner of the Strand, also of Schenectady.

It is understood that Mr. Shirley will act as general manager of the company. The incorporation is said to bring about a combination of the three big motion picture theatres of Schenectady, as it is generally understood that the Albany theatre, owned by Paul Alberts, is to be absorbed. There have been rumors for some little time past that such a combination would be effected in Schenectady. The situation there has been a peculiar one. While the Strand has probably made money, there has been a stiff fight with the State and the Albany. The State theatre went into the hands of a receiver some months ago, when Max Spiegel plunged into financial difficulties. It has since been operated by the receivers, represented by Mr. Farley, and with Captain Broome doing the booking for the house. According to all reports, Mr. Shirley will book for all houses and will make his headquarters at the State, Captain Broome being transferred to the Strand.

Labor Troubles Are Being Adjusted

Agitation Subsiding in Many Districts with Concessions Made by Both Sides

LABOR conditions continue to agitate exhibitors, operators and musicians in all sections of the country, though up to the present, strikes have been averted. In fact in many cities the difficulties are subsiding with concessions being made on one side or the other.

From Washington, D. C. comes word that projectionists at the three white vaudeville theatres are reported to be pleased with the 22½ per cent. raise granted by the Vaudeville Managers Association recently.

All matters have been amicably settled between the Atlanta theatres and the local musicians' union and the new scale will go into effect as of September 1. The theatres pay a slight increase in regular salary, but obtain certain concessions with regard to private screenings, which with some of the larger houses meant a considerable extra wage item each week.

A threatened strike of all motion picture theatre musicians in Seattle, Wash., was averted when officials of the musicians' union in that city decided to withdraw their demands for a raise of $10 a week above the present scale for every man employed in a motion picture house orchestra. Following a general meeting of the Union, after a refusal on the part of the theatre owners to grant the raise, an announcement was made to the effect that the request had been withdrawn.

The threatened strike of motion picture operators in Buffalo has been averted through an agreement between the exhibitors and union men wherein an increase of seven and one-half per cent. in wages is granted.

The fall season of the motion picture industry has officially opened in Cleveland with the musicians' wage scale still unsettled. About the middle of August, the musicians presented a new wage scale, demanding an increase of 20 per cent. over the old scale. The Exhibitors rejected this demand, but entered into peaceful negotiations for a satisfactory compromise. At last reports, the Exhibitors offered the musicians a 7½ per cent. increase, which, it is said, was turned down.

Southern New England motion picture interests are closely watching developments at Danbury, Ct., where a controversy is in progress between the musicians' union and management of the city's two film houses, as to how many men should be "in the pit" to constitute an adequate theatre orchestra. The union says the theatres must have at least four men to furnish satisfactory orchestral accompaniment to the various programs. Managers of the two theatres have, thus far refused to abide by this mandate, contending that, while the union is, doubtless, in a position to specify salaries and working hours, the number of musicians deemed necessary to handle the situation is another matter and not for mere musicians to decide, no matter how artistically inclined they may be.

N. Y. State Printers Pass Resolutions Condemning Admission Tax and Censorship Law

THE New York State Allied Printing Trades Council has again come forcibly to the front in aid of measures for which the motion picture industry is striving. In their twenty-seventh annual convention just held resolutions were adopted and support pledged in opposition to admission taxes and the censorship law.

The resolutions follow:

Whereas, there is continued as a relic of our war-time activities, an admission tax to be paid by those patronizing Motion Picture Shows, which is one of the greatest means of education and amusement to the great mass of the working people; therefore, be it

Resolved, That we go on record to demand that Congress at its next session repeal the admission tax on motion picture theatres, and our officers be instructed to cooperate with the theatre owners and other organizations and individuals to eliminate this unwarranted handicap upon the education and pleasure of the people.

Whereas, this, the New York State Allied Printing Trades Council opposed the enactment of the so-called Motion Picture Censorship Law by our State Legislature in 1921, and has in the 1922 and 1923 sessions of the Legislature advocated and vigorously supported a bill to repeal such censorship; and

Whereas, our consistent and sustained opposition to this vicious statute is based on our belief that such state censorship not only was directed against freedom of expression of opinion through the medium of the motion picture film, but that the language of the statute authorizes a direct attack on a free press, by empowering the commissioners or their deputies created by the Act to censor and prohibit the printing and publication of announcements concerning or connected with motion picture plays, even to the extent of articles or advertisements in newspapers, magazines, or other periodical publications; and

Whereas, recent action by the Censorship Commissioners, whose personal opinion is made the standard to judge fit and unfit publication, in prohibiting publication of such printed announcements, fully confirms the basis of our opposition, and justifies the charge that this tyrannous law in its implied prohibitions and actual operation defies and seeks to nullify the constitutional guarantees of freedom of speech and of publication, thus striking at the foundations of our personal and political liberties; therefore, be it

Resolved, that this Twenty-seventh Annual Convention of the Allied Printing Trades Council of the State of New York does hereby reaffirm our opposition to the so-called Motion Picture Censorship Law of 1921 as an attempt to frustrate the guarantees of popular liberty contained in the Bill of Rights sections of both our National and State Constitutions, and hereby instructs the officers of this Council to continue to cooperate with the New York State Federation of Labor, and all other organized groups of our liberty-loving fellow citizens, in a campaign to remove from the statute books of this state the so-called Motion Picture Censorship Law of 1921.

Michigan Exhibitors Plan Busy Convention

THE eight hour day law will not be observed by the Exhibitors of Michigan wno attend the Fourth Annual Convention of the Motion Picture Theatre Owners of Michigan when it convenes September 25th and 26th. In fact, the forty-eight hours of time that will elapse during the beginning and ending of this year's convention promise to be so packed full of business and pleasure that only the old alarm clock will do more duty than the Theatre Owners.

Several new ideas will be tried out for the first time this year. Probably the most important will be the appointment of committees two weeks previous of the state meeting by President McLaren, and the calling of these committees into Detroit on September 5th and 6th to thoroughly discuss the particular problems assigned, and be ready to report in detail their findings at the convention before all exhibitors.

It is also the plan of the Michigan Organization to have present at the Convention the Congressmen from Michigan, that they may discuss with them and the two Senators, the admission tax situation from the Theatre Owners' viewpoint, and that the legislators can in that manner be thoroughly conversant with the situation.

Asheville Planning Better Films Committee

Temporary organization of a Better Films Committee for Asheville, North Carolina, has been accomplished and permanent organization will be effected at an early date. Turner Jones, soon to retire as head of the public relations department of Southern Enterprises, went up to Asheville together with other executives of the southeastern regional committee, and at a luncheon at the Grove Park Inn the first steps were taken to give Asheville a strong committee, the meeting having been attended by about twenty people, including representatives of commercial, civic and religious bodies.

Rev. Willis Clark opened the meeting and introduced Mrs. Eugene Reilly, North Carolina state prsident and vice chairman of the newly organized southeastern regional committee, who presided over the discussion. Mr. Jones went into detail to explain the operation of the committees in other cities. He announced that better films conferences are scheduled to be held this fall in Minneapolis, Chicago and Boston.

K. C. Exhibitors' President Demands Support

A. M. Eisner, president of the Kansas City Division of the M. P. T. O. A., has issued a scathing letter to members of the association urging their support of the organization and warning them of the consequences for failure to give their support.

Among other things he points that only complete co-operation can quash the proposed county theatre tax, increased film rentals, mereases in the operators' scale, the admission tax and other abuses.

In part, President Eisner writes: "Petty jealousy is taking money from your pocket each day of the year. Do you think you are bigger or better than the organization to which you belong? Wake up; come out of your trance and lay aside your petty jealousy."

Crandall's Public Service Work

By L. W. Boynton—Article No. 4

THE most important work thus far undertaken by the Public Servi and Educational Department of the Crandall Theatres in Washington, D. C., is Americanization.

The success of the visual instruction classes in the Crandall Theatres led directly to the adoption of the screen as the method of teaching in the District of Columbia Americanization School, conducted by the Board of Education, under the principalship of Miss Maude E. Aiton.

The Americanization schools in Washington have a large enrollment of foreign-born, who are seeking citizenship papers. The same thing is true of many towns and cities in America.



One of the Saturday matinees held under the auspices of the Crandall Public Service Department.

The first step in the work in Washington was the appointment of a teacher to take charge of the institution on behalf of the school authorities and to work in harmony with Mrs. Locher, of the Crandall Public Service Department. Mrs. Helen C. Kiernan was assigned to the work. She conducts classes in the private projection-room of the Crandall Metropolitan Theatre every Tuesday. On the same day Americanization classes, in charge of Miss Mabel L. Benson, hold their session.

Americanization Classes

The first film used for instruction in American customs and ideals was "The Life of Lincoln," distributed by the Lincoln Memorial University of Harrowgate, Tenn.

Crandall's Metropolitan theatre is next door to the old Ford theatre, in which Lincoln was shot. It is directly across the street from the house in which Lincoln died and which now houses the famous Oldroyd collection of Lincoln relics. Mr. Oldroyd has voluntarily thrown open the collection to the Crandall Americanization classes for study. After the Lincoln film was screened the classes were taken over to the house in which Lincoln died and there viewed the mementoes of his life and work.

Scarcely a town in the country but has its traditions of real Americans and the historical associations that cling about them. Of these, the exhibitor who has the vision to undertake Americanization work can avail himself.

Here's the way Americanization is taught in the Crandall classes: The film to be studied is run at normal speed, and Mrs. Kiernan reads the subtitles for those who cannot decipher them readily. Then the picture is discussed and the students are called upon to conduct a real forum. Many have responded with thoughtful and interesting comments. Then the film is run a second time and the pupils are called upon to read the titles as a form of class recitation. In this way they are taught English. Much more rapid progress has been made than would be possible through the mere reading of books.

Government Films Shown

Following the Lincoln film, there were shown three of the Department of Agriculture pictures, all two-reelers—"Uncle Sam, World's Champion Farmer"; "Sugar Cane and Cane Sugar," and "Keeping Out Bad Foods." Thus were taught three important phases of American life.

When the study session was over the pupils staged a brief program of their own—vocal and instrumental solos, group singing, recitations, and the like, the conclusion always being the singing of American patriotic songs.

The foreigners in the capital are deeply interested in and greatly benefited by these Americanization classes. But there is another far-reaching effect—Govenment officials who are most intimately concerned with combatting Bolshevism welcome the Crandall activity as a powerful instrument for keeping America American.

A recent session of the Crandall Americanization classes was attended by Raymond F. Crist, U. S. Commissioner of Naturalization; Robert S. Coleman, of St. Paul, and Fred J. Schlotfeldt, of Chicago, both associated with the Naturalization Bureau. All three made addresses of encouragement to the large classes present.

Exhibitors at a distance from Washington should not get the idea that Mr. Crandall is the sole beneficiary of the right to enlist governmental agencies in public service work. The same co-operation, the same films, the same material aid are available to him, if he cared enough about rendering a real national service to find out.

The film divisions of the Government departments are not only wiling to supply their films to any exhibitor of good standing, but they have declared their readiness to produce new pictures to serve any valuable need in promoting good citizenship.

The exhibitor cannot ask for aid more powerful than the full co-operation of the United States Government or a more valuable asset than the friendship of these authorities at Washington.

Here is the beginning of a movement whose ultimate possibilities can only be guessed. Surely it is up to the exhibitors of the country to follow in the footsteps of Harry M. Crandall in this great work or muff one of the most valuable opportunities for service and profit that has ever presented itself to the industry of moion pictures.

Tax Admissions Decrease During Year

A DECREASE of $3,236,475 is reported by the Treasury Department in Washington in the amount collected from admission to theatres, concerts, cabarets, etc., during the fiscal year 1923. The total collected from admissions was $70,148,480, as compared to $73,384,955 during the fiscal year ending June 30, 1922.

Collections from the seating tax on theatres and other places of amusement during the fiscal year 1923 totaled $1,864,241, as against $1,863,252 in 1922, an increase of $988.

Litigation on "Mother Eternal" Settled

Graphic Film Corp., through Ivan Abramson, its president, announces this week that litigation pending on "Mother Eternal" has been definitely settled between Mr. Spitz and the Graphic Film Corp.

The long standing dispute existing between the two parties is now a thing of the past and will give Mr. Abramson an opportunity to devote his time and efforts exclusively to further production of his 1924 features.

Golf Tourney Entries Are Wanted at Once

IT is urgently requested that all players and others who anticipate attending the forthcoming Film Golf Tournament to be held at The Belleclaire Golf Club, Bayside, L. I., on Tuesday, Sept. 18, immediately forward their entries.

A large number have informed members of the Committee of their intention to be on hand but for the purpose of arranging sufficient prizes as well as food, it is imperative that entries be forwarded immediately.

For a Sound State Rights Market

An Analysis By Jesse J. Goldburg

TO PUT the state rights market on a sound basis, I believe the following things are necessary:

I. The elimination of the headlong practice of over-exploitation; that is, advertising that looks big but is wholly unpractical in its results; the establishment of a credit bureau; co-operation among state right distributors so as to eliminate the extension of credit to or even the doing of business with exchanges careless of their obligations; the reduction of salaries from the chief executive to the office boy to the point of national distributing organizations handling any other product.

II. Encouragement to the very last degree of those state rights exchanges who are honest in their dealings, honest in their intentions, and operating, too, upon a strict commercial basis; extending to them every assistance and consideration compatible with good business.

Let me go back to the period when state rights was first inaugurated as a regular method of distribution of independently produced motion pictures. This takes us back to the time before Adolph Zukor started in business and when the Box Office Attractions Company was the only activity of William Fox in addition to that of the few theatres he then owned.

We knew little or nothing of the practice of sending salesmen on the road; buying by state right exchanges was done in New York, where all productions were made.

The delivery of promissory notes or trade acceptances or percentage contracts were not even thought of.

Advertising in other than strictly motion picture trade publications was unknown and undreamed of.

C. O. D. shipments were a rarity because payment was usually made in advance.

False First Runs

Exorbitant salaries to exploitation specialists (?), advertising managers and false first runs—by that I mean a first run which a national distributor pays for—were not resorted to in an attempt to bolster up the sales value of the production. There was more system in advertising and a greater exertion to conserve money than now.

Proceeding from the point of the ready acceptance by theatre owners of product made by independent producers and distributed through the channel commonly designated "state rights," the independent producer and national state right distributors must, of necessity, so regulate the cost of sales and national distribution as to reduce the royalty to be paid by the state right exchange, so that they (exchanges) may in turn be in a position to meet every form of competition in connection with the prices to be paid by the theatres, and to encourage the liberal use by theatre owners of advertising matter so that the greatest amount of publicity and advertising may attach itself to every production played out of a state right exchange.

The sometimes terrific or exorbitant sales value placed upon an independent production is named by no means solely because of the theatrical or true worth of a production itself; but such price is augmented by numerous contingencies and the extravagance, that in some instances connects itself with the national state right distributing organization, plus the losses that such national distributor must face in connection with, first, unsold territory, and, second, the many breaches of contract that



Beautiful interior set built for the Universal Jewel production, "A Lady of Quality," starring Virginia Valli.

are committed by local state right exchanges.

To suggest a method of stabilization of national state right distribution and to point out a few of the many channels through which money is dissipated, necessitating the covering up of such losses by making "the other fellow" pay more than he would be otherwise justified in paying, is the province of this article.

There is no necessity for the expenditure of moneys in sending salesmen to the various exchange centers. This involves a terrific expense, which, of necessity, must be added to the sales price of the picture, and if eliminated would give the exchange the benefit of such saving. There is no reason why a print of the production can not be forwarded to an exchange for screening at their office, where we are reasonably sure that such exchange is a reputable, responsible organization and not likely to take advantage of any such confidences. But the better method ofttimes advocated would be a clearing house or sales center in New York where all independent productions might be cleared or offered for sale to state right buyers. To send salesmen on the road on any particular attraction, making a complete tour of the United states, involves an expense of railroad fare, sustenance and salary of approximately $2,200.

Unbusinesslike Methods

It is true that when one travels to a locality to dispose of a production, not receiving fair treatment from an exchange, a distributor repeats the visit time and again. We recognize, regardless of the merit of our proposition, the fact that we call upon a buyer in his own town places us, incidentally, at a disadvantage—at least a state right exchangeman operates on that theory.

The loss that follows protested notes or acceptances and the time consumed in negotiating payment all adds to the overhead or sales expense and this would be eliminated if there was co-operation among state right producers and distributors to the extent that when an exchange failed to meet its obligation that, much like any other protective organization, the members of such association would refuse to do business with such delinquent exchange. To eliminate this loss would also materially reduce the sales expense.

I am a firm believer in advertising, but I fail to see where the terrific amount of money that is sometimes spent in advertising in national magazines, other than trade publications, serves any purpose that would lead direct to the box office. I am convinced that moving picture patrons are impressed only by billboard advertising and local newspaper publicity and advertising, and possibly by "fan" magazine advertising, but not by advertising in publications whose rate per page runs into the thousands of dollars. The state right distributor who expends money in that direction, to my mind, is adding to the cost of the production that unjustly shifts the burden upon the local distributor. Such advertising reads well and looks well to the eye of the producer and national distributor, but its returns in dollars and cents to me is speculative.

Where a producer incurs the obligation of having prints made and advertising matter manufactured and it is ordered specifically by an exchange, there is no reason why the national distributor should be compelled to meet refusals of exchanges to lift such shipments. The annual return charges and the loss occasioned by such refusals amounts to a substantial sum of money which the state right national distributor must reckon with in regulating the sales value of his production. If payment is made at the time of the placing of the order, the exchange would receive the benefit of a slight reduction in cost, to say nothing of the saving of the charge made for C. O. D. payments.

Office Overhead

But avoiding generalities and getting down to concrete individual instances of the insidious practices that have crept into the present method of state right sales and distribution, from which the state right exchangeman benefits, let me say that the matter of office overhead is of primary concern. We find with several national state right distributors the practice of employing a staff of high-salaried employes as advertising and publicity managers and various other so-called executives, including even the heads of the organizations themselves, who devote about one-fourth of their time toward the business in hand, which increases fourfold the sales expense.

In the getting up of the various forms of advertising matter there is little or no attempt to utilize the things manufactured for any more than one purpose. By this I mean that there are so many individual items that could be utilized in the manufacture of various forms of advertising matter. The inability of state right distributors to finance the manufacture of advertising matter and the securing of tremendous terms of credit, of necessity, compels the manufacture of advertising matter to add to the cost, which, in turn, requires the exchange to pay more for such advertising matter than he would be otherwise required to pay if the national state right distributor was so financed as to be able to pay for what it has made up. If the state right exchange was required to pay cash for lithographs, lobby displays, etc., there is no reason why the national state right distributor should not also pay for such material and secure the reduced price that would in turn permit the state right exchange to pay less for such material.

Reckoning the terrific overhead of state right distributing organization plus the actual sales expense which involves trade paper advertising, traveling, projection, etc., etc., and

adding to that the loss entailed through unsold territories, breaches of contract, returned C. O. D.'s and unpaid notes, when notes are accepted, I vouchsafe the opinion that the cost of state righting a production will approximate in a good many instances thirty per cent of the actual receipts. This is a terrific and scandalous charge. If operations were reduced to a systematic and businesslike basis, the entire sales expense should not with every item charged against it, including overhead, advertising and traveling, and a percentage of loss, equal fifteen per cent of the sales value of the production.

The lack of cohesion between state right exchanges and distributors, unsuccessful business organizations, or aggressive or properly financed state right exchanges in a territory, leaves such territory open on a good many worthwhile productions, even though there are theatres sufficient to profitably support state right exchanges in that territory and the percentage that this open sections bears to the entire country, must be borne by those other exchanges with whom we do business. In other words, reckoning the entire United States as a 100 per cent unit, if we are in a position to dispose of only eighty per cent, the remaining twenty per cent must again be apportioned among that eighty per cent by taking on the deficit to their purchase price.

Breaches of contract on the part of some exchanges is a habit. We have not as yet reached that stage where there is a cohesion among state right distributors so as to prevent the unconscionable exchangeman from doing business with independent distributors. By that I mean if an exchange for a reason of its own fails to meet its obligations with a distributor, he knows, nevertheless, that he can still acquire productions and enter into contracts assuming obligations with another exchange, and it is this loss that adds to the sales expense.

I have heard it said by one of the most prosperous state right buyers in the country operating more than one branch office that he buys on promissory notes and if he has the money convenient to meet his obligations when due, he pays them, if not, "why, I let the distributor sweat."

Delaware Grants Charters for New Amusements

Recent Delaware charters granted at Dover to amusement enterprises follows: Cameo Cinema Classics, Wilmington, to stage plays and photoplays, $300,000; Hoffman's Park Theatre Company, Inc., $825,000 capital, to operate and maintain theatres, buildings and the building of theatres and amusement houses, A. S. Dulin, W. H. Burnet and W. T. Lawrence, Glen Echo, Md., and Washington, D. C., incorporators.

National Play Service, Inc., conducting theatres and other places of amusement, $500,000; Motion Pictures Capital Corporation, $6,250,000 to deal in motion pictures, films, prints and photography in every form: Balaban & Katz Corporation, of Delaware, $9,620,000 capital, to own, acquire, operate and conduct theatres, opera houses, motion pictures and other places of amusement.

Screen Service Company, Inc., to deal in and sell motion picture films, etc., $5,000; Wolfsohn Musical Bureau, Inc., to operate as a general music bureau agency, $1,000,000.

Texas Censor Overruled on "White Rose"

MRS. ETHEL BOYCE, city amusement center censor at Dallas, Texas, passed adverse judgment on Griffith's "The White Rose" film, deciding that the same was immoral, but the appeal board decided otherwise and the film will be permitted to be shown at the Palace Theatre at Dallas.

Tennessee Enterprises, Inc., Issues Bonds

In order to permit the company more time to meet its obligations and to enable it to build a new theatre in Chattanooga, Tenn., Tennessee Enterprises, Inc., a Famous Players subsidiary, has issued bonds totaling $400,000 against its holdings and has placed them on the market at Nashville.

The bonds will run for ten years and will bear 7 per cent interest. The theatres involved are Rialto, Bonita, Tivoli, Bijou and York in Chattanooga, the Majestic, Bijou, Strand, Queen and Riviera at Knoxville and the Princess and Palace at Marysville.

Washington Exhibitors Are Warned on Tax

Motion picture theatre owners and proprietors of the State of Washington and surrounding territory were warned recently by Clay L. Huey, chief deputy collector of internal revenue in Seattle, that the United States Treasury Department has ordered a rounding up of those who have failed to pay federal taxes on tickets of admission to places of public entertainment.

Agents from the Treasury Department in Washington, D. C., are working at the present time in the Washington territory, and are making a careful check of returns from all houses in Seattle and in other cities and towns of the state. Comparatively few delinquencies in returns have been reported in the northwest district, according to Mr. Huey.

Providence Musicians Are Granted Increase

An agreement has been reached with the musicians in the theatres in Providence, R. I., whereby they are granted an increase in pay amounting to $6 a week starting Labor Day. The increase represents a compromisory settlement of the demands, the musicians having asked for a $9 increase.

The theatre men have also received demands for an increase from the motion picture operators, who seek $10 more a week. As a result of increases already made and those now in negotiations there is much talk here that admissions will be advanced, although no definite announcement has as yet been made to this effect.

William Devery Is Dead After Brief Illness

William Devery, long associated with William Steiner, film producer, of New York City, died suddenly after a brief illness on Sunday morning, September 2, at his home, 431 East Third street, Brooklyn, N. Y. Funeral services were held Wednesday, September 5. Deceased is mourned by a host of friends in and out of the industry.

Charters Granted Companies for New York

Charters granted motion picture companies in New York State during the past week, by the Secretary of State, showed the following capitalization and directors: Ramapo Enterprises, Inc., $500, Harry Wolfe, Donald Marks, Brooklyn; A. Kempler, Newark, N. J. Preferred Pictures Corporation, $500, Gertrude McGowan, Brooklyn; Al Lichtman, New York; J. G. Bachmann, Brooklyn. Exhibitor Service Corporation, Buffalo, $1,500, Dewey Michaels, H. J. Smith, George A. Keating, Buffalo. Van Nest Theatre Corporation, $1,000, Julius Knaster, Bronx; Meyer Paff, Morris Bobker, New York City.

Stewart Productions, Inc., $20,000, Dorothy Smith, Joseph Perdue, W. H. Adams, New York City. Cramer-Mims Studios, Inc., $30,000, E. C. E. Cramer, F. C. Mims, Dorothy Smith, New York. Willat Moving Picture Corporation, $5,000, A. Kessel, Jr.; Charles O. Baumann, New York; Robert J. Rudd, Sea Cliff, L. I. Forsyth Operating Corporation, $1,000, H. L. Watkins, J. A. Hopkins, L. E. Thompson, New York City. The Forbidden Corporation, $15,000, W. B. Tunick, E. L. Simon, New York; Goldie Schwartz, Brooklyn. Earth Productions Co., Inc., $15,000, W. B. Tunick, E. L. Simon, New York; Goldie Schwartz, Brooklyn. Russell Janney Productions, $500, William D. Hart, Glenbrook, Conn.; J. H. Fox, Jr.; Collier Platt, New York. Mitchell Productions, Inc., $10,000, Oliver Morosco, Selma Mitchell, New York; Oscar Reges, Astoria, L. I.

T. & D. Circuit Is Dissolved in San Francisco

Final dissolution papers have been received in San Francisco by the Turner and Dahnken Circuit, Inc. The chain of houses is now being operated by West Coast Theatres of Northern California, which plans extensive remodeling in a number of houses. The name of the theatre at Sacramento has been changed to the Capitol. Other names will be changed in the near future.

Film Players' Club Moves to New Quarters

The Film Players' Club, Inc., moved September 1 from 110 West Forty-fourth street, New York City, to new quarters at 161 West Forty-fourth street. The club boasts a membership of 1,500 composed of actors, actresses, directors and cameramen. All those connected with the industry are extended an invitation to visit the new quarters.

Fox Appeals Decision of Trade Commission

The Fox Film Corporation has filed an appeal with the Second Circuit Court in New York from a decision of the Federal Trade Commission in which the latter ruled against the re-issue of Fox pictures under new titles unless the old titles were prominently displayed in the prints of the subjects as well as in all advertising matter.

Greece Theatres Close to Mourn Corfu Victims

Reports reach New York that all places of amusement in Athens and other towns in Greece have been closed in mourning for the victims of the Italian bombardment at Corfu last week.

Relief Likely in Music Tax Problem

Conference of Society and M.P.T.O.A. Expected to Bring Desired Results

AT a recent conference held between the American Society of Composers, Authors and Publishers, represented by E. C. Mills, chairman of its Advisory Committee, and the officers and members of the Board of Directors of the Motion Picture Theatre Owners of America, during its sessions at Atlantic City, the first negotiations were undertaken in steps that hold promise of relieving this situation of much of the misunderstanding that has heretofore characterized it.

In behalf of the Society, Mr. Mills stated the desire for a mutually agreeable understanding between it and the Motion Picture Theatre Owners of America, it being perfectly apparent to all concerned that in the present situation involving continued litigation there was an entirely useless and wasteful expenditure of time and money by both sides. He made it clear that he did not favor present processes if some more agreeable and better way of handling the matter could be devised.

He insisted, however, that the theatre owners should pay license fees to the Society, if they used the copyrighted music of its members in their theatres, holding that such use of the music was a public performance for profit within the meaning of the Copyright Act, and that it was but just and fair that the theatres should compensate the copyright proprietors for such use of their material.

Mr. Mills stated that he had prepared a schedule to govern the collection of music license fees in which he took into consideration various matters appertaining to Motion Picture Theatres. This, he said, would be submitted to the officers and directors of the National Organization for their consideration before being adopted and promulgated by the American Society of Composers, Authors and Publishers.

The officers and directors of the Motion Picture Theatre Owners of America took issue with him on the point of the justice and equity of license fees being charged for the public performances of music in the motion picture theatres, claiming that the direct benefit to the members of the Society through the playing of their compositions was such as to more than compensate them for the grant of the right to publicly perform the same. In detail this argument covered the points that such playing constituted advertising for the composition of the most valuable sort; that its direct result was to increase the popularity of the music, create a demand for the sheet copies, records and rolls; and it was suggested that instead of the theatres paying the copyright proprietors, the latter should actually pay the former, in consideration of the very valuable service thus rendered.

The suggestion was then made and developed, that possibly a mutually agreeable arrangement might be made whereby the copyright proprietors might be given cooperation by the theatre owners in a systematic, thorough and inclusive "plug" for their compositions, of such tangible value from the exploitation standpoint that they might well afford to relinquish so-called "performing rights," in consideration of the service thus to be rendered.

Finally, an arrangement was made and mutually agreed to, that a committee would be appointed by the Motion Picture Theatre Owners of America, to confer with the Advisory Committee of the American Society of Composers, Authors and Publishers, on ways and means of resolving the entire situation in mutual accord and harmony.

It was also agreed by Mr. Mills, in behalf of the Society, that pending the negotiations of the Committees, no suits would actually be filed as against any member-theatre of the Motion Picture Theatre Owners of America who is not now paying a license fee to the Society, the entire situation remaining in abeyance pending conclusion of the Committees' conferences.

Theatre owners now paying the license fee to the American Society of Composers, Authors and Publishers will continue under the contract they now have with that organization until such time as other arrangements will be made following the conclusion of the conferences here mentioned.

Contracts now in force and expiring in the meantime are to be renewed in the same manner as would be the case if no negotiations were pending.

In behalf of the Motion Picture Theatre Owners of America, President Sydney S. Cohen appointed Messrs. M. E. Comerford, of Scranton, Pa.; Harry Davis, of Pittsburgh, Pa.; R. F. Woodhull, of Dover, N. J.; Joseph W. Walsh, of Hartford, Conn., and the Advisory Committee of the American Society of Composers, Authors and Publishers consists of Messrs. E. C. Mills, J. C. Rosenthal and Silvio Hein.

Conferences of the Committees are to be shortly undertaken.

Five Houses Taken Over by West Coast Theatres

FIVE Ackerman and Harris theatres in Northern California have been brought under the control of the Turner & Dahnken—West Coast Theatres combine, according to advices from the Los Angeles office of Motion Picture News. The deal is reported to involve $1,200,000.

The theatres taken over are the State, Oakland; the Hippodrome, Fresno; the State, Stockton, and the Hippodrome and State, Sacramento.

Success Marks Launching of "Greater Movies Season" by Minneapolis Houses

THE first week of "Greater Movies Season" ended September 1 in Minneapolis with the idea crowned with success from the standpoints of both the public and the theatres, according to report.

Film enthusiasts saw a series of pictures believed to excel any group of releases presented in the Twin Cities at the same time. Exhibitors saw packed houses and increased popularity for their playhouses.

The "Greater Movies Season" was launched by Finkelstein & Ruben, August 25, with the presentation of such pictures as "Three Wise Fools," "Hollywood" and other big films. Their string of motion picture houses opened the special season with gala programs of music and other attractions.

The event opened with a parade a mile long Saturday noon in which more than 250 decorated automobiles and 1,500 persons in costumes participated. Five bands provided music. Large crowds lined the streets to view the spectacle and to get souvenirs.

Preceding the opening of the season Governor J. A. O. Preus, of Minnesota, issued an official statement in which he expressed strong approval of the "Greater Movies Season" and called upon the people of Minnesota to cooperate with its sponsors in elevating the standard of photoplays.

The Governor's statement was as follows:

"The motion picture is one of the most potent influences on American life. Yet, great as is its power, we have reason to believe that it has still greater possibilities for entertaining and educating the masses, and so riveting the girders of society.

"Realizing the powerful control for good that they have at their command, the producers and exhibitors of motion pictures have used every effort to make the coming season's product stand out above all previous efforts.

"In the endeavor to bring more forcibly to the public mind the progress that they have made, they are launching a campaign to be known as 'Greater Movie Season.' This season starts August 25 and continues until September, 1924.

"Believing that continued healthful development of the motion picture is of vital importance to our community, I hereby respectively invite the attention of the people of Minnesota to the 'Greater Movie Season' and bespeak the cooperation of the public in aiding the exhibitors and producers to fulfill their ideals.

"Signed,

"Governor J. A. O. Preus,

"Statehouse, August 23, 1924."

The State, premier picture house of the city, presented "Three Wise Fools" as its contribution to the special season.

Simultaneously, as eminently fitting for the week, the Garrick presented "Hollywood," affording theatregoers an intimate view of the studio stars.

The Lyric offered "Children of Jazz," and the Strand gave "Salomy Jane" and "Leather Pushers." The smaller theatres also won high praise for their meritorious exhibitions.

Loew-Metro Ball Set for November 1st

Thursday evening, November 1st, has been designated as the date for the Loew-Metro Movie Ball, to be held at the Astor Hotel. Two Paul Whiteman orchestras have been engaged to provide continuous dance music. Present indications point to a gathering of several hundred screen and stage leaders.

The proceeds of the venture, the first attempted by the newly organized club, will be placed in welfare channels for the membership, which includes the staffs of Loew's, Inc., and Metro Pictures Corporation. With the entire membership divided into committees to promote various phases of entertainment, the ball should result in a great success.

A Great Array on Broadway

(*Continued from page* 1293)

ated an undying epic. He must have been inspired, and his inspiration was caught by Miss Gish and her splendid company, many of the players being associated with Italian stage and screen organizations.

So we mark up "The White Sister" as a beautifully tragic love story, conceived and executed in utter simplicity—and charged with poignant charm, exquisite tone and quality. How Lillian Gish must have been transported to enact such a personality as Donna Angela. It is surely her triumph.

Felicitations for Fox

THE enormously popular novel, "If Winter Comes," by A. S. M. Hutchinson, has inspired the Fox forces to abide faithfully by the original. So much were they intent upon being accurate that the company was dispatched to the author's countryside, there to live over the salient chapters of the novel and to humanize the vivid figures. Mark Sabre, the soulful, misunderstood idealist, his unappreciative wife, the humorous servants, High Jinks and Low Jinks, the pompous partner, Fortune, the frail victim of a cruel fate, Effie, whose suicide plunged Sabre into the depths of despair and brought him in sharp contact with the inexorable demands of the law the appreciative Lady Tybar and her phlegmatic husband, the quaint and wistful Young Perch, who was devoted to his mother—and a host of others.

The story interest depends entirely upon these characters and their development. And Hutchinson is not an author who can be easily translated. Be it said for the sponsors, however, that they have caught its sharpest incident without losing contact with the thread of the narrative and the building up of the important characters. Chapters devoted to the servants are glossed over, but incorporating them in their entirety would not have advanced the story interest.

What we all are interested in is the treatment of Mark Sabre, who was followed by complicated twists of fate. And every important incident pertaining to his home life, his office life, his attempts to enlist in the service, his return from the war, his solicitude for little Effie, whom he takes into his home, thus innocently establishing the net of intrigue which eventually brought him up sharp with the long arm of the law, and the moving climax, when Sabre, unable to understand the trend of events, is only able to cry out "Look Here!"—is there. He stands disgraced, but his respect for the memory of the dead Effie inspires him to accept any disaster. All of these vital touches are intact. Even several phrases of the author are embodied in the subtitles, speaking a language which is quaint and charming.

"If Winter Comes" is faithful to the book. Its interiors and exteriors are authentic and rich in detail and color. Such a stamp of sincerity has earned the picture respect from the public. The cast is evenly balanced with Percy Marmont enacting Sabre with a depth of understanding for the psychology of the role. A difficult assignment, but he acquitted himself in a highly creditable manner, humanizing the idealist much as Hutchinson had written him.

Hurrah for Old Glory

A PATRIOTIC fervor sweeps through another Fox contribution, "The Silent Command," which may be called a glorification of the American Navy. Some may call it propaganda, but to us it represents an earnest effort to give this branch of the service its place in the sun. We discover it to be a melodramatic account of what might befall the Navy if a treacherous power saw fit to embarrass the Atlantic fleet while passing through the Panama Canal. This Canal marks the danger zone to American waters, and it serves as a most appropriate background for the telling of an exciting yarn of foreign agents and their dastardly attempt to wreck the fleet and the Canal.

For the purposes of this story, a young naval commander is assigned to the role of the "silent command," through orders from the U. S. Secret Service. He permits himself to be intrigued by a scheming adventuress, a hireling of the spies who anticipate easy work ahead if he is properly victimized. He willingly enters into their project and throws the spectator off the track, eliminating obviousness by doing so, through appearing intoxicated. His "drumming out of the service" for his disgrace, the breaking of his sword and the ripping off of his epaulets (an effective touch) estranges him from his wife and brings dishonor upon him. The spies readily imagine their conquest is made easy. But the young officer saves the day and the fleet and restores his wife's love by indulging in a hand-to-hand conflict with the arch-conspirator aboard a ship.

The storm effects, the plunging of the boat, the shots of the fleet and Canal, the views of Annapolis during graduation festivities—these episodes gives spark and color to the melodrama—a melodrama calculated to bring instant applause for the flag. It is competently staged and acted and is certain to stimulate the pulse and stir the emotions with its red-hot action and patriotic appeal.

Lloyd Score Again

HAROLD LLOYD'S latest comedy, "Why Worry," may not be playing at a legitimate theatre, but, judging from the line of standees in the lobby, foyer and along the street, it carries every right to be housed in one. This comedian, always searching for new ideas, has caught up with his former mirthful efforts which were temporarily relegated to the background while he found expression in the semi-humorous pieces, "Grandma's Boy" and "Dr. Jack."

The new piece is hilariously funny, carrying on at a rapid pace, generating much excitement, color, pep and ginger and original incident which gives the familiar pattern novelty and freshness of treatment.

Playing a hypochondriac, Lloyd journeys down to some South American retreat and gets caught in a red-hot revolution. Thinking that this snappy war is being staged for his benefit, he is not slow in showing his manners. Thus, when a native shot in the stomach doubles over in jack-knife fashion, Harold makes a bow with great ceremony. Such ingenious touches add zest to the comedy and give it an enduring sparkle. The piece is saturated with them. The novelty also enters when a huge giant is employed as the "army." Having worked his way into the Gulliver's confidence through trying to pull his tooth—a comic scene in itself—the giant knocks the enemy "cold" time and again.

But the climax is the high spot and it is uproariously funny. The young patient, his nurse and the giant are out of ammunition, but Lloyd engages the attention of the enemy with a stage property representing the tops of dozens of bayonets. Carrying these around to appear visible to the forces below makes them pause in their assault of the fort. Then the giant blows cigarette smoke through the cannon while Lloyd hurls cocoanuts with deadly accuracy. And the girl? She is pounding a bass drum to give the effect of heavy cannonading. And the enemy beats a hasty retreat.

A comedy with a purpose—to provide hearty laughter. It has admirably succeeded. It may not be a "Grandma's Boy" in story interest, but it furnishes a generous amount of fun. Call it a burlesque upon the equatorial revolution, rich in novelties, incident and high jinks and calculated to lift anyone out of the doldrums.

Three Other Successes

THE three concluding pictures which have come knocking at the Broadway gate and which have conquered us with their artistic backgrounds, their story interest, their skillful interpretations, the color and movement of their episodes have all been eulogized in these pages before. We all know that "The Covered Wagon" is one of the greatest pictures of all time—one standing as a monument to the art of the silent drama, and which is destined to stay at the Criterion by virtue of its gripping qualities. Encomiums have been paid it from every quarter. It has run continuously since a late evening in March and draws its patrons because it features history being re-enacted on the screen. The pulse quickens when we watch the arduous journey of the hardy pioneers to found an empire in the West. We view their progress with admiration for their determined pluck and courage.

It is doubtful if the screen ever furnished a finer individual scene than the fording of the Platte River by the Liberty boys—and the Indian circle of death brings a tense moment of suspense. This picture also carries two of the richest character sketches which ever graced the silver sheet. Watch Ernest Torrence and Tully Marshall as the two scouts and be royally entertained.

The Criterion is adorned by a highly picturesque sign showing a huge covered wagon fording a stream. When lighted it attracts instant attention—a sign arousing curiosity to see the picture aside from the eulogies paid it—and which must have been read by every reader seeking entertainment.

Study in Pantomime

GEORGE ARLISS has demonstrated before that he is in a class by himself in the expression of pantomime—a form of expression which is rapidly becoming a lost art. Follow him in "The Green Goddess" and be engrossed in a peculiarly fascinating study of diabolical cunning. He has lighted the torch which is taking the screen patron to undiscovered lands. No other player is capable of doing this. His perfect shading—his twitch of an eyebrow—these touches are co-gestures, the lifting of a finger or the mere

A Great Array on Broadway

ordinated into an effort to symbolize correct acting. He speaks an eloquent language and though his voice is silenced it is as if we understood his actions by the always effective pantomime which marks his portrayals.

The picture is one of the most artistic achievements now occupying the attention of screen-lovers on the street of colossal candle-power. The polished interpretation of Arliss, whose every expression is a delightful study, coupled with a fascinating story of intrigue, spells success.

Cosmopolitan's Supreme Effort

THE quaintest picture of the nine is "Little Old New York," which transferred to the screen takes on new-found color and appeal. Adapted from the stage success so that all its characters are brought out vividly—with its situations developed to offer the utmost in sentiment and romance—the picture is like a rare tapestry which might be looked over real often to discover its charming design. Stalking across the canvas are historical figures of early Gotham—Astor, Vanderbilt, Brevoort, Delmonico and Fulton and others. We follow their whims and caprices; we sail in Fulton's Clermont—and we pause to peer upon as delightful a romance as ever found its way into celluloid.

The capricious little deceiver—call her a gay masquerader who disguised herself as a boy to win an inheritance—is deftly played by Marion Davies, who gives the personal young figure an ineffable charm. She is Irish to her shoetops here—quick to defend her rights and equally quick to seek forgiveness—a study marked by a true understanding of its demands.

"Little Old New York" is gorgeously mounted—releasing an atmosphere which brings instant response. It sings a romantic song of yesterday when lovers walked in floods of moonlight.

So we pay our eulogies to nine pictures which are attracting attention on Broadway. Records are broken, precedents are established and indications point to a glorious year for the silver sheet. For the present we must take our good fortunes with becoming modesty. We hear ourselves muttering: "Nine big pictures on Broadway!" Six of these are housed in legitimate theatres. The world doesn't stand still. Progress. Progress. Progress.

WE KNOW that these pictures filling the legitimate houses had asupicious openings. The presentation of "Little Old New York" brought forth the social elite and the cosmopolite of Broadway. They came to the theatre and remained to see a most charming picture which was embellished by Victor Herbert and his orchestra. And they showed their appreciation by an emphatic outburst of applause.

It is the same story everywhere. "The Hunchback of Notre Dame" opening at the Astor drew literary personages, artists, society, stage and screen folk—an audience which vented its enthusiasm with deafening applause—an applause that continued until Lon Chaney voiced his thanks. The theatre was appropriately decorated and the picture was given a thematic musical setting. The theatres housing the super-features are placing the patrons in perfect harmony for the showing. They are escorted to their seats by usherettes properly costumed in the period in which the story is laid. And all have excellent musical settings.

"The Hunchback of Notre Dame" opened at the Astor Sunday night. Another precedent is established when two features can open the same night. Which introduces "The Silent Command." At the Central theatre the picture was attended by a large delegation of naval officials, many from Washington. This was the result of the public commendation given the film by Theodore Roosevelt and General Pershing. Among the naval dignitaries were Admiral Plunkett and his staff.

Monday night found Mary Pickford opening the Lyric with "Rosita," while a door or two away on Forty-second street, Fox ushered in another opening with "If Winter Comes.", both pictures playing to capacity and both arousing unstinted applause for their players and highlights.

Wednesday evening marked the opening of "The White Sister," starring Lillian Gish. All the elite of the film world, in addition to members of the social, literary and artistic spheres, attended. And all voiced approval of the picture and the star, who responded by thanking the audience for its appreciation.

It is a red letter day in a banner season to discover such an array of pictures on Broadway. The conquering power of the celluloid drama is slowly but surely manifesting itself. We are now scaling the heights. When we reach them, let us remain there and not climb down. Don't let us become Humpty-Dumpties.

International Gets Pictures of Japanese Disaster

PICTURES of the Japanese disaster, taken by Capt. Ariel Varges, who rushed to Tokio and Yokohama from Shanghai and back in an airplane, will be supplied to International News Reel patrons, it was announced this week.

Varges was in Shanghai when the news of the catastrophe come. He chartered an airplane and flew 1,500 miles across the China Sea to the scene of the tragedy, the announcement says and obtained many views of the demolished cities and the stricken country-side. He returned to Shanghai by the air route and put the films on a steamer, which is now well across the Pacific on the way to San Francisco.

As soon as the films reach the West Coast, they will be speeded to New York by special airplane service and included in the first International News after their arrival

Mary Pickford Birth Record in Canadian Exhibit

One of the interesting special exhibits at the Canadian National Exhibition at Toronto, which is Canada's great annual exposition, was that of the original registry volume containing the official record of the birth in Toronto of Mary Pickford. This book is the property of the Ontario Government.

The book was shown in a glass case in the Government building along with other unusual archives. The big Toronto fair closed September 8.

Midwest Theatres Not Connected with T. O. D. C.

MOTION PICTURE NEWS is in receipt of a telegram signed Midwest Theatres, Inc., of Chicago, by B. A. Lucas, Treasurer and J. J. Rubens, Acting Secretary, denying that their organization is in any any connected with the Theatre Owners Distributing Corporation.

"No authority was given to anyone to use our name in this connection," the telegram reads.

Exchanges of Canada in Amalgamation

Definite details regarding the actual developments with a number of important moving picture exchanges in Canada, about which there have been many rumors during recent weeks, have been divulged. The information released shows that Canadian Educational Films, Canadian Exhibitors Exchange, Limited, Canadian Releasing Corporation, the F. B. O. and the Equity Pictures Corporation are all identified with the movement for the concentration of activities.

Moreover, the statement has been made by Tom Scott of Toronto, who has been actively associated with the Canadian Exhibitors Exchange for years, that the recent developments in Canadian exchange circles have not been inspired or directed in any way by the Motion Picture Theatre Owners of America, rumors to the contrary notwithstanding. Mr. Scott, in an interview, declared that brief negotiations had been carried out by representatives of the M. P. T. O. and the amalgamated exchanges, but no definite understanding or arrangement had been secured. Apart from the slight negotiations, it had been difficult, he said, "to know what the talk was all about."

Announcement has been made that the arrangement between the Canadian Exhibitors Exchange, Limited, and the Canadian Educational Films is a working agreement whereby the two forces will operate from the same offices at Toronto and other cities. The various other exchanges, F. B. O., Canadian Releasing Corporation and Equity, have been amalgamated with Canadian Exhibitors Exchange, it is stated.

Government Checking Up on Tax in Southwest

The Government has commenced a check up of every motion picture theatre in the Southwest, including Oklahoma, which exhibits feature films or those released on a percentage basis to determine whether the Government has been defrauded of taxes on admissions.

The audit will include the books of theatres in Oklahoma, Arkansas, Texas, Missouri and Southern Illinois.

California Theatre Adopts Two-a-Day Policy

Th California theatre, Los Angeles, has announced a radical change of policy. It will give performances only once in the afternoon and once in the evening.

The prices will scale down from $1.65 top. The new policy will go into effect when Cosmopolitan's "Little Old New York" opens there on September 21.

United Artists Heads in N. Y. for "Rosita"

Managers of all Eastern United Artists Corporation exchanges were in New York over Labor Day to see the premier showing of Mary Pickford's new photoplay, "Rosita," at the Lyric theatre preparatory to launching an intensive sales campaign on the picture. These managers also remained over a day for a sales conference on the full product of United Artists with Hiram Abrams, president of the corporation.

They also sat in at a private showing of "A Woman of Paris," Charles Chaplin's first serious dramatic production, featuring Edna Purviance, and set for premier showing at the Lyric theatre after the engagement of "Rosita" is ended.

Among branch managers in New York were King H. Evans, Canadian manager, with headquarters at Toronto; S. E. Applegate, Philadelphia; Michael Garrity, Portland, Me.; H. W. Traver, Detroit; H. T. Scully, Boston; C. A. Saunders, Buffalo; Frank Scully, New Haven; Carlos E. Moore, Pittsburgh; George F. Lenahan, Washington, D. C.; Maurice Safier, Cleveland and E. J. Eichenlaub, Chicago.

Others in addition to the foregoing who saw "A Woman of Paris," the Charles Chaplin production, were Hiram Abrams, Kenneth Hodkinson, general manager; A. C. Berman, foreign manager; T. Y. Henry, assistant general sales manager; Charles E. Moyer, director of advertising and publicity; F. A. Beach, controller; Max E. Prager, treasurer; Moe Streimer, manager of the New York exchange, and Jack Von Tilzer, of the sales department.

Pittsburgh Heiress Starts Picture Career

Mary Louise Hartje Woods, granddaughter of John L. Scott, former president of the Pennsylvania Railroad, and one of the best known of the Pittsburgh heiresses, has embarked upon a film career.



These scenes denote some of the action to be seen in "The Silent Accuser," an F. B. O. release.

Olcott Signs Long-Term Paramount Contract

THE engagement of Sidney Olcott, producer of "Little Old New York" and "The Green Goddess," as a Paramount director on a long-term contract was announced this week by Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation.

At the same time Mr. Lasky announced that Forrest Halsey, successful playwright and the man who wrote the scenario for "The Green Goddess," had been engaged to write exclusively for Mr. Olcott.

Goldwyn's "Red Lights" for New York Capitol

Goldwyn's mystery picture, "Red Lights," founded upon Edward E. Rose's stage play, has been selected by S. L. Rothafel, manager of the Capitol theatre, New York, as the attraction of that house for the week beginning Sunday, September 9.

"Red Lights" is a thriller built along the lines of "The Bat" and "The Cat and the Canary." The heroine is played by Marie Prevost. Opposite her is Raymond Griffith.

Playing other important roles are Johnnie Walker, Alice Lake, Dagmar Godowsky, Frank Elliott, William Worthington, Lionel Belmore, Jean Hersholt, George Reed, Chas. B. Murphy, and Chas. H. West.

Day Back at Paramount from Brazil

John L. Day, South American representative of the foreign department of Famous Players-Lasky Corporation, returned to New York on Monday, September 3, from a stay of several months in Paramount's Brazil office.

Hale Hamilton Leaves on Vaudeville Tour

Hale Hamilton, who has just completed the role of Rufus Kayne in Sam Wood's production of Arthur Train's novel, "His Children's Children," has left with his wife, Grace LaRue, for a short tour of the Orpheum vaudeville circuit.

Estelle Taylor Gets Role in "Call of Canyon"

Estelle Taylor will play the role in Paramount's second Zane Grey production, "The Call of the Canyon," which was originally assigned to Bebe Daniels. Miss Taylor will be featured with Richard Dix and Lois Wilson. Victor Fleming is now starting the picture.



One of the large sets from the William Fox presentation of "Monna Vanna," with two other scenes from the production.

Anderson to Distribute for T.O.D.C.

Exhibitors Complete Arrangement for Active Operation of Their Organization

FOLLOWING a statement of last week that the Theatre Owners Distributing Corporation will begin active operation in October, W. A. True, president of the exhibitors' organization, announces the completion of arrangements whereby the Anderson Pictures Corporation will handle the distribution of his company's product.

He said:

"In looking over the field, we were particularly impressed with the policies and expressed principles of the Anderson Pictures Corporation, Carl Anderson, president.

"Mr. Anderson's integrity and record, coupled with his many years' experience in organization and distribution work, together with his announced plan of centralized distribution and his working arrangement with the Film Booking Offices of America, has inspired our fullest confidence in his organization and reflects to the letter the ideals of our own movement. The exhibitor is the key to the distribution problem. Give the exhibitor what his public wants at an equitable price, commensurate with the picture's actual worth, and the distribution problem is reduced to a healthy economic arrangement which allows a fair profit to the producer and exhibitor alike.

"The Anderson Pictures Corporation will handle our product on that basis. Our rental valuations will be based on actual values to the exhibitors and not by fictitious figures arbitrarily arrived at by theories or wild expectations. Behind each picture will be a campaign of exploitation and consumer advertising created and carried out by experienced men on behalf of the exhibitor. This is another feature of the Anderson idea of which we heartily approve. Without boosting prices, the Anderson Pictures Corporation is prepared to sell intensively and rapidly. The exhibitor will cash in on picture advertising while it is hot.

"We have the backing of leading exhibitors, north and south, from coast to coast. Since our announcement last week, we have received letters and telegrams from hundreds of theatre owners, pledging us their support and urging us to let them have further details quickly. An amazing number of them, whose business judgment does not reconcile prosperity with the sky rocket rentals demanded by many distributors for Fall pictures, are already looking to us for good product at reasonable prices. This we will supply, beginning in October. Producers now assured of a clear channel to volume distribution and quick returns, are an integral part of our plan. Our pictures will have real merit and widespread public appeal.

"If ever the time was ripe for a co-operative distributing organization, it is now. The Theatre Owners Distributing Corporation, exhibitor-owned and exhibitor-controlled, presents a line-up of pictures, made by producers to meet the exhibitors' own requirements. This is a most important development in the economic history of the industry.

"To link up this movement with an organization which has the ideals and principles of exhibitor service, such as Anderson Pictures Corporarion, is doubly fortunate for the exhibitors, the independent producers and the general public. We are going ahead fast, but at no stage of our progress will we sacrifice our ideals of 'the exhibitor, first, last and all the time'."

Ernest Warde Organizes Producing Company

Ernest C. Warde, former director of Frank Keenan, Dustin Farnum, Warren Kerrigan and other stars, has organized his own producing company in Los Angeles. Mr. Warde believes that there is a big opening today for high class short comedies of the type made famous by the late Sidney Drew and is devoting his efforts in that direction. His first production will be "The Wimple Series" introducing Thaddeus Wimple.

The "Wimple" stories have been written by Burke Jenkins, formerly connected with the Frank A. Munsey company and author of many successful stories for motion picture production. The first picture is entitled "Wimple Wants A Wife."

Ernest C. Warde will play the character of Thaddeus Wimple and will be supported by a company of well known motion picture players.



First National offers "Flaming Youth," featuring Colleen Moore. These scenes are from the production.



"The Drivin' Fool" is a Regent Pictures presentation, distributed by W. W. Hodkinson Corp.

Sam Wood Assigned "Next Corner" by Paramount

As a reward for Sam Wood's work in producing "His Children's Children," Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, has given him to produce the Kate Jordan novel, "The Next Corner," which, following publication as a serial in one of the big magazines, has just been issued in book form.

As soon as Mr. Wood has finished cutting and titling "His Children's Children," he will return to the Lasky studio in Hollywood to begin preparations for "The Next Corner."

In the meantime "The Next Corner" will be seen on Broadway as a play, so that by the time Mr. Wood has completed his picture and it is ready for release—which probably will not be until Spring—pretty nearly everybody will know the merits of the story.

Clara Bow Is Signed for "Black Oxen" Role

Clara Bow, the seventeen-year-old Preferred actress, who has come rapidly to the front since her work in "Down to the Sea in Ships," has been loaned by B. P. Schulberg, producer of Preferred Pictures, to Frank Lloyd, for whom she will play the important role of the flapper in "Black Oxen."

Miss Bow is at present working in "Maytime," the Preferred production of Rida Johnson Young's stage play, now in work at the Schulberg studios.

"Gold Diggers" is Booked for N. Y. Rialto

The new Warner feature, "The Gold Diggers," a picturization of Avery Hopwood's successful play presented by David Belasco, has been booked by the Rialto theatre and will begin its run on Broadway the week of September 9th. Hope Hampton, who plays the featured role in the production, will be at the opening performance.

Warner Companies are Busy With Productions

Every available foot of space at the Warner Brothers' Studio is now being utilized for the different production units, according to reports from the West Coast. Eight different companies are now buzzing with activity.

"Tiger Rose," starring Lenore Ulric, is rapidly nearing completion.

Another production on the verge of completion is "The Country Kid," starring Wesley Barry.

The most important among the four big pictures which are now humming away at full speed is the Ernst Lubitsch production, "The Marriage Circle," with an all-star cast.

"Lucretia Lombard," starring Monte Blue and Irene Rich, is another picture upon which rapid progress is being made.

"Conductor 1492," a screen version of the story, "The Camel's Back," by F. Scott Fitzgerald, is the forthcoming starring vehicle for Johnny Hines which is fast rounding into its final stages.

Wesley Barry is working on his next Warner feature, "George Washington, Jr." a film version of the celebrated musical play by George M. Cohan.

Film Booking Office Will Re-issue "Mickey"

The Film Booking Offices announce this week that through an arrangement with Roy E. Aitkin a revised version of Mack Sennett's "Mickey," starring Mabel Normand will be released for the 1923-24 season.

With the revised version the Film Booking Offices say they have an entirely new picture. The cast in addition to Mabel Normand includes Mrs. Roscoe Arbuckle, Lew Cody and George Nichols.

It is the intention of the F.B.O. to treat the picture as a new production in the way of exploitation and publicity. A new line of paper is under way with an elaborate press book and many accessories. As an extra tie-up, the firm of Waterson, Berlin and Snyder have been approached to re-issue their song of the same title. The release date of the pictures has not been made public.



Action stills from the Reginald Barker production, "The Man Thou Gavest Me." A Metro picture.

Mayo Succeeds Kirkwood in "Wild Oranges"

BECAUSE of the accident which befell James Kirkwood, leading player in Goldwyn's film version of Joseph Hergesheimer's "Wild Oranges," Frank Mayo has been selected for the part and the picture will be entirely refilmed. Kirkwood is recovering from a fractured skull.

Director King Vidor had completed all of the exterior scenes for the production and had brought the company back from Georgia to the studio where he expected to begin photography on the interiors last week. It is estimated by the Goldwyn Production Department that the loss entailed in retaking the film will be $75,000.00.

Director Vidor, Frank Mayo, Ford Sterling, Virginia Valli, Nigel de Brulier and Charles A. Post will leave for Jacksonville within a week or ten days and will again go to the Georgia swamps near Savannah, where the exteriors were taken with Mr. Kirkwood.

"Age of Desire" Release Date Advanced

"The Age of Desire," a Frank Borzage production presented by Arthur H. Jacobs, has been advanced on the First National release schedule and will be issued for first runs during the current month. This picture was delivered in New York early in August by Mr. Jacobs and prints and advertising accessories are now in all First National exchanges.

In the leading feminine role is Mary Philbin. In the juvenile role William Collier, Jr., appears. Myrtle Stedman has the mother role and Josef Swickard offers an unusual characterization. Others in the cast are Frank Truesdell, Edith Yorke, J. Farrell MacDonald, Baby Bruce Guerin, Frankie Lee, Mary Jane Irving and Aggie Herring.

Commonwealth Will Open Service Station

Commonwealth is going to give the exhibitors of Greater New York and the New Jersey a "Service Station" on the fifteenth floor of the Godfrey Building, New York City. It is expected to be ready by the fifteenth of September.

A space of 2,500 square feet right off the entrance of what will be Commonwealth's new home has been set aside for this innovation. Here the exhibitor can attend to all of the business that he would ordinarily transact in his own office instead of doing it on the "curb"—and this service will be free.

Goldwyn Executives Will Hold Sales Meetings

W. P. Caryn and W. F. Rogers of the Goldwyn Cosmopolitan home office went to Chicago last week where they will hold the first of a series of sales meetings. They will eventually reach Denver, calling the branch managers and salesmen into conference as they proceed West.

Ray Production Is Set for October Release

Charles Ray's "Courtship of Miles Standish" is now scheduled for release in October, according to word from the producing office. Ray has spent eight months' work on the production, which is said to reproduce the whole adventure of the Pilgrim Fathers. It is said to be a very elaborate production.



"Red Lights" is an adaptation from the stage play. It is a Clarence Badger production presented by Goldwyn. These scenes are from the picture.

Pathe Strengthens News Source

Extensive Arrangements Made by Editor Emanuel Cohen on Trip Abroad

EXTENSIVE new arrangements for gathering news in Europe were announced this week by Emanuel Cohen, editor of the Pathe News and Pathe Review, upon his return from a three weeks' trip abroad.

Mr. Cohen visited London, Paris, and Berlin and made side-trips to the battle fields, to the Ruhr, Switzerland and Ireland. In conference with French and German officials, Mr. Cohen succeeded in obtaining assurances of greater cooperation in the taking of news pictures.

In London the cameraman must get a permit to take a picture in the streets. Taking pictures of the steeplechase races is farmed out at so many pounds to independent organizations. The movement instituted by Pathe News will ultimately correct this situation so that cameramen will have as free access to events of news as reporters, and not pay for the privilege.

In France, the foreign office has absolute control of all official pictures, relegating this authority to the Department of Propaganda. Through the intervention of Secretary of State Hughes, Mr. Cohen succeeded in laying the case of Pathe News before the Foreign Department, and believes now that much of the official red tape will be cut and access to French news events will be easier and shipment will be made simpler.

Mr. Cohen brought the English, French, German, Italian and Irish Pathe News correspondents together under one roof and effected an amicable cooperation so that now continental events taken by the Pathe News will receive more personal attention from the minute they are "shot" until they are sealed, shipped and delivered to the first outgoing vessel, bound for America.

The Ruhr section is a great problem inasmuch as the military authorities are in control and the procuring of news pictures is surmounted with difficulties, but with the new arrangements effected, Pathe News believes a new epoch in international amity will be inaugurated as far as news pictures are concerned.

On his various trips, Mr. Cohen personally "shot" many scenes for forthcoming issues of Pathe Review.

Eschmann Is Back From Sales Conference

E. A. Eschmann, who recently became general manager of distribution for Associated First National Pictures, Inc., last week returned from Chicago, where he met the branch managers of the Mid-West and Central West territories, and H. A. Bandy and R. C. Seery, district managers, at a two-day sales meeting.

Following a dinner at the Blackstone Hotel, Mr. Eschmann and the field men attended the showing of Norma Talmadge's "Ashes of Vengeance," which had a highly successful premiere at the Roosevelt theatre. The meeting was held during the week in which First National captured the screens of seven Chicago first-run houses. In addition to "Ashes of Vengeance" at the Roosevelt, "Her Reputation" was at the Chicago, "Penrod and Sam" at the Central Park, "The Scarlet Lily" at the State Lake, and "Circus Days" at the Tivoli, Riviera and Rialto theatres.



FIVE HUNDRED PRINTS

On Each Ritz Picture

Los Angeles, September 4.

IMPORTANT details of the Ritz-Carlton plan were made public today by George Kleine, Chairman of the Board of Directors of the Ritz concern, who is here conferring with J. D. Williams, President of the company and Harry Scott, Distribution Manager.

Only eight to ten features yearly will be released, Mr. Kleine said, and for each picture there will be a national advertising appropriation of $200,000. Instead of premieres confined to one or two cities, five to six hundred prints will be released simultaneously on the premiere date, Mr. Kleine continued. Probably the number of prints will then be increased to a thousand.

Commenting on this revolutionary change in distribution methods, Mr. Kleine pointed out that the purpose was to clean up all territories and bookings within two to three months on each production.

The average number of prints released by the big companies on each picture is in the neighborhood of seventy-five, though the total on some pictures has occasionally reached a hundred. The life of a picture is generally figured at about two years, considering all the stages of runs. The Ritz policy would overturn this practice completely, by greatly increasing the number of prints, as indicated, thus shortening the picture's life and giving it virtually simultaneous distribution throughout the country.

It was also said that negotiations for the first story which Rodolph Valentino will make for Ritz have been closed, and that, because of the nature of the story, the picture will almost certainly be made in Italy. Other prominent stars will also be announced shortly, it was stated.



William Desmond in "Shadows of the North," is among the latest Universal offerings.

Bert Adler Will Exploit "Barefoot Boy"

Proof of his confidence in the feature, "The Barefoot Boy," which C. B. C. Film Sales Corporation is distributing on the State right market for the Mission Film Corporation, is given by the announcement that Bert Adler has so arranged his activities as to permit him to affiliate himself with the picture to handle the special exploitation on it.

After viewing "The Barefoot Boy," which features a cast including John Bowers, Frankie Lee, Marjorie Daw, Sylvia Breamer, Tully Marshall, Brinsley Shaw, Otis Harlan, Raymond Hatton, Virginia True Boardman, Gertie Messinger and Lottie Williams, Mr. Adler was most enthusiastic.

Mr. Adler is directing the campaign which is accompanying this feature to franchise holders, and is laying out the campaign book.

"The Exiles" Next Vehicle for John Gilbert

"The Exiles," a story by Richard Harding Davis, will furnish John Gilbert, the Fox star, with his next vehicle, according to Fox Film Corporation. It will have an October release.

The production will be the star's first under the star series which was recently announced by the Fox organization following the institution of the no-program-picture policy.

Edmund Mortimer has been assigned to direct Gilbert, who a few days ago completed work on "Cameo Kirby," the Fox special adapted from the play by Booth Tarkington and Harry Leon Wilson, which also is scheduled for distribution about middle of October.

Niblo Will Produce "Thy Name Is Woman"

With "Strangers of the Night" completed and launched in the theatres of the country, Fred Niblo, director of Metro-Louis B. Mayer pictures is devoting himself exclusively to the production of his next photoplay, "Thy Name Is Woman," based upon the successful stage play of that name presented by William A. Brady several years ago.

Victor Milner has been engaged as supervising cameraman of the Niblo unit. Bess Meredyth is preparing the screen adaptation of "Thy Name Is Woman."

Edfrid Bingham Adapting "The Stranger"

Edfrid Bingham has been assigned to prepare the scenario of Joseph Henabery's forthcoming production for Paramount, "The Stranger," from John Galsworthy's "The First and the Last."

Bingham recently completed the adaptation of Richard Harding Davis's "The Grand Cross of the Crescent" under the new title, "Stephen Steps Out," in which Joseph Henabery is now directing Douglas Fairbanks, Jr. Production work on "The Stranger" will follow the completion of young Fairbanks' first starring vehicle.

Independent Will Release "In Spider's Web"

Independent Pictures Corporation announces through its president, Jesse J. Goldburg, the completion of the six-part production "In the Spider's Web. This is the first of a series of special productions prepared by the Independent Pictures Corporation for the state rights market.

Jesse Weil has been employed as a special representative for advertising and exploitation of this production. Mr. Weil will travel to the first run centers to assist theatres in properly exploiting the attraction. A twenty-four page three-color press book is being prepared.

The leading actors in the cast number only four, there is one female, a heavy, a leading man and a child.

Chaplin Picture to Open Criterion, Los Angeles

Charles Chaplin's picture, "A Woman of Paris," starring Edna Purviance, will be the opening attraction at the new Criterion theatre, Los Angeles, when the alterations in the house are completed. The theatre, formerly the Kinema, will be the national premiere house of West Coast Theatres, Inc., as recently announced.

Costume Designer Signed for Talmadges

Last week Producer Joseph M. Schenck signed Clare West, noted costume designer, to supervise all gowns and costumes worn by Norma and Constance Talmadge in future productions. Miss West was formerly with Cecil B. De Mille.

Fox Names Releases for Week of Sept. 3

FOX FILM CORPORATION announces the release of a special production, a Tom Mix series feature and a Sunshine Comedy for the week of September 3rd.

"The Silent Command," the special which opened at the Central Theatre, Broadway, New York, on Sept. 2, is scheduled for release on the ninth. It is a J. Gordon Edwards production and has been endorsed by prominent officials of the United States Government, including General Pershing and Theodore Roosevelt, Jr.

"The Lone Star Ranger," an adaptation of the Zane Grey novel, is the star series vehicle for Tom Mix which also will be ready for distribution on the ninth. Billie Dove plays opposite the Fox star. Lambert Hillyer wrote the screen version and directed the picture.



Mob scene from "The Eternal City," Samuel Goldwyn's First National production.

Ivan Abramson Re-Enters Production Field

Ivan Abramson announces his return to the production field. He will make six features for the 1924 season. The titles are as follows: "Meddling Women." by Ivan; "Broadway Parasites," by E. Lawrence; "The Man Untameable," by J. M. Gordon; "Fates Fortune," by Don Dundes; "The Husband Hunter," by Milton S. Gould; "Luxury's Lure," by Ivan.

Each of these productions will be made in collaboration with the author. Mr. Abramson's last picture made in 1922 was released under the title of "Wildness of Youth."

"To the Ladies" Is Next Cruze Paramount

The next James Cruze picture, as announced this week by Jesse L. Lasky, first vice-president of Paramount, will be based on the Broadway success, "To the Ladies," by George S. Kaufman and Marc Connelly.

Walter Woods, production editor of "The Covered Wagon," "Hollywood" and "Ruggles of Red Gap," will be identified in a similar capacity with the newly announced picture, and he will likewise write the continuity.

Universal Starts Work on "The Turmoil"

Work has started at Universal City on "The Turmoil," the picturization of Booth Tarkington's story of American family life. The photo-drama will be a Hobart Henley production and will be released probably as a Super Jewel.

George Hackathorne has been selected for the featured role. Appearing with him will be Eileen Percy. She will play the role of Sybil Sheridan, the trouble-making daughter-in-law of the story. Other members of the cast are being chosen.

Tom Wilson Is Loaned to Fox by F. B. O.

The Film Booking Offices announce that Tom Wilson who has been working with Griffith under an arrangement with F.B.O. will be loaned to William Fox for a comedy role in the Gallagher and Shean picture now in the course of production.

Vance Joins Associated Publicity Staff

Mark W. Vance, well known in theatrical and newspaper circles, joined the advertising and publicity staff of Associated Exhibitors this week.

Ruby Miller Buys Rights to "Fools For Luck"

Ruby Miller, star of the English stage and screen, who has just completed the leading role in "Alimony," has purchased the screen rights to a novel by the well-known continental author, Theodore Spangler. The title of the book is "Fools for Luck," a story of romance and adventure.

The plot deals with the romance of a young Spanish girl, captive on a pirate vessel. Her captors are two villains of the well-known type and are madly in love with her. A search for treasure finally follows, during which she falls under the spell of the younger of the captors.

McCabe Joins Sales Staff of Goldwyn

Vincent J. McCabe, until recently Canadian head of the Associated First National Pictures, has joined the sales department of Goldwyn Cosmopolitan attached to the staff of J. R. Grainger. Mr. McCabe entered the home office of Fox in the Sales Department in 1916. He was later transferred to the Pittsburgh branch and then was sent to Canada to introduce a new sales policy. Soon after he was made District Manager with supervision over Eastern Canada.

"My Mamie Rose" First for Mary Philbin

Mary Philbin's initial production under her new starring contract with Universal, will be "My Mamie Rose," adapted from the Owen Kildare story by Lenore Coffey and Harvey Gates. It will be directed by Irving Cummings and filming will start about September 7, Bernard McConville announced.

Pearl White to Make Pictures Abroad

REGINALD FORD, of Paris and London, now in New York, announced this week the completion of negotiations whereby American producing units will be taken to Europe and pictures produced on the other side in European settings.

Pearl White is the first American star to be signed by Ford's organization, but it is understood a number of others have also signed contracts. The first American director to associate himself with the new concern is Edward Jose, who will direct Miss White's initial vehicle.

The first production will be started about September 15. The Eclair studio in Paris has been taken over.

Mr. Ford announced that the capital for the enterprise was provided by prominent business men in Paris. The productions will be made primarily for the American market. The scenario writers, cameramen and technical staff will be Americans, as well as the players and directors. A French director, however, has been engaged to assist in the work, so that Continental ideas and customs will not be overlooked.

For European distribution, Mr. Ford announced he had taken over three companies with offices in all the chief cities on the Continent, but he stressed the point that his main idea was to produce pictures in France with Americans for the American market.

First National-Principal in Deal

Distribution Is Arranged for Current Productions of Lesser Concern

AFTER having been in conference for the past ten days, Sol Lesser, president of Principal Pictures Corporation; Irving M. Lesser, vice-president of the organization, and Mike Rosenberg, secretary, announce the completion of all arrangements for the distribution of their current productions by Associated First National.

This includes "The Meanest Man in the World," which was adapted to the screen after being purchased from George M. Cohan, who starred in the stage production in New York City, and the first of the Harold Bell Wright features, "When A Man's A Man."

These productions will be distributed through the thirty-seven branch exchanges in the United States, Canada, and through Associated First National abroad. In addition to First National handling the foreign rights, that department of Principal Pictures Corporation will function in this respect as well.

The cast in "The Meanest Man in the World," headed by Bert Lytell, Blanche Sweet, Bryant Washburn and a dozen other players.

"When A Man's A Man" is one of Harold Bell Wright's most popular stories. In this production there is another all-star cast of players headed by John Bowers, Marguerite de la Motte, Robert Frazer and other artists.

With the completion of this distribution deal, the three executives of Principal Pictures will go separate ways in the interests of their organization. Sol Lesser leaves for Europe to confer with film chiefs abroad and to arrange all matters pertaining to the foreign distribution. He will also seek stories for future productions.

Mike Rosenberg leaves for the Coast, where he will start immediately on the first Baby Peggy production with the termination of her Universal contract. The title of this first story will be announced at a later date. Harold Bell Wright is in Los Angeles awaiting Rosenberg's arrival, when they will complete all arrangements pertaining to the production of "The Winning of Barbara Worth." This will be made on the exact locale described by the author.

Irving M. Lesser will remain in the New York offices of the organization, where he will devote his time to the distribution matters that will surround "The Meanest Man in the World," "When A Man's A Man" and the balance of distribution on Jackie Coogan's "Circus Days."

New Barthelmess Feature Titled "Twenty-One"

Richard Barthelmess' new picture for Associated First National Pictures, produced by Inspiration Pictures and directed by John S. Robertson, has been definitely titled "Twenty-One." It is adapted to the screen from a story by Grace MacGowan Cooke and Alice MacGowan.

Dorothy Mackaill, leading lady in Barthelmess' "The Fighting Blade," has already been engaged for the principal feminine role in "Twenty-One." The picture will be produced in New York.

First National Contract for Ben Alexander

Ben Alexander, the five-year-old prodigy of D. W. Griffith's "Hearts of the World" and the ten-year-old hero of J. K. MacDonald's "Penrod and Sam," has been placed under a long-term contract by Associated First National Pictures. He will appear first in Maurice Tourneur's forthcoming First National picture, which M. C. Levee is now producing.

"Mothers-in-Law" to Open Run at N. Y. Cameo

"Mothers-in-Law" will open at B. S. Moss' Cameo, New York, for an indefinite run, starting September 9, according to announcement from Al Lichtman, president of Preferred Pictures Corporation. This is the second of the new season's group of fifteen Preferred Pictures. The first is "The Broken Wing," which opens at the Rialto early in October.



Group of scenes from the William Fox presentation of the A. S. M. Hutchinson novel, "If Winter Comes."



A trio of scenes from Richard Talmadge's first Truart release, "Fast Freight," produced by Carlos productions.

Two Goldwyn Pictures Win Awards in Italy

Two American-made motion pictures, both from the Goldwyn studios, have won highest awards, the "Grand Gold Medal" and a gold medal at the Chamber of Commerce and Industry of Turin, Italy, International Exhibition of Optical and Cinematographical photography, according to word received at the Goldwyn offices yesterday from the general secretary of the grand jury in charge of the awards. The letter from the secretary follows:

"I am instructed by the Grand Jury to communicate the Jury's decision at the Film Congress to assign in the International Competition first prize, grand gold medal, to the film "Lost and Found"; second prize, gold medal for the film "The Christian"; further the diploma for collaborators is conferred on Cedric Gibbons, art director; Clyde de Vinnia, technical director; and Glen Kershner, technical director; and Charles Van Enger, technichal director. With congratulations."

Paramount Will Produce "Big Brother"

Rex Beach's latest novel, "Big Brother," which is now running serially in Hearst's International Magazine, is to be produced for Paramount by Allen Dwan. it was announced by Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, in charge of production. Mr. Dwan has just completed Gloria Swanson's newest picture, "Zaza."

"Big Brother" is a story of New York gangdom and the work of the Big Brother movement in protecting and rescuing boys from evil surroundings in our big cities. Tom Moore will play the title role.

WHAT SHOWMEN THINK OF CURRENT RELEASES

Exhibitors' Box-Office Reports

EARLY RETURNS FROM WEEK RUN THEATRES

FAMOUS PLAYERS

Lawful Larceny—

A very good picture, popular appeal. Did excellent business. (East.)

Went well at advanced prices. (East.)

Better than a program picture, but not as big as it promised to be. Average business for the week. (Middle West.)

Bluebeard's Eighth Wife—

A picture of doubtful value. People do not seem to know whether they like it or not. (East.)

Very interesting throughout. Many thought it was the best thing Swanson has ever done. Business was good, but not as big as we expected. (Middle West.)

Hollywood—

Everybody interested in the screen stars, and a good story in the bargain. Did top-notch business all week. In for a run. (East.)

Went across in fine shape. Good receipts. (Middle West.)

The best business that has been done this summer. Some unusual stunts pulled with this feature undoubtedly helped to put it across. But it also seemed to draw big on its own account. Held it over. (Middle West.)

A good drawing card. Played to good crowds. (Middle West.)

The Cheat—

A good drama, well acted and evenly balanced. Our patrons liked it. We had crowds at each performance. (Middle West.)

Better than "Bella Donna." Played to fair business. (Middle West.)

Salomy Jane—

Put on the bill when another picture flopped, this picture ran at a disadvantage but business averaged fair. (Middle West.)

A mediocre picture. Business fair. (East.)

Homeward Bound—

Rattling good sea picture with Meighan at his best. Business fine. (Middle West.)

The Silent Partner—

Played to good crowds for the week. (Middle West.)

The Covered Wagon—

Attracted good attendance at advanced prices. (Middle West.)

The Purple Highway—

Used for the opening number for new theatre, a series of lockouts. Turned them away every day, could have used a thousand more seats. (Middle West.)

The Law of the Lawless—

Average business for a week's run. (Middle West.)

FIRST NATIONAL

Circus Days—

A success with both old and young. (East.)

Jackie scores again in this one. Entertaining feature which pleased our audiences. Business excellent. (Middle West.)

Dulcy—

A very fine picture. Business good. (Middle West.)

A very fine piece of film entertainment. Fine business for a week. (East.)

This picture is all right. Some of the men who came in to view it were all ready to commit murder on Dulcy—but that's all right. The comment was favorable. Nice business. (Middle West.)

Ashes of Vengeance—

Great picture, lavishly produced. Played to big business. (Middle West.)

Her Reputation—

Good, but not extraordinary feature. Well acted and fairly entertaining. Played to average business. (Middle West.)

Children of Dust—

An average picture that did a very nice business here. (West.)

Trilby—

A good production, but it failed to register here. People were not attracted by it, and patrons were disappointed after they sat through it. Business only fair. (West.)

The Scarlet Lily—

This picture was only fairly good. Our patrons were rather disappointed in it, and business was correspondingly average. (Middle West.)

Penrod and Sam—

A great attraction for kids. The rest of the family came too. Business good. (East.)

The Woman Conquers—

Only a mediocre picture. Business also mediocre. (East.)



Art ad for "Homeward Bound" (Paramount) at the Walnut theatre, Cincinnati

A Man of Action—

Not much of a picture. Didn't do very well. (East.)

UNIVERSAL

Merry-Go-Round—

An excellent picture—one of the finest ever made by this company. Has every element in it to please everybody. Did a big business here the first week and was held over for a second week. (West.)

Good business all week. (Middle West.)

A tremendous and instantaneous hit. (East.)

Sawdust—

This picture put on the last half of the week after a picture that was pulled, did satisfactory business. Fair and better. (Middle West.)

Railroaded—

All right for regular program run. Nice business. (Middle West.)

The Mysterious Rider—

A virile western story well produced and acted. Box office receipts fair. (East.)

FOX

Soft Boiled—

Presents Mix in a new light that was refreshing. (East.)

A whale of a picture. Theatre management think Mix a real comer. Tremendous business all week, growing steadily until closing day. (Middle West.)

UNITED ARTISTS

The White Rose—

Criticism very good. Drew excellently. A Griffith masterpiece. (Middle West.)

SELZNICK

Rupert of Hentzau—

Played to capacity throughout week. Patrons like it very much. (Middle West.)

A big production that did a good business. Played up as the sequel to the "Prisoner of Zenda," and was slightly disappointing to people who had hoped to see the same cast. (West.)

WARNER BROS.

The Little Church Around the Corner—

A fair picture. Business just fair. (East.)

F. B. O.

Human Wreckage—

Broke all records of the house for a week's run of lockouts afternoon and evening. There is no hokum about it that the folks demand that it be kept over next week. Some business!

Wonderful picture. Business good during second week of run. (Middle West.)

HODKINSON

Just Like a Woman—

Just a fair program picture. Business fair. Star helped draw them in. (East.)

PLAYGOERS

Tipped Off—

Average program picture. It drew in a few stragglers, and that's about all. (Middle West.)

ASSOCIATED EXHIBITORS

Alice Adams—

An excellent little presentation of Booth Tarkington's story, with the cast doing fine work and the whole production being very well done. Business pretty good. (West.)

A Bill of Divorcement—

Should fit into any program. Good patronage. (Middle West.)

STATE RIGHTS

Broadway Gold—

Entertaining feature which pleased our audiences. Business good. (Middle West.)

East Side, West Side—

A good business on this picture. Nothing has done so well for some months past at this house. (Middle West.)

Bright Lights of Broadway—

This picture did pretty well considering that it had the stiffest of competition, opening of a new theatre next door. (Middle West.)

PROGRAMS FOR THE WEEK OF SEPTEMBER 2D

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Capitol Theatre—
Film Numbers—The French Doll (Metro), Salmon Fishing (Hodkinson), Capitol Magazine (Selected).
Musical Program — Selection from "La Boheme" (Overture), "Moment Musicale" and "Polka Pizzicato" (Divertissements), "In Our Broadcasting Studio," including "The Midshipmite," "My Ain Folk," "Love Is Meant to Make Us Glad," "Drink to Me Only With Thine Eyes," "The Swan," "The Dream" and "Tacea la Notte," from "Il Trovatore" (Vocal Selections), "The French Doll (Prologue to Feature), Recessional (Organ).

Rialto Theatre—
Film Numbers — Salomy Jane (Paramount), Rialto Magazine (Selected), Bill, Valse Ballet (Music Film), Moving (Educational).
Musical Program — Selection from "La Boheme" (Overture).

Rivoli Theatre—
Film Numbers—The Cheat (Paramount), continued.

Mark Strand Theatre—
Film Numbers—Why Worry (Pathe), Mark Strand Topical Review, Odds and Ends (Selected), Derby Day (Pathe).
Musical Program—"Les Preludes" (Overture), "Statuettes," including "Serenade," "Papillons," "Valse" and Ensemble (Divertissements), "Marimba Land," including "Cadiz March," "El Choclo" and "Bambalina" (Novelty Orchestra), Recessional (Organ).

Criterion Theatre—
Film Numbers — The Covered Wagon (Paramount), continued.

Cosmopolitan Theatre—
Film Numbers — Little Old New York (Cosmopolitan), continued.

Sam H. Harris Theatre—
Film Numbers—The Green Goddess (Distinctive), continued.

44th Street Theatre—
Film Numbers—The White Sister (Inspiration), world premiere.

Astor Theatre—
Film Numbers—The Hunchback of Notre Dame (Universal), world premiere.

Lyric Theatre—
Film Numbers — Rosita (United Artists), world premiere.

Central Theatre—
Film Numbers—The Silent Command (Fox), world premiere.

Times Square Theatre—
Film Numbers—If Winter Comes (Fox).

Cameo Theatre—
Film Numbers—The Eleventh Hour (Fox), Cameo Magazine (Selected), The Rainstorm (Fox), The Cat That Failed (Pathe).



Strong lay-out of art ad on "The Broken Wing" (Preferred) used in St. Louis newspapers by the Lyric, Skydome and Capitol theatre

Musical Program—"The Dance of the Hours" (Overture).

BROOKLYN

Brooklyn Mark Strand Theatre—
Film Numbers—"The White Rose" (United Artists).
Musical Program — "Boheme" (Overture).

LOS ANGELES

California Theatre—
Film Numbers—Red Lights (Goldwyn), International, Fox and Local News, Topics of the Day (Pathe), The Cat that Failed (Pathe).
Musical Program—"Marche Slave" and "Love Sends a Little Gift of Roses" (Overture), "A Tale of Prohibition" (Novelty Song).

Miller's Theatre—
Film Numbers — The Spoilers (Goldwyn), continued.

Grauman's Third Street Theatre—
Film Numbers — The White Rose (United Artists), Pathe News, Pathe Review.
Musical Program—"Songs of the Old Folks" (Overture), "The White Rose" (Organ Solo), "'Neath Southern Skies" (Atmospheric Prologue).

Grauman's Hollywood Egyptian Theatre—
Film Numbers—The Covered Wagon (Paramount), continued.

Rialto Theatre—
Film Numbers—Hollywood (Paramount), continued.

Metropolitan Theatre—
Film Numbers — Lawful Larceny (Paramount), Pathe News.
Musical Program —"Zampa" and "Tarantella" (Overture), "Parade of the Wooden Soldiers" (Dance Act).

Mission Theatre—
Film Numbers — Merry-Go-Round (Universal), continued.

Pantages Theatre—
Film Numbers—Loyal Lives (Vitagraph).
Musical Program — Six acts of vaudeville.

Hillstreet Theatre—
Film Numbers — The Leopardess (Paramount), International News, The Eagle's Talons (Universal), Aesop's Fable (Pathe), Singing (Universal).
Musical Program — Six acts of vaudeville.

Loew's State Theatre—
Film Numbers—Rupert of Hentzau (Selznick), International News, Felix Strikes it Rich (State Rights).
Musical Program — "Grand Fantasie" from "Faust" and "Ten-Ten-Tennessee" (Orchestral Concert), "Legend of Kashmere" (Tenor Solo).

CHICAGO

Chicago Theatre—
Film Numbers—The Eternal Struggle (Metro), Felix Cartoon, News Weekly.
Musical Program—"Slavic Rhapsody" (Overture), "Birdland Fantasy" (Specialty), "That Old Gang of Mine" and "Back in the Old Neighborhood" (Organ Solos), "On the Plantation" (Specialty).

Tivoli Theatre—
Film Numbers—Scenic, International News (Universal), Dulcy (First National), Cartoon.
Musical Program—"Musical Gems" (Overture), Karl Karey in his original pianologues (Specialty), "No, No, Nora" (Organ Solo), "Back in the Old Neighborhood" (Specialty), "Down on the Farm" (Specialty).

Riviera Theatre—
Film Numbers—Scenic, Felix Cartoon, International News (Universal), Dulcy (First National), Fun from the Press (Hodkinson).
Musical Program—"Old Song Favorites" (Overture), Four Piano Girls (Specialty), Martin Brazil, Operatic Tenor (Specialty).

Roosevelt Theatre—
Film Numbers—Ashes of Vengeance (First National).

McVicker's Theatre—
Film Numbers — Fun from the Press (Hodkinson), Chicago's Prize Bathing Beauties (Chicago Evening American), The Cheat (Paramount), Colonel Heeza Liar (Hodkinson), The Modern Wizard (Paramount).
Musical Program — "First Hungarian Rhapsody" (Overture), "Nickelodeon Reverie" (Organ Solo), "Love's Awakening" (Specialty).

Woodlawn Theatre—
Film Numbers — News Weekly (Pathe), Review (Pathe), Topics of the Day (Pathe), Hollywood (Paramount).
Musical Program—"Classique Jassique" (Overture), "Sliding Mose" (Trombone Solo).

Stratford Theatre—
Film Numbers — The Love Boat (Travelogue), Here, There and Everywhere with the Stratford Camera Man, Hollywood (Paramount).
Musical Numbers—Favorite Southern Melodies, "No, No, Nora" (Organ Solo), "In a Motion Picture Studio" (Prologue).

Randolph Theatre—
Film Numbers—A Chapter in Her Life (Universal), Bringing up Buddy (Universal), International News (Universal).

SAN FRANCISCO

Imperial Theatre—
Film Numbers—Rupert of Hentzau (Selznick) Screen News (International).
Musical Program — "My Wild Irish Rose" rearranged (Overture), Baritone Solo (Prologue).

Loew's Warfield Theatre—
Film Numbers—Trilby (First National), Pointed Paragraphs (Pathe), Minute Views (Pathe), West is West (Educational).
Musical Program — "Remember'ring" (Violin Solo), "Irene" Selections (Overture), Special Baritone Selections, "Apache Love" Dance Offering as Prologue.

Granada Theatre—
Film Numbers—Homeward Bound

(Paramount), Wrecks (Educational), News Events (Fox and Kinograms).
Musical Program—"Homeward Bound" as Prologue including Dancing and Special Musical Pieces.

California Theatre—
Film Numbers—Lawful Larceny (Paramount) Screen Magazine (International), News Review (International) Paging Love (State Rights).
Musical Program—"The Bohemian Girl" (Overture), The California Trio (Soloists).

PHILADELPHIA

Stanley Theatre—
Film Numbers—Bluebeard's Eighth Wife (Paramount), Current Events (Pathe and International), Topics of the Day (Pathe), Felix in Fairyland (State Rights), Pathe Review (Pathe).
Musical Program—"Romeo and Juliet" fantasy (Overture), Millo Picco singing "Largo al Factotum" from "The Barber of Seville" (Vocal).

Stanton Theatre—
Film Numbers—Hollywood, (Paramount), continued.

Aldine Theatre—
Fiilm Numbers—Three Wise Fools (Goldwyn), The Cat's Revenge (Pathe), Movie Chats (Hodkinson).

BALTIMORE

Rivoli Theatre—
Film Numbers—Dulcy (First National), Back Stage (Pathe), Rivoli News (Pathe), Golf (Educational).

New Theatre—
Film Numbers—Main Street (Warner Bros), continued.

Loew's Hippodrome—
Film Numbers—Divorce (F. B. O.), The Green Cat (Pathe), Current Events (Pathe).

Metropolitan Theatre—
Film Numbers—Daughters of the Rich (Preferred), Current Events (Pathe), Aesop's Fable (Pathe).

Garden Theatre—
Film Numbers—Trifling with Honor (Universal), The Woman (Comedy).

Century Theatre—
Film Numbers—Lawful Larceny (Paramount), Century Topical Digest (Fox and Educational), The Artist (Fox).
Musical Program—"Girofle-Girofla (Tabloid Opera).

WASHINGTON

Metropolitan Theatre—
Film Numbers—Circus Day (First National), Navy Blues (Educational), Current Events (Pathe), Home, Sweet Home (Pathe), Modern Aspects of Japan (Paramount).
Musical Program—"A Day at the Circus" (Overture; "Poor Butterfly," billed as "An Old (?) Favorite"; "To a Wild Rose."

Rialto Theatre—
Film Numbers—6 Days (Goldwyn), A Waggin' Tail (F. B. O.), Current Events (Fox).
Musical Program — "Fruhlingsstimme" (Overture); "A Kiss in the Dark."

Palace Theatre—
Film Numbers — Silent Partner (Paramount), The Tailor (Fox), Current Events (Pathe), Topics of the Day (Pathe).
Musical Program—"The Prince of Pilsen" (Overture).

Columbia Theatre—
Film Numbers—Hollywood (Paramount), continued.

Strand Theatre—
Film Numbers—Drums of Fate (Paramount).
Musical Program—"Dirty. Hands, Dirty Face" (Overture).

BUFFALO

Shea's Hippodrome—
Film Numbers—Bluebeard's Eighth Wife (Paramount), Green as Grass (Educational), Current Events (from Pathe and International News).
Musical Program—"'Neath Egyptian Skies" (Orchestral Novelty), Oriental Dance by the Hanley Sisters, Emma Noe in Vocal Selections.

Lafayette Square Theatre—
Film Numbers—Cordelia, the Magnificent (Metro), Snub Pollard Comedy (Pathe), Current Events (from Fox News).
Musical Program—Selections from "Adrienne" (Orchestra), "Viennese Dances" (Organ Recital).

Loew's State Theatre—
Film Numbers—The Girl of the Golden West (First National), Boys to Board (Pathe), Current Events (from Pathe News).
Musical Program—"Barney Google" and "Trip Around the World" (Orchestra).

New Olympic Theatre—
Film Numbers—Legally Dead (Universal), His School Daze (Universal), The Leather Pushers (Universal), Current Events (from International News).
Musical Program—"A Kiss in the Dark" (Organ Novelty).

Shea's North Park Theatre—
Film Numbers—One Exciting Night (United Artists), Family Troubles (Educational), Current Events (from Pathe and International News).

Criterion Theatre—
Film Number—Luck (State Rights).

NEWARK

Branford Theatre—
Film Numbers—Branford Review of Events, Topics of the Day (Pathe), Skylarking (Pathe), Circus Days (First National).
Musical Program—"William Tell" (verture), "Il Pagliacci" (Tenor Solo), Quartet (Prologue).

ROCHESTER

Eastman Theatre—
Film Numbers—Why Worry (Pathe), Eastman Theatre Current Events (Selected), Fourteen Cars a Minute.
Musical Program "Peer Gynt" Suite No. 1 (Overture), "Medley of Scotch Songs," "Love's Old Sweet Song," Arrangement of Sextette from "Lucia" (Male



Artistic ad on "The Purple Highway" (Paramount) at Loew's Park and Mall, theatres, Cleveland

Quartette), "Le Carnaval," including "Three Drummers," "The Clown," "Valse Classique," "Danza Espagnol" and "Columbine and Harlequin" (Divertissements), Recesssional (Organ).

DALLAS

Palace Theatre—
Film Numbers—The Cheat (Paramount), Topics of the Day, News Weekly, Tours, Aesop's Fable (Pathe), Uneasy Feet (Educational).
Musical Program—"Mlle. Modiste" (Overture), Henry Kramer (Soloist).

Old Mill Theatre—
Film Numbers—Outcast (Paramount), International News, Prizma Subject (State Rights), Speed Bugs (Universal).

Melba Theatre—
Film Numbers—The Common Law (Selznick), The Rainstorm (Comedy), News Weekly.

CINCINNATI

Grand Opera House—
Film Number—The Covered Wagon (Paramount).

Strand Theatre—
Film Numbers—Salomy Jane (Paramount), West is West (Educational), Pathe News.

Walnut Theatre—
Film Numbers—Three Wise Fools (Goldwyn), His New Papa (Educational), Aesop's Fable (Pathe).

Capitol Theatre—
Film Numbers—Hollywood (Paramount), Capitol News (Selected), Aesop's Fable (Pathe).

Gifts Theatre—
Film Numbers—The Remittance Woman (F. B. O.), Skid Proof (Fox).

Lyric Theatre—
Film Numbers—The Law of the Lawless (Paramount), Back Stage (Pathe), Pathe News.

Keith's Theatre—
Film Numbers—The Go-Getter (Paramount), Aesop's Fable (Pathe), Pathe News.

ST. PAUL

Capitol Theatre—
Film Numbers—Three Wise Fools (Goldwyn), Capitol Digest (Selected), The Busher (Educational), Starland Revue (F. B. O.)
Musical Program—"The Barber of Seville" (Overture), Aileen Stanley, the Phonograph Girl (Vocal Selections), Recessional (Organ).

SALT LAKE CITY

American Theatre—
Film Numbers—The White Rose (United Artists), Col. Heeza Liar (Hodkinson), International News, Fun from the Press (Hodkinson).
Musical Program—"Andy Gump," "Oh, Min," "Oh, Gee, Oh, Gosh" (Orchestra).

Kinema Theatre—
Film Numbers—The Self Made Wife (Universal), Where Is the West (Universal), International News, Fun from the Press (Hodkinson).

State Theatre—
Film Numbers—Mary of the Movies (F. B. O.), Hook, Line and Sinker (Pathe). Pathe News.
Musical Program—Personal appearance of Marion Mack; Selection (Orchestra).

Paramount Empress Theatre—
Film Numbers—Hollywood (Paramount), Martin Johnson's South Sea Travels (Selznick), Pathe News.
Musical Program — "Marcheta" (Orchestra).

SEATTLE

Coliseum Theatre—
Film Numbers—Dulcy (First National), Fun from the Press (Hodkinson), His New Papa (Educational), Kinograms and Pathe News.
Musical Program—"By The Swanee River" (Overture).

Blue Mouse Theatre—
Film Numbers—Where the North Begins (Warner Bros.), The Author (Fox), Fox News.
Musical Program—"Dreamy Melody" (Overture), "When will the Sun Shine for Me?" and "The West, a Nest and You" (Vocal Duet with Organ), Atmospheric Prologue.

Strand Theatre—
Film Numbers—Hollywood (Paramount), continued.

Columbia Theatre—
Film Numbers — Merry-Go-Round (Universal), continued.

Liberty Theatre—
Film Numbers—Quicksands (Selznick), Pathe Review, Yankee Spirit, International and Liberty News.

Musical Program—"Morning, Noon and Night" (Overture), "Yes, We Have No Bananas Blues" (Organ).

Winter Garden Theatre—
Film Numbers—Youthful Cheaters (Hodkinson), Good Deeds (Universal), Alaskan Honeymoon (Fox), Pathe News.
Musical Program—Overture (Orchestra).

CLEVELAND

Stillman Theatre—
Film Numbers—Hollywood (Paramount).
Musical Program—Exerpts from "Blossom Time" (Overture).

Allen Theatre—
Film Numbers—Dulcy (First National), Their Love Growed Cold (Hodkinson), Fun from the Press (Hodkinson), Pathe News.
Musical Program—"William Tell" (Overture), "Hey, Marie" (Premiere in America, from the Folies Bergere).

State Theatre—
Film Numbers—The French Doll (Metro), Monkeying Around (State Rights), International News.
Musical Numbers — "Mignon" (Overture); Janet Adler's Girl Band in Jazz repertoire.

Park Theatre—
Film Numbers—The Silent Partner (Paramount), Fun from the Press (Hodkinson).
Musical Program — "Lucia de Lamermoor" (Overture); Jazz Unit, consisting of "Bonnie," "Loving Mamma," "Dirty Hands, Dirty Face."

Reade's Hippodrome—
Film Numbers—Bright Lights of Broadway (State Rights), Leather Pushers (Universal), Plain Dealer Screen Magazine.
Musical Numbers — Popular Jazz Potpourri.

Standard Theatre—
Film Numbers — Where Is This West (Universal), Those College Girls (State Rights), International News.

KANSAS CITY

Newman Theatre—
Film Numbers—The Cheat (Paramount), Out of the Inkwell (Cartoon), Newman News and Views (From Pathe and Kinograms).
Musical Program — Waring's Pennsylvanians (Novelty Singing Orchestra), Miss Rose O'Hara (Soprano), Selections (Overture), Selections (Organ Solos).

Liberty Theatre—
Film Numbers—Merry-Go-Round (Universal), Pathe and Fox News.
Musical Program — Selections (Overture), Selections (Organ Solos).

Royal Theatre—
Film Numbers—Salomy Jane (Paramount), The Midnight Cabaret (Vitagraph), Royal Screen Magazine (From Pathe and Kinograms).
Musical Program—Mrs. Leon Hinckle (Soprano), Louis Forbstein (Violinist), Selections (Overture), Selections (Organ Solos).

Twelfth Street Theatre—
Film Numbers—The Purple Highway (Paramount), The Detective (Comedy), Screen Magazine Pathe News).
Musical Program — Selections (Overture), Selections (Organ Solos).

DES MOINES

Des Moines Theatre—
Film Numbers—Bright Lights of Broadway (State Rights), Where is My Wandering Boy This Evening (Pathe), News (International).
Musical Program—Musical Variety (Orchestra).

Capitol Theatre—
Film Numbers— A Gentleman of Leisure (Paramount).
Musical Program—Organ Selections.

Strand Theatre—
Film Numbers—Hollywood (Paramount), Kinograms (Educational).
Musical Numbers—"Wonderful One," "I'm Drifting Back to Dreamland," (Vocal Solo).

Garden Theatre—
Film Numbers—The Spoilers (Goldwyn).

Rialto Theatre—
Film Numbers—Human Wreckage (F. B. O.), Unknown (Universal).
Musical Program—"I'm Drifting Back to Dreamland" (Solo).

Orpheum Theatre—
Film Numbers—Mary of the Movies (F. B. O.), Aesop's Fables (Pathe), Topics of the Day (Pathe).

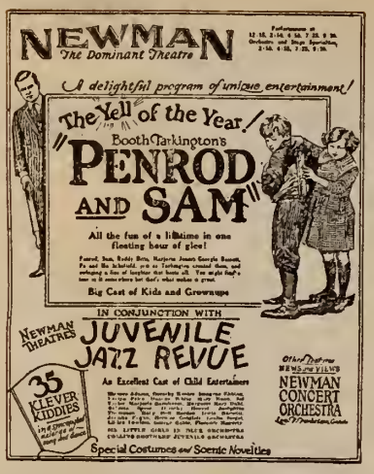
ST. LOUIS

Missouri Theatre—
Film Numbers—Bluebeard's Eighth Wife (Paramount), The Modern Wizard, Felix Cat Cartoon (State Rights), International News.
Musical Program — "Faust" and "Carolina Mammy" (Orchestra). "So This is Paris" (Musical Review by Helen Hellweg and Missouri Ballet). Mitcheli Brothers (Banjoists and harmony singers). Organ solos and accompaniments.

Grand Central, West End Lyric and Capitol Theatres—
Film Numbers—The Cheat (Paramount), The Busher (Educational), Topics of the Day (Pathe), Pathe News, Aesop's Fable (Pathe).



Hand-lettered ad on "The Silent Partner" (Paramount) at Grauman's Metropolitan theatre, Los Angeles



The Newman theatre's ad in Kansas City papers for "Penrod and Sam" (First National)

Musical Program—"Katinka" (Orchestral Overture), Helen Osmundsen (Lyric Soprano), Organ Solos and Accompaniments.

Kings Theatre—
Film Numbers—Enemies of Women (Cosmopolitan), International News, Felix Cat Cartoon (State Rights).

Delmonte Theatre—
Film Numbers—The French Doll (Metro), Where Is My Wandering Boy This Evening? (Pathe), International News, Fun from the Press (Hodkinson).
Musical Program—Orchestral Overture, Vera Sabina (Impersonations of Mae Murray supported by Maurice Leo and Spanish Marimba Band), Delmonte Muny Revue (Songs and Dances).

William Fox Liberty Theatre—
Film Numbers—The Silent Command (Fox), The Rainstorm (Fox), Fox News and Educationals.
Musical Program—Orchestral Overture and Accompaniments.

Rivoli Theatre—
Film Numbers—The Common Law (Selznick), Tips (Universal), International News, Fun from the Press (Hodkinson).

Columbia Theatre—
Film Numbers—The Lone Star Ranger (Fox), The Rainstorm (Fox), Fox News, A Gold Fish Story (Fox).
Musical Program—Orchestral Numbers and Six Acts of Vaudeville.

INDIANAPOLIS

Circle Theatre—
Film Numbers—Dulcy (First National), Pathe Review, Pathe News, Kinograms, Wrecks (Educational).
Musical Program—"Finlandia" (Orchestra), "Indiana Moon" (Organ), Three Acts of Vaudeville.

Apollo Theatre—
Film Numbers—Human Wreckage (F. B. O.), Hot Water (Educational), Fox News.
Musical Program—"Whoa, Tilly, Take Your Time" (Vocal Solo), Virgil Moore's Entertainers, Playing Popular Selections.

Colonial Theatre—
Film Numbers—A Gentleman of Leisure (Paramount), The Walrus Hunters (Pathe), Pathe News.
Musical Program—American Harmonists, Playing Popular Selections.

OMAHA

Sun Theatre—
Film Numbers—The Shock (Universal), A Quiet Street (Pathe), Current Events (International).

Rialto Theatre—
Film Numbers—Salomy Jane (Paramount), Nip and Tuck (Pathe), Current Events, Kinograms, Fun from the Press (Hodkinson).
Musical Program—"Unfinished Symphony" (Overture), "Peanuts" (Organ Solo), Seymour Simon's Syncopated Serenaders (Orchestra).

World Theatre—
Film Numbers—Out of Luck (Universal), Charles Murray Comedy (Hodkinson).
Musical Program—"Ten - Ten - Tennessee" (Organ Solo).

Strand Theatre—
Film Numbers—A Gentleman of Leisure (Paramount), Lodge Night (Pathe), Current Events (Fox).
Musical Program—"The Jolly Robbers" (Overtur).

DETROIT

Adams Theatre—
Film Numbers—Hollywood (Paramount), continued.

Broadway Strand Theatre—
Film Numbers—Where the North Begins (Warner Bros.), The Busher (Educational), Current Events (International).
Musical Program—Rin-tin-tin, himself, in act (added attraction).

Capitol Theatre—
Film Numbers—Dulcy (First National), Current Events (Pathe), Main Street Over the World.
Musical Program—"Home, Sweet Home the World Over" (Overture).

Fox Washington Theatre—
Film Numbers—The Silent Command (Fox). Current Events (Fox), The Two Johns (Fox).

Madison Theatre—
Film Numbers—The Silent Partner (Paramount), Current Events (Pathe), Skylarking (Pathe).
Musical Program — Susan Clough (Soloist).



Four-column ad for "Bluebeard's Wife" (Paramount) used by the Madison theatre, Detroit



Is Spiritualism a Fake?

Are there spirits?

Did you ever see one?

Can the dead communicate with the living?

See

"Is Conan Doyle Right?"

Two parts

The big topic of the day in a picture that is a sensational exposition of fact. Unlimited opportunities for ballyhoo, for rousing interest and for huge profits.

Produced by 910 Film Corp'n *By* Cullom Holmes Ferrell *Directed by* John Joseph Harvey

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Pathé
Distributors



"Her Dang

with Edna

What is the hope of every young girl's heart?

Love!

What is the aim and ambition of 999 out of every thousand women?

Marriage!

What do women love almost as much as life itself?

A perfect lover who'll be a perfect husband!

Imagine a girl who has to pick from ten different men. Life with

Produced by
Hal E. Roach

Pathéserial
TRADE MARK

What Should the Girl Do?

It's a question that's asked
and answered in



erous Path"

Murphy

each one will change her whole life. She sees, she lives the life that will be hers if she marries any one of them!

Action, love, thrills, diversity, novelty!

10 big episodes, 10 big problems, 10 different short stories, each semi-complete

Pathéserial

TRADE MARK



Mack Sennett

presents

"Down to the Sea in Shoes"

Two parts

A comedy that's a yip, a yell and a wow!

It pulls a lot of new ones on the briny deep; it spills laughter the way the waves spill foam; it's as full of gags as the sea is full of fish.

Mack Sennett Two Reel Comedies are just what the doctor ordered to cure anemia of the box-office.



Pathécomedy

TRADE MARK

Exhibitors' Service Bureau—Pages 1319-1327



USING SILHOUETTED CUT-OUT FIGURES TO PREPARE ATTRACTIVE "GIRL OF THE GOLDEN WEST" LOBBY

Manager A. H. McDonald of the Rex theatre, Eugene, Ore., and his advertising manager, Russell Brown, were responsible for this attractive lobby material on "The Girl of the Golden West" (First National)

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

George J. Schade, Schade theatre, Sandusky.

M. C. Horator, Alhambra theatre, Toledo.

Edward L. Hyman, Strand theatre, Brooklyn.

Theo. L. Hays, Gen. Mgr. Finkelstein & Rubin, Minneapolis.

Leo A. Landau, Alhambra and Garden theatres, Milwaukee.

E. R. Rogers, Southern District Supervisor, Famous Players-Lasky, Chattanooga, Tenn.

Stanley Chambers, Palace theatre, Wichita, Kan.

Willard C. Patterson, Criterion theatre, Atlanta.

S. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.

F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.

Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.

Chas. Branham, Famous-Lasky, Ltd., Toronto, Can.

W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.

J. A. Partington, Imperial theatre, San Francisco.

George E. Carpenter, Paramount-Empress theatre, Salt Lake.

Sidney Grauman, Grauman's theatre, Los Angeles.

Louis K. Sidney, Managing Director, William Fox theatres, Denver.

Geo. Rotsky, Managing Director, Allen theatre, Montreal, Canada.

Phil. Gleichman, Managing Director, Broadway-Strand theatre, Detroit.



HOW GOBS AIDED "MASTERS OF MEN"

A navy recruiting tie-up obtained this street float for "Masters of Men" (Vitagraph) at the Garing theatre, Greenville, S. C., of which H. B. Clarke is manager

William Johnson, Director of Exploitation, Southern Enterprises, Inc., of Texas, Dallas, Texas.

Fred S. Myer, Managing Director, Palace theatre, Hamilton, O.

L. L. Stewart, Director of Exploitation Theatre Dept., Famous Players-Lasky.

Joseph Plunkett, Managing Director, Mark Strand theatre, New York.

Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.

Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.

George Tooker, Manager, Regent theatre, Elmira, N. Y.

W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.

Harold B. Franklin, Director of Theatres, Famous Players-Lasky.

J. M. Edgar Hart, City Manager, Southern Enterprises, Fort Worth, Texas.

William J. Sullivan, Manager, Rialto theatre, Butte, Mont.

H. A. Albright, Manager, Jensen & Von Herberg theatres, Bremerton, Wash.

Thomas D. Soriero, General Manager, Century theatre, Baltimore, Md.

G. E. Brown, Director of Exploitation, Consolidated Enterprises, Inc., Memphis, Tenn.

A. Speery, Managing Director, Circle theatre, Indianapolis.

Effective Tie-ups Made on "Three Ages" Showing

In addition to his regular advertising, Manager George A. McDermit of the Rialto theatre, Macon, Ga., put over a number of effective tie-ups in connection with "Three Ages."

Every soda fountain in town co-operated with the suggestion to "Try a Buster Keaton Frozen Faced Frappe and see Buster Keaton in Three Ages at the Rialto." Each of the soda fountains was given the recipe for this new drink, as follows: "Frappe an orangeade with mint and place a sprig of mint and a cherry on the top when you serve." Three days prior to the opening slides were run, as follows: "Have you tried a Buster Keaton Frozen Faced Frappe? They are as good as Three Ages."

Another tie-up was with a clothing store, where an oil painting representing Keaton in costume of a Roman gladiator was displayed in the window along with card to the effect: "Our clothes have stood the test of Three Ages. Buster Keaton's picture at the Rialto has enough laughs in it for Three Ages."

A sporting goods store was glad to cooperate and they displayed one of the oil paintings, that of Keaton playing the first game of golf. They gave a window display of golf goods, using the painting as a center piece.

"Bishop of the Ozarks" Is Aided by Local Angle

When Manager W. A. Doster of the Strand theatre, Montgomery, Ala., was to play "The Bishop of the Ozarks," he learned that the author of the story was a native Alabamian and that the role of the bishop was enacted by the author himself. This fact was stressed in all advertising, and on the basis that the story was from the pen of ex-Congressman Wilford W. Howard, stirred up unusual local interest.

This was the keynote of the campaign, which included the display of special cards, with stills inserted, in various downtown windows, a large banner in front of the theatre and the title in cutout letters, placed on a 24-sheet size metal frame on marquee.



"BROADWAY GOLD" MARQUEE SIGN
Marquee decoration used at the B. S. Moss Cameo theatre, New York City, during the run of "Broadway Gold" (Truart)

Theatre Solves Problem of Talking With Overture

Loud talking by members of the audience during orchestral numbers in large theatres where the orchestra is an important item in the presentation has been dealt with by different theatres in a number of ways with arying results.

The Eastman theatre, Rochester, has just evolved a way of handling the situation which is proving very effective and yet at the same time is done subtly and without offense. Just previous to the beginning of the overture the curtains are drawn and the following verse from Alexander Pope's "Ode on St. Cecilia" is flashed on the screen, line by line:

Music the fiercest grief can charm,
And fate's severest rage disarm.
Music can soften pain to ease
And make despair and madness please.

Following this, a two-line couplet is thrown on the screen reading:

But how can music exalt the spirit
If we talk so loud no one can hear it?

First it brings a laugh from the audience, then applause and a solemn hush which maintains throughout the playing of the overture.

"Souls for Sale" Ballyhoo Slipped Into Parade

Homer Gill, Goldwyn Cosmopolitan exploitation man, and E. E. Frazier, manager and owner of the New Grand theatre in Pittsburg, Kan., exploited the showing of "Souls for Sale" at a gathering of 20,000 persons, coming from many parts of Kansas and Missouri to witness a Ku Klux Klan parade.

On being assured upon his arrival that the parade was to take place, he and Manager Frazier hastily arranged a float which resembled a casting director's office. Instead of the director's desk there was a man dressed to represent the devil standing at the front of the float. Facing the devil, seated on a carpet-covered incline, were eight Pittsburg girls. The float was hidden in a vacant lot until the parade was well under way, then at an opportune time it was slipped into the procession. Attention was attracted to it by red flares at each corner of the float. These lights burned continuously during the parade through the main streets and attracted great interest among the crowds which thought it a part of the Klan demonstration. Their surprise at reading on the banners on the float that it was an advertisement for the showing of "Souls for Sale" was so great that it made the title of that picture and the theatre where it was to be screened, stick in their memories. A large arched banner extended the full length of the float over the heads of the girls and the devil.

Cut-up Puzzle Stunt Used on "Penrod and Sam"

Manager A. P. Desormeaux, of the Strand theatre, Madison, Wis., made a hook-up with the Wisconsin State Journal on "Penrod and Sam" whereby the newspaper carried the puzzle cut of the two youngsters, in 21 pieces. Those who successfully assembled the pieces received passes to the theatre.

In addition, Manager Desormeaux had a regular program for juvenile matinees during his run of "Penrod and Sam." One day he entertained the inmates of an orphan asylum, the following day the newsboys of the State Journal. Hospital inmates were invited for another showing.

It filled empty seats and got abundant publicity for the picture.



PUTTING OVER THE SEA ATMOSPHERE IN AN "ALL THE BROTHERS WERE VALIANT" FRONT
L. M. Conrad, managing director of the Parkview theatre, Johnstown, Pa., arranged this colorful and attractive lobby display on "All the Brothers Were Valiant" (Metro)

Stunts Featured on "Circus Days"

Numerous Displays and Ballyhoos

CIRCUS stunts, of one sort or another, have been the outstanding feature of campaigns about the country on "Circus Days," and showmen have availed themselves to the full of the opportunity afforded for elaborate exploitation.

The first campaign to be staged was that accompanying the world premiere at the California theatre, Anaheim, Calif. Harry Wilson, Sol Lesser's press representative, was on hand to assist the management.

A big banner over the front of the theatre emphasized upon citizens of Anaheim the fact that they were accorded the distinction of getting the first public showing of Jackie's latest picture.

The accessories lived up to this bit of exploitation. The organ man and his monkey were in front of the theatre while the usherettes and attendants were dressed up in circus clothes. With such environments, the usual boys' parade wasn't necessary. The kids flocked to see the clowns and funny men and "Circus Days" became a fact as well as a name outside the theatre as well as inside.

35 Windows in Chicago

What is said to be a record for the Windy City is found in the thirty-five window tie-ups reported by Al Sobler, First National's exploitation representative at Chicago in conjunction with W. K. Hollander, advertising manager for Balaban and Katz during the showing of "Circus Days" in the Chicago theatres.

The front of the Tom Brown Music Shop was turned into a huge railroad depot with the circus trains arriving on the siding.

Jackie Coogan as the bare-back rider, and a background of painted tent tops, furnished the idea for the window display in the Home Drug Store.

The prize window of the 35, however, appeared in the store of the Boston Department Store, where a mechanical, moving elephant contributed to the entertainment of crowds of youngsters and adults who thronged the sidewalk.



ARTHUR SWANKE'S LATEST ART FRONT

The front of the Mission theatre, El Dorado, Ark., was decorated in this fashion by Manager Arthur Swanke for "Homeward Bound" (Paramount), yellow and brown being the predominating colors

Joe Plunkett's Presentation

A colorful and vivacious presentation marked Joseph Plunkett's introduction of "Circus Days" at his New York Strand theatre.

The front of a circus tent with the clowns, equestriennes and other members of the calliope company on the stage, marked the opening of the prologue. The first half of the act was called a "Morning Rehearsal," as the members of the company went through their parts. The rehearsal came to an abrupt end as the orchestra struck up the music for "Circus Days," a number that was introduced to New York years ago as part of a musical comedy show. The male quartet rendered this and it was followed by the Galop and Finale, in which Mlle. Daganove and ensemble and Anatole Bourmann, ballet master, carried the burden of work.

The picture was exploited just as its title indicated it should be. Jim Loughborough, handling the exploitation end of the run for the Lesser offices, got every conceivable kind of circus entertainment into a street ballyhoo and covered the city.

There was a Ford tractor. This carried some of the clowns and was loaned free of charge for a name-line advertising the Hellman motor on one of the cards. There was the calliope, manned with real tent artists, that paraded up and down Broadway. There were the camels, unearthed from some mysterious source. There was a pair of bucking hobby horses.

The entire line-up made a parade more than a block long and it kept all the children interested. When the different units separated, each one created a side show that drew its circle of admirers.

This simply marked the beginning of the extensive campaign. The United Cigar Stores tied up on the strength of the scene in which Jackie Coogan lights the pipe of his miserly uncle. This was tied up with Buckingham tobacco and the still scene of the incident featured the window display.

McCreery's came in with a window on boys' toys and clothes.

Car and Go-Cart Ballyhoo "Poor Men's Wives" Run

When "Poor Men's Wives" was shown at the Modjeska theatre, Augusta, Ga., F. J. Miller, manager of theatres, employed an effective ballyhoo.

A Chevrolet coupe was borrowed from a local dealer. A baby carriage, also borrowed, tied to the back of this was driven through the streets as a ballyhoo. Banners attached red: "Which Car Do You Own?" When not on the streets the car with baby carriage was parked in the lobby of the theatre.

The Chevrolet dealer was glad to lend the car, for he benefited by a card announcing that it was proffered through his courtesy.



HOW ONE NEW YORK CITY BOOK STORE TIED UP WITH THE MARK STRAND SHOWING OF "CIRCUS DAYS"

Attractive and high class window display of "Toby Tyler" in a New York City book store, arranged as a hook-up on "Circus Days" (First National) at the New York Mark Strand theatre, of which Joe Plunkett is managing director

Stunts Used to Boost "Hollywood"

Exhibitors Employ Tie-ups and Other Special Features to Exploit Picture

LENDING itself particularly to stunt exploitation, "Hollywood" is being given particularly vigorous advertising support by exhibitors, advance reports indicate. Two of the first campaigns received are described below for the benefit of other exhibitors.

Manager George A. McDermit of the Rialto theatre, Macon, Ga., began his advertising campaign three weeks in advance, using teaser copy, trailers and newspaper ads. The title was announced on hotel menus, cards in the lobbies of hotels and signs on soda fountain mirrors.

The railroads were tied up with, both the Central of Georgia and the Southern Railway, who allowed Mr. McDermit to place cards in the terminal railroad station reading "See 'Hollywood' at the Rialto, then plan your trip to Los Angeles over the Southern Railroad (or Central of Georgia) and see studioland."

Six thousand rotogravure sheets were used, through the co-operation of the principal Sunday paper, being distributed in their regular white section. This paper further co-operated by publishing an editorial embodying the requirements necessary to entering the movies.

Attractive Lobby Featured

Manager McDermit tied up with one of the largest department stores on the basis of the "Can You Wear Clothes?" phase of entering the movies.

The lobby was most attractive and suggestive of the title, "Hollywood." Large quantities of holly were secured from the rural districts, small holly trees being banked against the box office and at each side of the lobby entrance. The "star" idea was carried out by a number of stars, which had formerly been used as Christmas decorations. The largest of these was used as a centerpiece just over the box office, and was studded with varicolored lights. The smaller ones were arranged on each side, clear across the lobby. The two end stars carried a single bulb, the remainder being filled in the center with transparent holly paper.

On each side of the box office the title was spelled out in cutout letters, which stretched clear across the lobby, just underneath the stars. A number of small stars were strung on invisible wire and covered with ground glass, streamers of tinsel suspended from them. These made quite a flash when the lights were turned on. Around the semi-circular border of the lobby stars made of holly alternated with oval cutouts of the better known stars appearing in "Hollywood."

Stickers pasted on all copies of the Saturday Evening Post called attention to the double-page ad in that particular issue.

Pictures Filmed Locally

Ed Helmts, manager of the Strand theatre, Des Moines, tried a stunt in connection with "Hollywood" that was a winner. A local company filmed scenes for a comedy, "Between Trains," on the streets of Des Moines and this was tied up with the Hollywood showing in that the scenes filmed each day were shown the next day on the Strand theatre screen. The completed comedy was shown at the Strand the week following.

The ballyhoo attracted a big crowd wherever it went and "Hollywood" did big business.

Miniature Used in Foyer to Aid "Merry-Go-Round"

For a week prior to the showing of "Merry-Go-Round" at the Howard theatre, Atlanta, Manager Howard Price Kingsmore had a miniature merry-go-round placed in the foyer. It was true to type and whirled around in regular merry-go-round fashion, attracting considerable attention.

During the run of the picture the merry-go-round was removed to the top of the marquee, where it caused equally as much attention.



HYMAN'S JOCKEY DANCE PROLOGUE TO "LITTLE JOHNNY JONES"

Appropriate dance prologue to "Little Johnny Jones" (Warner Bros.) staged by Edward L. Hyman, managing director of the Brooklyn Mark Strand theatre, Brooklyn



REAL STILL AS "DRIVEN" DISPLAY

A still found by the sheriff in the Tennessee mountains was used by Manager E. A. Booth of the Palace theatre, Maryville, Tenn., as a display on "Driven" (Universal)

Silk Tie-up Helps to Put "Vanity Fair" Across

One of the most complete campaigns based on the national tie-up arranged by Eddie Bonns, manager of exploitation for Goldwyn-Cosmopolitan, with the Vanity Fair Silk Mills on "Vanity Fair," was put over by Goldwynner William Robson for the showing of this picture at Tom Moore's Rialto theatre, Washington, D. C.

There was a three-way tie-up among the Washington Herald, the merchants who sell Vanity Fair silks and the theatre.

The Herald ran a page of tie-up advertising of these stores which included Jelleff's, Palais Royale, The Hecht Co., Kann Bros. and Co., Lansburgh Bros. and Co., Suzuki Importers and others. It centered about a special theatre advertisement in which E. G. Evans, who directs publicity for Tom Moore, cleverly tied up the idea of "Vanity Fair" between the stores and the theatre.

Each of these stores as well as several other exclusive stores in the heart of the fashionable shopping center, such as Louis Gold and Co. who featured Vanity Fair with their exclusive showing of Paris hats, vied with each other in the novelty and artistic merit of their window displays, which ran the gamut from six-sheet cut-outs to dainty hand-painted cords.

State Fair Airplane Helps "Spoilers" Showing

A heavy exploitation campaign was put over on "The Spoilers" by Manager Roy McMullen, of the Merrill theatre, Milwaukee, and Goldwynner Walter D. Nealand.

The Wisconsin State Fair opened August 27 and continued for nine days. It is the event of the year in Wisconsin and is usually attended by more than 100,000 people. Arrangements were made with the fair management to have the lower wings of the two aeroplanes used by Louis Voyer ,who changes planes in mid-air, painted to use the words "'The Spoilers,' Merrill theatre, September 1-15."

As these planes are less than 500 feet in the air over the grandstand the sign can be easily read by everyone on the ground.

Heavy "If Winter Comes" Campaign Advertised Intensively in Ottawa

THE people of Ottawa, Ont., were kept busy during a recent week keeping track of the numerous and varied stunts put over to exploit the Canadian premiere of "If Winter Comes" at the Regent theatre, of which Oral Cloakey is manager. G. de Grandcourt, director of publicity for Fox in Canada, also had a hand in the extensive campaign.

One of the most unique features was the "Talking 24-Sheet," the paper for which was posted upside down to attract special attention. Wires were run from the radio store of Whitcher & Company, across from the stand, which were attached to an amplifier behind a screen on the billboards, by means of which announcements regarding the picture were broadcasted to the throngs. The record of the song was used and broadcasted in the same way. This stunt had to be stopped several times because of the congestion.

Manager Cloakey also made a tie-up with the police and fire departments. On the first night, a fire truck was used in front of the Regent for the taking of moving pictures of people going into the entrance of the house, three searchlights on the truck being played on the front of the theatre. Flares were also used in the middle of the street to add to the brilliancy.

Scene Is Reproduced

The title of the picture in large frosted letters was placed in many store windows, including furriers, drug stores, sporting goods stores, music houses, jewelers and others, appropriate displays of merchandise being made along with the title flare and still photographs. The reproduction of an actual scene in the picture was made in the window of a leading department store while music stores featured the record and song sheet of "If Winter Comes."

No less than 400 special invitations were sent out to prominent citizens to attend the private screening of the picture and the house was crowded on this occasion. Half column reviews of the feature were published in both daily newspapers the same day. Two hundred local clergymen were invited to see the picture and Rev. E. B. Wyllie of Erskine Presbyterian Church preached a sermon on the feature on upSunday, August 26.

The mail campaign, apart from the invitations for the private screening and the letters to the ministers, also included the sending of 5,000 blotters to employes of Federal government departments. Five thousand heralds were distributed in a house to house canvass. The paper used included 10 twenty-four sheets and 50 one sheets in vacant stores, 5,000 throwaways, reproducing Hutchinson's cable to the Fox Film Corporation congratulating the latter on the excellence of the picture, and 200 special cards tagged on all stores closing Saturday afternoon, which read "Closed for the Day. Gone to see 'If Winter Comes' at the Regent."



OIL PAINTING IN DRUG STORE WINDOW

A New York City drug store displayed this oil painting on "The Spoilers" (Goldwyn) during the run of the picture at the Capitol theatre

Two-Page Newspaper Tie-Up

One of the local newspapers conducted a two-page tie-up with merchants, while the other conducted an essay contest on the picture and published a one-page spread, which included appropriate advertising by various merchants. There was a week's advertising in the two local newspapers by the theatre before the opening day.

The many special window cards were appropriate to the store in which they were displayed. A card, such as "If Winter Comes, buy skis, toboggans and skates" appeared in the window of a sporting goods store. "If Winter Comes, preserve that schoolgirl complexion" was shown in a druggist's window. "If Winter Comes—means Jaeger underwear" was the card in a clothes store. Thirty-five of these cards were prepared for this purpose.

Two trade floats, one advertising Shirreff's Marmalade and the other boosting Life Savers, were tied with the engagement by the use of large streamers bearing the name.

Boys in Tights Ballyhoo Run of "April Showers"

"April Showers," when playing at the Broadway Strand theatre, Detroit, was exploited around the downtown section by a youth dressed in pink fleshings and a bright green bathing suit and carrying a huge umbrella on which was painted in bright yellow "April Showers at the Broadway-Strand."



ARTISTIC AND ORIGINAL LOBBY DISPLAY MATERIAL PREPARED ON "THE GLIMPSES OF THE MOON"

Manager W. E. Paschall of the Palace theatre, El Paso, prepared this lobby material on "The Glimpses of the Moon" (Paramount). The cloth backgrounds provide attractive display frames

Heavy Campaign for Run of "Where North Begins"

The world premiere of "Where the North Begins" at Loew's State theatre, Los Angeles, was given the support of an unusually active exploitation campaign.

Window tie-ups with appropriate displays were arranged for with the Owl Drug Company, calling for three large downtown windows and ten in neighborhood stores. In addition, the Owl Drug Co. distributed 65,000 posters for their day at the Motion Picture Exposition, in which Rin-tin-tin and "Where the North Begins" were credited.

Other window tie-ups were arranged with Colburn's, furriers, and Klein's, furriers. An electric fan tie-up with window display and newspaper ads was arranged for with the A. M. Smith Electrical Co. Silverwood's, a men's store, collaborated with a window showing Palm Beach suits, and Politz & McDowells, another men's store, contributed with a window tie-up on fall suits. The Family Brick Ice Cream Company aided with a tie-up in their newspaper advertisements.

One of the outstanding features was Rin-tin-tin Night on the Cinderella Roof Dance Hall, and a "Where the North Begins" Night which followed. Advertisements carried the slogan, "Come and Dance in the Snow" and the public's attention was directed to the fact that the entire cast of the production would be present on the occasion.

Stores Display One-Sheets on "Souls for Sale"

For the showing of "Souls for Sale" at the neighborhood Kitchener theatre in Toronto, the manager of that house, assisted by Will J. Stewart, Goldwyn-Cosmopolitan exploiteer in Toronto, put a special one-sheet poster in the window of every store in the district, emphasizing the Hollywood angle of the production.

The paper soles prepared for the exploitation of this production were used in every shoe store and shoe repair shop in the district. The only other exploitation feature, aside from posters and frames of stills in the lobby, was a house-to-house distribution of the "Souls for Sale" heralds.



USING WATER-WAGON AS BALLYHOO
Manager C. M. Waterbury of the Sherman theatre, St. Cloud, Minn., rigged up this appropriate ballyhoo on "You Can't Fool Your Wife" (Paramount)

Strong Attention Value in "Main Street" Campaign

An usually heavy advertising and exploitation campaign was put over in Seattle by Assistant Manager Floyd Wesp, when "Main Street" played a two weeks' engagement at John Hamrick's Blue Mouse theatre. The first "attraction-grabber" used at the theatre was a huge cloth sign hung diagonally across the street from the Blue Mouse roof to the roof of a building across the way. On each side of the sign was painted in large block letters, "Main Street," and a red arrow at the end of the sign pointed down to the theatre lobby.

An unusual use of the stock 24-sheets issued on "Main Street" gave a highly successful lobby display. The buildings and street on the 24-sheet were cut out and pasted on a large cardboard backing, which was painted at the top to blend in with the rest of the surrounding buildings. For a large space at each side of the lobby this covering was erected, leaving only the doors and box office of the theatre visible. The effect was that of a real "Main Street," with the theatre an integral part of the thoroughfare, situated between the "Main Street" drug store, bank and other buildings in the 24-sheet.

The genuine atmosphere of the lobby display was heightened by the use of the regular "Main Street" lamp-posts.

One of the largest book stores in the city devoted three of its windows to "Main Street," using a 24-sheet to imitate a small town, and filling the window with copies of the Sinclair Lewis novel. The picture was advertised by the book store in its newspaper copy and by handbills given out to customers in their packages.

Cinderella Stunt Used on "Where Pavement Ends"

When "Where the Pavement Ends" played at the Parkview theatre, Johnstown, Pa., the management tied up with Nathan's store on a special exploitation measure.

The store carried advertisements in the dailies announcing they would present a pair of Alice Terry slippers to the first four girls who were able to wear the star's size and who appeared for a fitting between certain hours. Other prizes were also offered.

The Johnstown *Tribune* described it as follows:

"How many ladies in Johnstown have feet that would rival Cinderella's? How many, for example, are as small as those pictured here? Experts say that the average size for women's feet in Johnstown is 5 or more, while in some other cities it is only 4½. But are the experts right? Johnstown has always been noted for its unusually pretty women, but how does the size of their feet compare with other cities?

"Here is an opportunity to find out.

"Alice Terry, who stars in the photoplay, 'Where the Pavement Ends,' has feet like Cinderella.

"So a pair of her slippers have been brought to Johnstown. They're now on exhibition in the window of the Nathan store, on Main street. Johnstown women are invited to try them on between 10:30 and 11:30 a. m. next Wednesday in the ladies' shoe department."

C. C. Deerdorf, Metro exploiteer, conceived the idea and assisted Mr. L. M. Conrad, managing director of the Parkview theatre, in putting it into effect.



HOW A REALISTIC SCHOOLROOM SCENE WAS STAGED IN A WINDOW TYING UP WITH "PENROD AND SAM"
Manager Will Kellner of the T. and D. theatre, Berkeley, Calif., arranged with a local clothing store for this unusually complete and realistic window display on "Penrod and Sam" (First National)

Window Displays Feature "Christian" Campaign

When "The Christian" was shown at the Luna theatre in La Fayette, Ind., Manager C. L. Hunter and Goldwynner H. T. Snowden arranged a number of important tie-ups with the city's most prominent merchants.

The W. H. Zinn department store gave over one of its windows to the silk tie-up. Three models draped in canary yellow silk were posed in the window against a background of yellow flowers. A special card reading: "Canary yellow favorite color of the elaborate gowns worn by Mae Busch in 'The Christian' at the Luna, four days, beginning Sunday," proved to be a magnet for women shoppers and passers-by.

The Lange Baking Company also tied up with the showing, using 6,000 slips in as many loaves of bread. The slip read: "Bread is your best friend. 'The Christian,' Hall Caine's masterpiece, is the best entertainment in La-Fayette this week. See it at the Luna, four days, beginning Sunday."

The J. W. Murphy Co. had a book window display consisting of one large oil painting, fifty hangers, five window cards, and an 18-inch strip around the entire window reading: "Free! A ticket to the showing of 'The Christian' at the Luna, with the purchase of a book." These tickets were good to the matinee showing only.



STRIKING FLASH IN "ENEMIES OF WOMEN" FRONT AND LOBBY DISPLAY
Manager H. B. Clarke, of the Garing theatre, Greenville, S. C., was responsible for this art lobby display on "Enemies of Women" (Cosmopolitan)

Recruiting Tie-up Boosts "The Silent Command"

An advance stunt used for the opening of "The Silent Command" at the Fox Monroe theatre in Chicago was a tie-up with the navy recruiting station. The principal feature of this was the printing of a special one-sheet poster which was posted by the navy recruiting men on prominent street corners.

The copy on this poster read: "Join the U. S. Navy and see the World. Before You Start Your Trip See 'The Silent Command' a Story of the American Navy that Every American Should See. Monroe Theatre."

Striking Setting Used for "White Rose" Prologue

As a prologue to "The White Rose," Manager Howard Price Kingsmore of the Howard theatre, Atlanta, had a striking act.

The scene was a garden, the major portion of which was hidden by shrubbery, painted on compo board. On the side was a hothouse, filled with flowers.

Drawn into the high shrubbery were five huge white roses and from the center of each smiled a pretty girl. The central rose was much larger than the rest and from this one Miss Mae Whitten sang "The Rose of Picardy," then suddenly the rose opened and Miss Whitten stepped out and the rose closed behind her.

Novel Prologue Inserted in "Slander the Woman"

Reproducing the climax of a picture on the stage without losing any of its dramatic value was the feat accomplished by Manager E. J. Weisfeldt of Saxe's Strand theatre, Milwaukee, on "Slander the Woman."

The Milwaukee stock company having closed for the rest of the summer, it was not difficult to engage such members of the company as were necessary. After the necessary negotiations, Manager Weisfeldt succeeded in engaging Miss Frances McHenry for the week to take the role Miss Phillips portrays in the film. James Billings, a member of a former Milwaukee stock company, was secured to play the role of the judge. Bert Brown, character man, was engaged to help put the presentation on and to take part in it. Other members of former or present Milwaukee stock companies who took part were Blosser Jennings, Bertie Conway and Jule Shaw.

The setting—the inside of the lodge in the Hudson Bay district, was put on with very little expense, the furniture and other accessories needed in the setting being easily and inexpensively secured.

An interesting feature of the presentation was that the dialogue for the enactment of the scene was prepared by B. K. Burns, a Milwaukeean, who recently sold A. H. Woods the rights to his play, "The Jurywoman."

At the end of the scene the curtain dropped and the screening of the picture went on as though it had never been interrupted.



HOW A CANINE STAR WAS TIED UP WITH A DISPLAY OF PHOTOGRAPHIC GOODS
When "Where the North Begins" (Warner Brothers) was given its showing at Loew's State theatre, Los Angeles, a drug store co-operated by giving this window display

Russian Roubles Used with "Don't Marry for Money"

When the Central theatre, New York City, played "Don't Marry For Money," the management played up the "Money" angle in their lobby and on the street.

The front had stretchers decorated with German, Austrian and Russian money—guaranteed genuine. Girls who passed out heralds on the production had their clothing and bonnets trimmed with the self-same genuine money. It was an attention arrester.

Manager Makes Tie-up with National Beauty Contest

A clever exploitation scheme that could be worked to advantage in any city in which a girl was selected to represent the city at the Atlantic City pageant of bathing beauties has been worked out by C. Floyd Hopkins, manager in Harrisburg, Pa., for the Wilmer & Vincent theatrical interests. The success of the plan, of course, depends upon its being put into operation while the interest in the Atlantic City beauty show is still fresh in the public mind, so as to take advantage locally of the nationwide publicity that the affair has gained.

Promptly upon the announcement of the selection of Miss Helen M. Knisely as "Miss Harrisburg," Mr. Hopkins announced that he had signed her for an appearance in person in the Colonial motion picture theatre in a performance in which "Miss Reading," "Miss Lancaster," "Miss Lebanon" and a number of the other bathing beauties chosen as the representatives of other cities were to take part.

It has been pointed out that this plan can be adopted in any other cities in which a beauty contest was held, increasing the interest by engaging the beauties selected by other nearby cities to appear.

"Souls for Sale" Exploited by Tie-up with Contest

When "Souls for Sale" was shown at the Paramount theatre, Logansport, Ind., that theatre was starting a campaign to determine the most popular girl in Logansport. The winner of the contest was to be given a free trip to Hollywood and the motion picture studios there.

With such a campaign on it was an easy matter for Goldwynner H. T. Snowden to tie-up with the theatre on its own campaign. Press stories and special cards called the public's attention to the fact that the girl who won the contest would go through such experiences as those of the spectators who watch the screening of "Souls for Sale." The newspapers ran several studio stills from the picture.



"VANITY FAIR" LINGERIE WINDOW
A tie-up with Jelleff's in Washington, D. C., resulted in this prominent window display for "Vanity Fair" (Goldwyn) at Tom Moore's Rialto theatre

Sandwich Man Ballyhoo Is "Christian" Stunt

Manager H. Hornbeck of the Colonial theatre, Logansport, Ind., and Goldwynner H. T. Snowden used a widely diversified campaign on "The Christian."

They arranged for a street ballyhoo which consisted of a sandwich man carrying cards reading: "John Storm denies that he prophesied the end of the world at midnight, Sunday." He carried this teaser message for three days and then two days before the opening, the following phrase was added to the sign: "In 'The Christian' at the Colonial."

A silk tie-up was obtained with Gube's Department Store. Four models wearing cherry red gowns were placed in the most prominent window. A special card tying the display up to "The Christian" read: "Cherry red is the favorite color of Mae Busch, star of Hall Caine's 'The Christian,'" etc.

The daily *Phaross-Tribune* and the *Press* agreed to having their Saturday and Sunday editions stuffed with heralds for "The Christian." Fifteen hundred postal cards were mailed to persons whose addresses were taken from the telephone directory.

Widespread Exploitation on "A Temporary Marriage"

A campaign including newspaper contests, tie-ups with merchants and marriages on the stage was successfully engineered recently by Manager H. B. Wright of the Strand theatre, Seattle, when he ran "A Temporary Marriage."

Mr. Wright's weddings on the stage, which attracted the most attention of any stunt staged here in several months, were put over with the help of the newspapers and the Strand screen. A "Strand Matrimonial Bureau" was organized, and Mr. Wright promised a free wedding ring, license, minister, flowers, music and attendants, taxi and other accoutrements of a church wedding to any and all young couples that wished to begin their wedded life on the theatre stage. The idea brought forth a number of couples who were willing to be married under those conditions, so that every day of the week run there was at least one wedding previous to the screening of the picture at one of the evening shows. Sunday evening two couples were married.

Stores of the city entered into the plan. One couple was given a Ford coupe by the W. F. Hughson-Ford Motor Company of the city. The car was driven around the streets for a week before, appropriately decorated and placarded, and was finally placed on the marquee of the theatre the week of the run. Kitchen cabinets, phonographs, shoes, hats, dresses and jewelry were given free to the brides and grooms by other stores who tied up with Mr. Wright and received free advertising and publicity as a result.

Postcards Sent from Coast for "Souls for Sale"

Goldwynner Homer Gill, of Kansas City, had mailed out 150 postcards, each containing a message regarding "Souls for Sale" and each signed by a star appearing in the picture, to the local fans of Florence, Kan., for the showing of the picture in that city.

These cards were sent from Los Angeles and each of them showed a local view of interest and comment.



USING A 24-SHEET CUT-OUT TO GOOD ADVANTAGE ON THE MARQUEE ON "PENROD AND SAM"
Eddie Richardson, working under the supervision of Manager Morrison of the Imperial theatre, Jacksonville, Fla., made use of the 24-sheet on "Penrod and Sam" (First National) to get an effective cut-out which he placed on the marquee, as shown here

Jockey Dance Created for "Little Johnny Jones"

The Danse de Gallop, an original dance creation, was used by Managing Director Edward L. Hyman of the Brooklyn Mark Straud theatre as an atmospheric prologue to "Little Johnny Jones." Six girls were attired as jockeys, in regulation silks and with riding whips. The back drop was a landscape representing a race track, with a set rail fence in the foreground.

The jockeys did a gallop while from the booth the projector was run without film, giving a white flicker light upon the scene. A scrim was in front of the specialty, and as the girls all faced forward together and came toward the audience the picture was flashed on the scrim, showing the finish of a horse race. Then the screen was lowered into the picture.

To tie-up the dancers more closely with the picture after the flicker light had ceased and the picture started, orange and amber spots off-stage picked out the girls and made them visible through the scrim.

Cast Exploited in Stunt on "If Winter Comes" Run

The management of the Columbia theatre, San Francisco, used the postal card stunt to exploit "If Winter Comes," stressing the members of the cast.

Postal cards the message space of which bore "I Have Just Witnessed the World Premiere Showing of 'If Winter Comes' at the Columbia Theatre. Be Sure You See It!" were distributed among the audience, who were asked to address them to their friends. Then with the addresses written by members of the first-night group the postal cards were mailed by the theatre.

On the reverse side of the card was printed merely the cast and the name of the director.

Another feature of the advertising campaign was the pasting of large blue stickers on automobile windshields announcing the picture and the theatre at which it was being presented. The stickers exhorted the drivers to "come over to the Columbia."



DISPLAY OF ORIGINAL COSTUMES TO EXPLOIT "ASHES OF VENGEANCE"
View of Stern's Department store window on 42d street, New York City, showing display of original costumes from "Ashes of Vengeance" (First National) at the Apollo theatre

Advertise "The White Rose" Well

Newspaper, Billboard and Lobby Ads Used by Managers to Exploit Picture

ONE of the most thorough campaigns on "The White Rose" which has been received is that staged in Tampa, Fla., by Manager J. B. Carroll of the Victory theatre. Manager Carroll began his campaign ten days in advance, covering the entire town with paper and billing.

A series of teaser ads was run in the morning paper several days prior to opening. The picture was given the manager's personal endorsement, which was incorporated into both slide and newspaper advertising.

Newspaper advertising played up the idea that Griffith was the producer, the man who made "Birth of a Nation."

White rose decorations were prominent in the lobby, where arches were constructed over the doorways, which carried an artistic white rose design, together with the title.

An advance stunt of unusual merit was the use of the large mirror in the entrance to the Citizens Bank Building. This mirror, which is 10 by 12, was painted with a display the background of which was a large white rose. This announced the title, name of theatre and play dates.

Prominent Displays Obtained

When "The White Rose" was booked for showing at the Strand theatre, San Francisco, steps were made for a somewhat unusual advertising and exploitation campaign.

In addition to a billboard display that covered the city with all sizes of paper, there was a big newspaper advertising campaign that carried with it big publicity space. The type ads shown in United Artists press book were used and plenty of white space allowed. The opening announcement was made six days ahead of the play date and was followed with different ad copy each day, the space becoming larger and larger, with the big smash on the opening day.

The whole length of the Strand building top floor, two stories up, was covered with a sign 120 feet long and 15 feet high. This proved the biggest sign in San Francisco, and that was the first time the space ever had been so used. The sign created a lot of talk and brought some news publicity.

Edward B. Barron, manager of the San Francisco United Artists exchange, made a tie-up with Arthur J. Hill, California manager for the State Life Insurance Company, and induced the insurance company to put up a huge sign on its building, free of cost, which read: "E. B. Barron (State Life Patron) says See It! 'The White Rose!' Strand Theatre Now!"

This sign attracted much attention and started everybody talking. The building on which it was placed is at the junction of Market, Taylor and Sixth streets and Golden Gate avenue, one block from the Strand, in the very center of everything in the city, and every person going up Market street just couldn't help seeing it.



CUT-OUT WHALE IN "DOWN TO THE SEA IN SHIPS" FRONT
Manager H. B. Clarke of the Casino theatre, Greenville, S. C., prepared this lobby for "Down to the Sea in Ships" (Hodkinson), with a large cut-out whale suspended in the center and a 24-sheet poster cut-out below it

NEWS AND VIEWS OF THE SHORT-LENGTH PRODUCTION

Short Subjects and Serials

COMING ATTRACTIONS FOR THE DIVERSIFIED PROGRAM

Pathe Names September 16 Releases

Harold Lloyd's Feature Comedy and Expose of Fake Mediums Head Program

PATHE'S schedule of releases arranged for September 16 is headed by the new Harold Lloyd feature in six reels, titled "Why Worry?" The release of this production will have been preceded by pre-release engagements at the New York Strand, at Shea's Hippodrome in Buffalo, and at the Eastman theatre, Rochester. First-run bookings on the picture for every key-city of the country are reported by the Pathe home-office.

The September 16th release schedule also contains a timely novelty in two reels fascinatingly exposing the "fake" methods of spiritualistic mediums who prey upon the credulous through interchange of their "sucker lists." The picture—which illustrated the whole dishonest process is titled: "Is Conan Doyle Right?"

Hal Roach's new 2-reel comedy series, "The Spat Family" gets its first release in "Let's Build." "The Spat Family" crystalizes upon the screen just what that general title stands for. In this first release a self-sufficient brother, his determined sister, and the latter's aristocratic English husband from the family group that "spats" its way through all the comic casualties that may be expected to happen when inefficient hands attempt to make a happy home by setting up a "portable house" on a mountainside.

"Snub Pollard" is seen in the two-reel comedy, "The Walk-Out." The featured comedian gets tangled up in factory troubles in which he never seems to be quite certain whether he stands for labor or capital. In the single-reel comedy, "A Man About Town," Stan Laurel is featured.

Edna Murphy in the sixth episode of "Her Dangerous Path" journeys alone far out into the West to marry a ranching suitor who is so busy getting even with his "rustler" enemies that she might as well not be married at all. There are big thrills, however, when she rebels and gets mixed up in the fracas.

The Aesop's Film Fable, "The Cat's Revenge," illustrates the moral: "Disappointment follows undue confidence." Pathe Review No. 37 presents a diversity of subjects, those of widest interest and charm being: The Marshlands, in the Photographic Gems Series; Malay Rubber Men, dealing with forest source of the world's rubber supply in the Malay archipelago.

Ad in Sport Club's Organ Used on "The Busher"

A very effective medium for advertising was employed by the Coliseum theatre, Portland, in exploiting the Educational-Mermaid comedy, "The Busher." On account of the nature of the picture, a baseball comedy, an adaptation of Ring W. Lardner's "You Know Me Al" stories, and its wide appeal to men, advertisements were inserted in "The Referee," the official prize fight program of the National Athletic Club, Portland. By making the appeal directly to sporting men, great interest was aroused in the picture.



A rather meek husband of the dignified English type, a quick-tempered wife, and a "know-it-all" brother make up the comedy trio seen in "Let's Build," the first of the "Spat Family" series to be distributed by Pathe.



Ned Sparks and Doris Deane in "Easter Bonnets," a Tuxedo comedy to be released by Educational.

Robt. Bruce Shooting New Scenic in Vancouver

Robert C. Bruce, creator of "Wilderness Tales" for release through Educational Film Exchanges, Inc., is working in the wilderness of Vancouver Island, B. C.

With Bruce is Selmar Jackson, who will play the leading male role in the Vancouver pictures; Guernsey Hayes, who has just returned from Alaska where he was working in "The Cheechakos," a Northern drama, David W. Gobbert, cameraman and John Christoferson, cook.

Most of the work on the island proper will be of a scenic nature, but the scenario for the new picture calls for plenty of exciting action aboard sail and motor boats among the San Juan Islands.

After completion of this picture, Bruce will return to Portland and will complete his series of pictures in Oregon.

"The Wages of Cinema" Is New "Fighting Blood"

"The Wages of Cinema," the sixth story in the new series of H. C. Witwer's "Fighting Blood" pictures, now in course of production at the Powers studios in Hollywood, has just been started, after a lapse of only one day following the completion of "The Taming of the Shrew," the last picture made. Louise Lorraine has a leading role.

Selznick Inaugurates Short Subject Department

MYRON SELZNICK, Vice President of the Selznick Distributing Corporation, announces the inauguration of a short subject department which is to function independently of the regular sales department. It will have its own corps of salesmen and home office contract department.

L. J. Darmour, formerly in charge of the Selznick News and editor of the Gaumont News, has been appointed by Mr. Selznick to manage this new department.

Contracts, according to Mr. Selznick, have already been signed for twenty-six two-reel comedies and negotiations are now under way for some short length material.

Change of Comedy Units to Fine Arts Plant Complete

The assembling of Educational's comedy-producing companies in the Fine Arts studio, formerly the D. W. Griffith producing headquarters, is now practically completed. The studios were recently taken over by E. H. Allen, manager of production for Educational, and over ninety thousand dollars has been expended in improvements. The companies now producing at Fine Arts studios include the Mermaid Comedies (Jack White Productions), Hamilton Comedies, Jack White Specials, Cameo Comedies, and the new Juvenile Comedies.

Lloyd Hamilton and his company will start work again in this studio as soon as the big comedian finishes his work for Griffith in his forthcoming blackface production, "Mammy's Boy."



Monty Banks in the Grand-Asher comedy, titled "Southbound Limited."



Novelty settings seen in recent Christie comedies: Above, at left—a Honolulu location in "Hula Honeymoon;" center, top and bottom—deck of the U. S. S. California used in staging "Navy Blues;" above at right—scene at Tie Juana racetrack in "Let 'Er Run;" bottom, at left—background for "Back to the Woods," taken in Redwood forests of California; and bottom, at right, a setting of Mississippi levees and stern-wheelers seen in "Roll Along."

Christie Out for Novelty Settings

Will Continue Policy of Providing Unusual Backgrounds for 2-Reelers

THE future product of the Christie Comedies organization will continue to sustain the reputation for feature settings that has been won by comedies of this company during the past season. A statement from the home office of Educational Film Exchanges, Inc., which distributes the Christie product, announces the continuation of the plan to provide proper and out-of-the-ordinary backgrounds for these comedies and calls attention to some of the achievements along this line already accomplished by Christie. The pictorial layout on this page presents some of the more notable backgrounds that have been a feature of the Educational-Christie Comedies in the 1922-1923 series.

The first picture of the year, "That Son of a Sheik," Christie's satire on the overworked desert drama, took the Christie Comedy company into the desert where Neal Burns and his fellow-comedians romped about with several big feature companies as their neighbors. "Let 'Er Run," the Dorothy Devore comedy which has proved one of the most popular Christie subjects ever made, called for certain racetrack "atmosphere," for which the Christie company went to Tia Juana and other racetracks far from the Christie studio.

Later in the year Christie produced "A Hula Honeymoon," which required a trip to Honolulu, with the company of comedians headed by Henry Murdock. The second trip to the snow country at Truckee in a little over a year was made when "Winter Has Came" was produced. "Roll Along," the first comedy in blackface, called for a river setting resembling the levee districts on the Arkansas and lower Mississippi Rivers, and Jimmie Adams and a large company of Christie players camped out along the Sacramento River for weeks making this novel comedy. The last release of the series was "Back to the Woods," which was "shot" in the great redwood forests about Westwood, California.

The first picture of the new series of comedies which Christie is producing for Educational indicates that the Christies are out to surpass, if possible, their own fine record for novelty settings for two-reel comedies. This picture, "Navy Blues," was made almost entirely on board the U.S.S. California, flagship of the Pacific Fleet, where Dorothy Devore and a big company of players spent three weeks working on this sea-going comedy with the consent and co-operation of the Navy Dept.

"Is Conan Doyle Right?" Deals with Timely Topic

Pathe officials see in the new two-reel offering of that company, "Is Conan Doyle Right?" a subject that possesses unusual opportunities for effective exploitation. They call attention to the widespread interest manifested in books, lectures and newspaper articles on the subject of spiritualism and further point out that the present picture, while depicting the fraudulent practices of the great army of fake mediums, is in no way a condemnation of the spiritualism movement and does not indict all spiritualistic practitioners as cheats. The serious and sincere phase of the movement is presented as well as the deceptive elements which have been prospering at the expense of too credulous patrons.

As an instance of the prevalent interest in the subject of spiritualism it is pointed out that on the date of release set for this subject, September 16, the New York Sunday World Magazine will have printed more than twelve installments of its series called "Do the Dead Still Live?"

Abe Stern Returning from Abroad at End of Month

A cable from Abe Stern, vice president of Century Comedies, announces that he is making final preparations to leave Cherbourg for New York on or about September 28. It is expected Mr. Stern, after arriving in America, will make his headquarters in the East.

Resumé of Current News Weeklies

PATHE NEWS NO. 71:—Mexican border —Uncle Sam's cavalry patrol in action. Washington, D. C.—U. S. Naval Observatory prepares to study solar eclipse.. Mysore, India—Natives clebrate birthday of Hindu Prince. In the Limelight—Dr. Gustav Stresemann, successor to Cuno as German Chancellor; Picture of Baron Kato, former Japanese Premier, dead; Brig. Gen. Sawyer and Lt. Comm. Boone, Harding's physicians, retain posts under Coolidge; members of Coal Relief Conference meet in New York. Rheims, France — Cathedral under repair. Los Angeles, Cal., Golf experts in action. Camden, N. J.—U. S. S. Colorado goes into commission Asbury Park, N. J.—Annual Baby parade

PATHE NEWS NO. 72—Forest Hills, L. I.—U. S. team retains Davis tennis cup..Pine Pass, B. C.—Devastating forest fires in Canadian Rockies. Animated drawings by Bert Green based on the drop in value of German mark. Postumia, Italy—Camera exploration of famous Adelsburg Grottos and the Diamond Cave in Arkansas.. Kyoto, Japan—Japanese youths in calisthenic exercises and games. Gloucester, Mass.—"Henry Ford" wins Lipton Cup in Fishermen's Race!. Washington, D. C.—President's sons—John and Calvin, Jr. make first visit to White House.

INTERNATIONAL NEWS NO. 72.—In the Mediterranean — Italy mobilizes navy against Greece. Walla Walla, Wash.—Striking harvesting scenes. Asbury Park, N. J.—Biggest baby parade ever held, and the prize winners. New York City—Dizzy scenes taken from an aeroplane flying low over New York's skyscraper district. Dolo N'Or, Inner Mongolia, Asia—Weird religious feast to the "living Buddha," showing the dancing devils.

INTERNATIONAL NEWS NO. 73:—Gloucester, Mass.—Schooner Henry Ford wins Lipton Cup races. Dublin—Irish Free State marches in memory of Michael Collins. Camberly, Eng.,—Motorcycle football a new thriller. Wales—Sheep epidemic raging. Forest Hills. L. I.—Davis Cup Tennis Classic opens. Chicago—Novelty races thrill carnival crowds. International sidelights on Japanese Earthquake—Scenes in Tokio and Yokohama, showing former disastrous fires, and close-ups of notables now thought dead.

FOX NEWS, VOL. NO. 95 — Arundel, Eng.—Society attends pageant at famed Arundel Castle. News Notables—Washington, D. C.:—Coolidge retains Drs. Sawyer and Boone as personal physicians. Cleveland, O.—Uncle Sam installs vault, weighing 12,000 tons, in Federal Reserve Bank. Long Beach, Cal.—California holds children's parade. Hopkinton, N. H.—Joseph Deery, the village smithy, builds an unusual monument that reflects his life of honest toil. Saratoga, N. Y.—Record crowd of season sees Merchants' and Citizens' Handicap. San Francisco, Cal.—First westbound plane of coast-to-coast air mail arrives 31 hours after leaving New York. Luther's Camp, N. Y.—Jack Dempsey begins his final training for fight in New York, September 14.

FOX NEWS, VOL. 4, No. 96 — Europe fears threat of war in Italy in demands against Greece. Berlin, Germany — With mark so low crowds storm the Reichsbank to cash doubtful checks. Irving, Ill. — Jack Frost's raids in the Central West did not kill all the peaches, as harvest proves. Philadelphia, Pa.—Mightiest dreadnought, U. S. S. Colorado, which cost $27,000,000, is put into commission. Bretagna, France—Peasants of Brittany revive colorful days of the Middle Ages Ocean Park, Cal.—To give kiddies fun and exercise, sacks of real gold are buried in sands of the beach. Elk Refuge, Wyo.—In Jackson's Hole, Uncle Sam prepares to feed 5,000 elk this coming winter. New York City—Johnny Dundee in training to meet Benny Leonard, Sept. 5. Battle Creek, Mich.—Gen. Pershing reviews young men at Camp Custer.

More Territories Sold on "Screen Snapshots"

Two more sales on Screen Snapshots, the single-reeler showing the film players behind the scenes, have been concluded by C. B. C. Film Sales Corporation, which is distributing this popular novelty produced by Louis Lewyn and Jack Cohn.

Celebrated Players Film Corporation of Wisconsin has contracted for franchise rights to the reel in the Wisconsin territory.

Tony Luchese of the De Luxe Film Company of Philadelphia has arranged to distribute Screen Snapshots in Eastern Pennsylvania and Southern New Jersey.

Larry Semon's Next to Be Titled "Horseshoes"

"Horseshoes" is the title determined upon for Larry Semon's latest comedy for Vitagraph.



Paul Parrott in one of the most amusing of the current short-subject comedy releases, titled "The Uncovered Wagon" and distributed by Pathe.



Cliff Bowes and Virginia Vance in their current Cameo comedy vehicle for Educational release are featured as a pair of newlyweds confronted with the task of establishing their first bungalow.

"Newsprint Paper" Subject of New Urban Classic

The Urban Popular Classic of current release by Vitagraph is called "Newsprint Paper." There are more than 2,500 daily newspapers in the United States, which consume annually 300,000 acres of wood pulp trees.

Lee Moran Is Cast for Another Mermaid Comedy

Lee Moran has been signed by Jack White to appear in another Educational-Mermaid comedy in the near future. This picture will be "Uncle Sam," and Moran will be supported by Ruth Hiatt, who has been loaned to the Mermaid Company during Lloyd Hamilton's sojourn with Griffith in New York. Moran's first Mermaid comedy was "The Busher," adapted from the "You Know Me Al" letters by Ring W. Lardner.

Microscopic Life Series Go to Educational

EDUCATIONAL PICTURES CORPORATION has made distribution arrangements for the entire series of the Louis H. Tolhurst microscopic pictures. The deal was closed this week between the above organization and Principal Pictures Corporation.

There are twelve subjects in the series and these will cover a year in production. Three of the pictures are already completed. These under the title "Secrets of Life" deal with the Ant, the Spider, and the Bee. They were shown at Town Hall last week before a selected audience. An appreciation of "Secrets of Life" will be found in the short-subject review columns of the present issue.

The fourth subject is now in production at Principal Pictures Corporation studios, Hollywood. It deals with the Butterfly.

Harrisburg Gets Mine Parley Views in Fast Time

With the coal situation the most anxiously discussed topic of the day, Pathe News in No. 70, released on Wednesday, August 29, screens interesting pictures photographed in Washington and Harrisburg, Pa., the center of official efforts to settle differences between the miners and the operators.

Governor Pinchot of Pennsylvania and Chairman Hammond of the Coal Commission are seen leaving the White House following their conference with the President. At Harrisburg, Governor Pinchot addresses the conference of operators and miners. The Governor is seen with Philip Murray, vice president of the Miners' Union.

A report from the local News correspondent at Harrisburg state that these pictures were displayed in the Colonial theatre, Harrisburg, on Thursday, Friday and Saturday of the same week.

Trailers Carry Appeal in Search for Missing Baby

Telegraphic orders from Julius Stern, president of Century Comedies, placed thirty trailers on the ends of this company's products in twelve cities to co-operate with Captain William H. Funston, commander of the Second Detective District, in searching for four-months-old Lillian McKenzie, recently kidnapped.

The trailers carry the appeal of Captain Funston, and were written by the captain personally for David Bader, who acted as President Stern's representative. These trailers will run indefinitely until news of the little baby's discovery is ascertained.

Bryan Foy Starts First of His Comedies for Fox

Bryan Foy, who for several years has been attached to the staff of comedy scenario and gag writers at the William Fox studios in Hollywood and who was recently promoted to a directorship, has started work on his first Sunshine Comedy, "Somebody Lied."

Foy, who is a son of Eddie Foy, the famous comedian, is credited with the success of many of the Fox Comedies. According to the announcement from the New York office of Fox Film Corporation, the two-reel mirth-provoker will be an early fall release.



"Is Conan Doyle Right?" from which the scenes above have been taken, depicts how fake mediums put over some of their mystifying stunts in "establishing contact with the spirit world." The picture is on the Pathe release schedule.

Mondial Has Three-Reeler Showing Red Revolution

ANOTHER film contribution to the screen record of Soviet Russia's activities is being released by the Mondial Film Company of New York City. The picture, which is in three reels, shows events which took place during and after the Red revolution. It will be presented under the title "With the Movie Camera Through the Russian Bolshevik Revolution."

Most of the scenes were taken under the supervision of the Soviet government, it is stated. Views are presented of the "Third International" in session.

Over 500,000 people appear in some of the scenes of this huge mass-meeting, it is declared. Camera studies of Lenin, Trotsky, Kalenin, Tchitcherin, Zinovieff, Radeck, Litvineff, "Babushka" Breshkovskaia, and other leaders of the Red Revolution are shown.

Buddy Messinger Starts on Third of Series

After a vacation of nearly five weeks, Buddy Messinger has returned to the Century studio to commence work on a new story, purchased and prepared for him during his absence. The story, "Girl Crazy," from the pen of Morris J. Kandel, will go into production immediately under the direction of Al Herman, head of the Messinger unit. Sadie Campbell will appear opposite Buddy, although the remaining cast has not been engaged yet.

Mr. Kandel, the author of this new story, is also responsible for two other comedies in which Buddy Messinger appeared for Century.

Former Professional Boxer Signed for F.B.O. Series

Larry McGrath, actor, sport writer, and former professional boxer, has just signed with the Powers studio to appear in the sixth, seventh and eighth episodes of "Fighting Blood." McGrath is to take the part of Red Mack, a heavyweight boxer, while the role of Mack's manager is to be filled by Bob Perry, veteran actor. Both McGrath and Perry have appeared in various episodes of the first twelve of this popular F. B. O. series. The first of their forthcoming screen appearance in "Fighting Blood" will be in "The Wages of Cinema."

"Back Stage" Wins Note of Approval from Mae Tinee

The "Our Gang" number titled "Back Stage" won a special note of approval from the well-known screen critic of the Chicago Tribune, Mae Tinee. Among other opinions, Miss Tinee wrote the following:

"'Back Stage' is just as funny as can be with Hal Roach's youngest at their best. . . . The 'act' by the actor and the gang is something fearful and wonderful—and entirely satisfactory to the Chaplinesque audience, if not to the unhappy advertised worker of miracles. See 'Back Stage.' It's almost, if not quite as good, as 'A Pleasant Journey.'



Lige Conley in the new Mermaid comedy, "High Life," produced by Jack White for release on Educational Film Exchanges schedule.

Pre-release Reviews of Features

Why Worry

(Pathe—Six Reels)

(Reviewed by Laurence Reid)

WE'VE mentioned before that Harold Lloyd is one star who is not content to rest upon his past laurels. Here he is again adding to the gayety of nations with as bright and merry a picture as has ever come from the Hal Roach factory or anywhere else. It may not carry the story interest of "Grandma's Boy," but what it loses from that angle is more than compensated for in the original and extremely hilarious array of new "business" or gags. One will go a long while before a picture is encountered which contains the mirth provoking possibilities of "Why Worry." Lloyd's following is secure because he is ever searching for new ideas. He has found a plentiful supply of them here.

The idea is not so new, but the treatment is novel. We find the comedian playing an idle and wealthy hypochondriac who journeys to Paradiso—one of the South American mythical spots where revolutions breed. You anticipate old stuff? But wait, there are enough new gags to supply a wealth of comedies. The tempo of this piece is along rapid farcical lines. Once Harold steps into Paradiso there is unfolded a rich and varied assortment of enormously laughable incidents. One of the bright spots is when Harold, not knowing what all the shootin's for, interprets each street fight as staged for his benefit. Consequently, when a native is shot in the stomach and doubles over in jack-knife fashion, Harold bows with great ceremony.

Thus is established the ingenious comedy touches of this hilarious piece. And so it goes building fun and excitement which terminates in an uproarious climax when Lloyd and his brigade of two—a nurse and a huge giant—defend themselves on a wall. Prior to this scene the gargantuan bodyguard has carried a big cannon about on his back and wrecked havoc on the enemy. He has enlisted on Harold's side because the latter attempted to pull his aching tooth—a comic scene in itself—and when they get out of ammunition the giant elevates the cannon and blows cigarette smoke through it while Harold throws cocoanuts with deadly aim. The girl keeps up a bombardment by pounding a bass drum. And the enemy is thwarted. It's an extraordinary comedy, filled with uproariously funny "business" and calculated to increase the star's immense following.

THEME. Farce-comedy dealing with young hypochondriac who goes to South American retreat for his health. Encounters revolution and gets into the midst of it. Beats the enemy with the aid of giant bodyguard.

PRODUCTION HIGHLIGHTS. The pep and original gags. The foil—a huge giant. The comedy antics when Lloyd thinks events are staged for his benefit. The funny climax when enemy is beaten. The ever-continuous comedy.

DIRECTION. Keeps it zippy with new gags and "business." Builds up plenty of highly amusing climaxes. Has not introduced a single dull moment.

EXPLOITATION ANGLES. You know how to exploit Lloyd. Play him up big and feature the comedy as one of the funniest ever made. Exploit title.

DRAWING POWER. A sure sell-out everywhere.

SUMMARY. An exceptionally funny comedy, filled with novel gags and never losing its momentum. Rich incident, fine titles and continuous mirth.

THE CAST

Harold Van Pelham	Harold Lloyd
The Nurse	Jobyna Ralston
Colosso	John Aasen
Herculeo	Leo White
Jim Blake	James Mason
Mr. Pipps	Wallace Howe

By Sam Taylor. Directed by Fred Newmeyer and Sam Taylor.

SYNOPSIS. Wealthy hypochondriac journeys to Paradiso, a South American retreat, for his health. Encounters revolution and takes it easy, thinking the various arguments of gunplay staged for his benefit. Enlists service of huge giant, and together they beat the enemy by a co-operation of brains and brawn.

The Gunfighter

(Fox—Five Reels)

(Reviewed by Laurence Reid)

HAVING to do with two families of mountaineers engaged in a feud; with gunplay being expressed by means of quick trigger fingers through most of the action; with some characteristic backgrounds for atmosphere; with the fires of hatred being lighted until extinguished by the flood of romance when a "furriner" takes away the girl as his bride—the innocent cause of the feud, "The Gunfighter," ranges through the customary conventionalities of this type of screen drama.

There is no element of suspense entering into the story interest aside from wondering who will be "knocked off" by the flashing guns. The two families established their feud when the leader of one clan made a dying confession that he exchanged his dead baby for a live one—the latter being the offspring of the rival clan leader.

So the song of hate is sung for seventeen years, at which point an itinerant rancher—a two-gun man visits the locality and is hired by one faction as its generalissimo. This is the family to which the baby rightfully belonged—a baby now grown into young girlhood. Naturally the gunfighter and the girl meet—and romance is born. And then the subsequent reels are given up to hectic gunplay, which culminates in a fight with knives in the dark between the swaggering hero and a treacherous clansman who had shot him from ambush when it looked as if a peace treaty might be signed between the opposing forces.

The title writer has wisely refrained from having the characters talk a "white trash" vernacular. Indeed they appear educated. The picture is ideal for William Farnum, who resorts to having himself caught in huge close-ups and gives himself up to many melodramatic postures—such as dashing madly on horseback and discharging his fowling piece like Annie Oakley. Truce is declared when he faces the enemy and asks them "what's all the shootin' for?" Having the acceptance of the girl as his future bride the feud is ended and so is the picture. A fair melodrama of its kind—old-fashioned, but fairly active.

THEME. Features a long-established feud which generated when a child of one faction was kidnaped by the opposing faction. Is settled when itinerant two-gun man takes the girl away.

PRODUCTION HIGHLIGHTS. The appropriate backgrounds. The creditable atmosphere. The duel in the dark. The good incident.

DIRECTION. Does as well as possible with limitations of plot. Builds up an effective climax. Allows star to swagger after manner of chivalrous knight. Keeps it fairly active and creates good interest though suspense is often lacking.

EXPLOITATION ANGLES. Play up star and title and mention that story concerns a fascinating feud. Ballyhoo the picture with a man on horseback toting a shotgun, etc.

DRAWING POWER. Should draw in second and third class downtown houses.

SUMMARY. Old-fashioned plot eliminates suspense, but story is active enough. Good handling of detail and incident make it fairly entertaining. Always conventional and misses in character drawing.

THE CAST

Billy Buell	William Farnum
Mollie Camp	Doris May
Joe Benchley	L. C. Shumway
Lew Camp	J. Maurice Foster
Marjorie Camp	Virginia True Boardman
Alice Benchley	Irene Hunt
Jacob Benchley	Arthur Morrison
William Camp	Cecil Van Auken
Henry Benchley	Jerry Campbell

Photographed by Jeff Jennings. Scenario and direction by Lynn Reynolds. By John Frederick.

SYNOPSIS. Long-established feud has resulted in much bloodshed between opposing clans of Southern mountain community. The feud had started when dead baby belonging to one family was replaced by a live baby belonging to the opposing family. Seventeen years later an itinerant two-gun man arrives in the camp and is hired by one of the factions. He ends the feud by falling in love with the girl and taking her away as his bride.

Rosita

(Pickford-United Artists—8800 Feet)

(Reviewed by Oscar Cooper)

A GREAT picture. Probably the finest acting Mary Pickford has ever done. A characterization by Holbrook Blinn that will live as long as the screen lasts. Superb direction by Ernst Lubitsch. Continuity and editing that are practically faultless. Technical perfection. And—a story. Such is "Rosita."

The star turns away from her accustomed roles. She portrays a woman grown, but no less charming than her portrayals of childhood. As the girl with the guitar, swaying the crowds in the streets of Seville, and then half mad when she thinks her lover has been executed, Miss Pickford ranges through the emotions with ease and conviction. Nor are the touches of wistful humor for which she is famous absent. It is a splendid performance.

As for pantomine, the screen has shown nothing finer than Mr. Blinn's work as the amorous King, who takes his defeats in love gracefully and with a stern sense of humor. The King is as near a villain as anybody in the picture. But what a villain! Instead of being the conventional type, he is utterly different. Not a character from a book, but a character from life. It is to Mr. Blinn's everlasting credit that not once did he give offense, nor at any single moment lose the sympathy of the spectator.

On the same high level is the work of the other players, notably George Walsh and Irene Rich. The other members of the cast contribute effectively to the total effect.

The other things that make this picture great are found in Lubitsch's direction: his handling of mob scenes; the human touches that he introduces; the lighting; the effective use of big sets and stately scenes that fairly hit the spectator between the eyes; and, above all, the management of the story.

THEME. A Spanish romance, in which a girl of the lower classes, the idol of the Seville mob, is sought by the King, and how she repulses him, and remains steadfast to her sweetheart, who is finally saved from execution.

PRODUCTION HIGHLIGHTS. The remarkably smooth-running story. The excellence of the cast. The massive interiors. The mob scenes. The love story, in which is brought out true dramatic conflict, full of suspense and compelling sympathy. The comic relief when Rosita installs her family in one of the King's villas.

DIRECTION. Lubitsch has never done anything better. It is his first picture with an American cast and the result proves that he stands in the forefront of directors. So intelligently has he done his work, that not one adverse criticism, worthy the name, occurs to the reviewer.

EXPLOITATION ANGLES. Play up the fact that Miss Pickford is seen in a virtually new role for her, something different. The admirable work of the cast, and the richness and bigness of the production, are talking points.

DRAWING POWER. Although "Rosita" is away from Miss Pickford's usual roles, it will appeal to all types of audiences.

SUMMARY. A work of art. Not only a great picture, but one of the great pictures of screen history.

THE CAST

Rosita	Mary Pickford
The King	Holbrook Blinn
The Queen	Irene Rich
Don Diego	George Walsh
Prime Minister	Charles Belcher
Commandant	Frank Leigh
The Mother	Mme. Mathilde Comont
The Father	George Periolat
The Jailer	Snitz Edwards

Adapted by Edward Knoblock. Directed by Ernst Lubitsch. Photographed by Charles Rosher.

SYNOPSIS. The King goes to Seville, which is in the throes of the carnival, mixes with the mob in the streets, and hears Rosita sing her songs ridiculing him. Imprisoned, she is released by his orders, but her sweetheart, Don Diego, remains in prison. The King attempts to win Rosita, but fails, and orders Don Diego executed to get him out of the way. Rosita pleads for his life, and the King orders a mock execution, privately sending word to the jailer to proceed with the original order. The Queen intervenes, and Don Diego is saved, but Rosita, thinking him dead, brings his body to the palace. The King, believing him out of the way, renews his love-making to Rosita, intent on revenge. Don Diego rises from his supposed funeral couch, the King gracefully admits he is beaten, and the lovers are united.

The Hunchback of Notre Dame

(Universal—Twelve Reels)

(Reviewed by L. C. Moen)

WHEN Victor Hugo wrote "Notre Dame de Paris," known here as "The Hunchback of Notre Dame," he created a romance that was to live long after his achievements as a politician had been forgotten. And when Carl Laemmle commissioned Wallace Worsley to prepare a cinema version of that same deathless novel, he created for himself a place in film history that is likely to endure after present institutions and organizations have disappeared.

In a season marked by an avalanche of truly greater pictures, Universal has proved its right to stand in the very front rank as a courageous maker of great productions. A few years ago, such a production would have been considered out of the question. To reproduce acres of buildings and streets of a bygone age, complete and authentic to the last cornice and cobblestone—to costume thousands of extras in lavish and elaborate costumes—to reproduce a cathedral which required an entire community two centuries to build—and all of this for what was once disparagingly referred to as "costume stuff"—would have once been considered the extreme of folly.

No such comments are being heard today, however, since "The Hunchback of Notre Dame" has been placed on view. Without doubt, it is the most overwhelming in its magnitude, the most realistic in its reproduction of the manners of another day, the most faithful to its source, of any picture of the sort that has been made.

There is, to be sure, no great strength of continuity to it, save that it centers about the Cathedral of Our Lady. Hugo's novel was an intricate maze of plots, interwoven and entangled so inextricably that perhaps a hundred reels would scarcely have sufficed to tell all of it, and athough Universal has, as a program note states, "retained as much of the actual plot as could possibly be squeezed through the lens of a camera," it has been possible to relate only a fraction of the original tale, with the result that it is rather sketchy in spots.

So, rather than a picture which sweeps along on one theme, it is a series of highlights and punches, with the artistry of Lon Chaney lifting it to great heights. Chaney's work is a masterpiece of make-up—Ernest Torrence is a superb Clopin—Patsy Ruth Miller is a lovely and dignified La Esmeralda—Norma Kerry a likeable Phoebus—Raymond Hatton and Tully Marshall admirable as Gringoire and Louis XI, respectively, and the remainder of the cast deserves praise which space will not permit. Architecturally, the picture is a triumph, and dramatically, it is big enough for any audience, anywhere.

THEME. Historical romance of Paris in 1482, centering about Notre Dame.

PRODUCTION HIGHLIGHTS. Too many to enumerate. The massive sets. The well directed mob scenes. The attack on the Cathedral. The whipping scene. The rescue of La Esmeralda. The Court of Fools. The excellent detail and general historical accuracy. The superb cast.

DIRECTION. Ranks high, as a whole, and considering the difficulties faced in translating so complex a story to the screen. Handling of mobs is admirable.

EXPLOITATION ANGLES. The story and the author. The names in the cast. The stupendous size of the production. Should be handled in a dignified and clean cut manner.

DRAWING POWER. Big enough for any theatre, anywhere.

SUMMARY. A colossal production, bringing to the screen one of the world's masterpieces of literature. Should appeal to the widest variety of audiences.

THE CAST

Quasimodo	Lon Chaney
Clopin	Ernest Torrence
Esmeralda	Patsy Ruth Miller
Phœbus	Norman Kerry
Mme. de Gondelaurier	Kate Lester
Jehan	Brandon Hurst
Gringoire	Raymond Hatton
Louis XI	Tully Marshall
Dom Claude	Nigel de Brulier
Monsieur Neufchatel	Harry L. van Meter
Godule	Gladys Brockwell
Marie	Eulalie Jensen
Fleur de Lys	Winifred Bryson

Adapted by Perley Poore Sheehan from the novel by Victor Hugo. Scenario by Edward L. Lowe, Jr. Directed by Wallace Worsley. Photographed by Robert Newhard and Tony Koruman.

SYNOPSIS. Follows, in the main, Victor Hugo's well known romance. Main threads of the story are the life of the Hunchback on the roof of Notre Dame, the love of Phœbus and Esmeralda, the revolt of the beggars against clergy and aristocrats, the tyranny and injustice of the king, and many others.

The White Sister

(Inspiration—About Fourteen Reels)

(Reviewed by Laurence Reid)

WE approach this picture with great reverence for its beautifully sad love story and the wonderfully effective spiritual quality which gives it its distinction as a work of art—a picture destined to live in the memory because of its clash of emotions, its revelation of two souls in conflict, its most impressive chapters of Donna Angele's marriage to the Church—and its tragic note of her renunciation and the anguish it brought her and the lover whom she promised before he embarked on his ill-fated expedition that she would love forever after.

The screen has never revealed any document more fraught with genuine heart-throbs than this tender tragedy. One becomes transported in viewing the lovers torn asunder. It strikes deep like the strains of the Pathetique Symphony which accompanies its tragic motif. Here we feel is a picture with a soul—one which grips the emotions—one which leaves the spectator overawed with its impressive ceremony of the bride's marriage to the Church—the anguish which the lovers feel in their reunion as they realize their earthly separation—the exquisitely beautiful backgrounds which were caught in the exact locations of the story.

Again Henry King, whose direction is an inspiration once he brushes aside the inconsequential details, holds you in a vise-like grip with his overwhelming sweep in the scenes building to the climax. His Vesuvius shots—the volcano pouring forth its lava which leaves death and destruction in its path are finely executed.

It's a picture unrelieved by any "sweetness and light." It tells its sad story of love broken off at the crest of its fulfillment in a manner which leaves one overcome with its surge of emotions. And through it all Lillian Gish plays like one inspired. Her tender, fragile appeal—her eloquent hands and eyes—her angelic expressions—these are finely adaptable to the demands of the role. She arouses the deepest pity and sympathy for the constant anguish of soul she suffers—buffeted as she is by a cruel and relentless fate. Her scenes of renunciation and accepting the veil—her moments when her pent-up anguish of soul finds expression in kissing her lover's picture—her tranquillity and poise—these are unforgettable. The climax is breath-taking, showing Vesuvius in eruption and the mad ride of the soldier lover to warn the countryside. He accepts death, knowing that a merciful Providence will unite him to his sweetheart.

THEME. Tragic story of broken love which causes the girl to become married to the Church and her anguish of soul in discovering her lover alive.

PRODUCTION HIGHLIGHTS. Lillian Gish's inspired acting. The good acting by Gail Kane and Ronald Colman. The beautiful backgrounds. The climax when Vesuvius spreads death and destruction. The marriage to the Church. The religious scenes. The reunion of the lovers and the subsequent torment of soul.

DIRECTION. Has effected a most impressive picture—one of dignity, tone and quality. Plays on the heart-strings like a Heifitz. Builds up renunciation scenes in a soul-stirring manner. Keeps faith throughout.

EXPLOITATION ANGLES. Call for dignified presentation. Play up locations, author, star and director.

DRAWING POWER. Will be appreciated by intelligent audiences everywhere.

SUMMARY. A most impressive and artistic picture of souls in torment—wonderfully acted and directed. Tragic theme beautifully expressed.

CAST

Angela Chiaromonte ..... LILLIAN GISH
Captain Giovanni Severi ..... Ronald Colman
Marchesa di Mola ..... Gail Kane
Monsignor Saracinesca ..... J. Barney Sherry
Prince Chiaromonte ..... Charles Lane
Madame Bernard ..... Juliette La Violette
Professor Ugo Severi ..... Sig. Serena
Count del Ferice ..... Ramon Ibanez
Alfredo del Ferice ..... Alfredo Martinelli
Mother Superior ..... Carloni Talli
Alfredo's Tutor ..... Antonio Barda
Archbishop ..... Guiseppe Pavoni

By F. Marion Crawford. Scenario and direction by Henry King.

SYNOPSIS. Heiress to vast estate is ejected from home after father's death. Is happy with her lover and awaits his return from Africa. News of his death causes her to become a nun. But he returns and demands that she break her vows—which is impossible. He accepts the inevitable and dies when Vesuvius destroys the countryside.

Puritan Passions

(Film Guild-Hodkinson—6600 Feet)

(Reviewed by Oscar Cooper)

THIS picture is decidedly out of the beaten path. A story of witchcraft in Salem, with a strong element of the supernatural, hinged on the devil-motive, and the bringing to life of The Scarecrow, "Puritan Passions" is an unusual film.

As a whole, it is artistic in a high degree, produced in a very intelligent and effective manner, and acted by an excellent cast. Glenn Hunter, in the role of The Scarecrow, handles a difficult role well. But the real acting honors must go to Osgood Perkins, whose deliniation of a very human devil is a vivid and compelling characterization. This player, it appears, has been seen in but one picture previously. But his work in "Puritan Passions" shows that he is headed for a very definite place up front with the character actors of the screen.

Mary Astor, in the role of the Puritan maid who is the central figure in a strange mystery-love story, appears to splendid advantage. And the other players, all excellent as to type, give good performances.

Against the background of superstition, intolerance and the hanging of witches, the story is told. If one enters into its spirit and does not try to justify it as something that might happen, it convinces and holds the interest throughout. And there is considerable "kick" at the finish, where the Devil loses his power over The Scarecrow because the latter proves himself a man, even though he is a thing of straw, created at Old Nick's whim.

Technically, the picture is very fine. The weird atmosphere is maintained in admirable fashion, the lighting is first class, and all the production details have been carefully attended to.

THEME. The Scarecrow, brought to life by the Devil for his evil purposes, wins the love of the Puritan girl and then sacrifices himself in order that she may wed his rival, thus proving that only the power of love could break the Devil's spell.

PRODUCTION HIGHLIGHTS. The excellent work of the cast. The interiors, particularly the scene in the blacksmith shop. The bringing to life of The Scarecrow, and his duel with his rival in love. The Magic Mirror sequence, especially the scene at the wedding where The Scarecrow is shown to be a man of straw. The twist at the end, resulting in The Scarecrow's death.

DIRECTION. Brings out effectively both atmosphere and story. A very creditable piece of work, in view of the unreality of the theme. The continuity is smooth and even, and the total effect excellent.

EXPLOITATION ANGLES. There is an abundance of these. The witchcraft angle; the Scarecrow and his creator, the Devil; and the other points already suggested above lend themselves easily to exploitation.

DRAWING POWER. Especially suitable for high-class houses and elaborate presentation.

SUMMARY. An unusual picture, with a ready appeal, provided audiences enter into the spirit of the story and take it seriously. The one possible drawback to its boxoffice strength, as this reviewer sees it, is that some of the supernatural stuff may appear comic to audiences, and provoke laughs in the wrong place.

THE CAST

Lord Ravensbane / The Scarecrow ..... Glenn Hunter
Rachel ..... Mary Astor
Dr. Nicholas ..... Osgood Perkins
Goody Rickby ..... Maude Hill
Gillead Wingate ..... Frank Tweed
Bugby ..... Dwight Wiman
The Minister ..... Thomas Chalmers

From the play, "The Scarecrow," by Percy MacKaye. Adapted by Ashmore Creelman and Frank Tuttle. Directed by Frank Tuttle.

SYNOPSIS. Gillead refuses to acknowledge his child and the mother, Goody Rickby, plots revenge. The Devil and Goody plan to bring about about Gillead's downfall, through identifying him with witchcraft, the very thing he is trying to drive out of Salem. The Devil breathes life into The Scarecrow and they plan to marry him to Rachel, Gillead's ward, after which the identity of The Scarecrow will be revealed and Gillead and Rachel made to pay the death penalty. Their plan is foiled when The Scarecrow, even though a creation of the Devil, finds his soul through love for Rachel and refuses to go on. He dies and Rachel realizes her real love was for Richard Talbot.

The Silent Command

(Fox—Nine Reels)

(Reviewed by Laurence Reid)

A GLORIFICATION of the American Navy is on view in "The Silent Command," which is recommended to anyone suffering from an indifferent patriotism. Told in a melodramatic manner it commands attention by virtue of its crescendo of events once the slow introductory scenes have passed. Why not? Can you imagine the American Navy acting in a sluggish manner when the honor of the service and the defense of the country are at stake? So we see a tale featuring foreign intrigue as established in high diplomatic circles —with the American flag waving on high once the dastardly attempts of the spies to wreck the fleet and blow up the Panama Canal are frustrated.

The ingredients in themselves are quite familiar. There are the villainous foreign agents, the naval hero who is painted as a weakling to throw the spectator off the track, the spirit of patriotic self-sacrifice —the crashing climaxes when the officer outwits the enemy—all of which are thrown against some exceptional backgrounds, visualizing marine photography at its best.

The picture, as mentioned above, is rather tardy in developing its action, but once it arrives it carries on and finishes with a grand melodramatic flourish. To start off there are revealed several close-ups of maps of the canal and the position of the locks and fleet. Then it switches into its story proper, which for the purpose of adding suspense, introduces the naval officer as a weakling in the clutches of an adventuress, a decoy of the enemy. The young "four striper" will astonish you in the quickness of his intoxication—which violates the gentlemanly conduct of officers, until it is pointed out that his inebriated conditions is all assumed to outwit the enemy spies. He had been given orders to do this by the Secret Service, his assignment being the "silent command." It brought him estrangement from his wife and loss of his stripes, though at the end his wife and honor are restored to him.

The director has achieved an impressive touch with his dramatic "drumming out of service" of the hero and the climax is fraught with real action and suspense, showing, as it does, a he-man fight in the radio room of the ship during the progress of a heavy storm. Here are revealed the wonderfully effective marine shots. The insertion of graduation exercises at Annapolis is also highly effective. The panoramic shots, the ship disaster, the storm scenes, and the competent acting make the picture rich in optical and dramatic appeal.

THEME. Deals with diplomatic intrigue and the efforts of foreign agents to wreck the Panama Canal and the Atlantic Fleet. Worked out melodramatically.

PRODUCTION HIGHLIGHTS. The exceptional marine shots. The storm at sea. The crashing climax when hero frustrates the enemy. The sinking of the ship. The atmosphere. The shots at Annapolis. The capable acting. The discharge of the officer from the service.

DIRECTION. Has brought out a fine patriotic flavor. Creates a good climax. Builds up his important scenes so that suspense is dominant. Starts it off too slowly, however. Has not departed from conventional, but keeps it interesting.

EXPLOITATION ANGLES.. Play up the naval branch of service. Co-operate with enlistment bureaus. Feature it as highly interesting picture, calculated to inspire patriotism. Play up radio, etc.

DRAWING POWER. Should go well everywhere.

SUMMARY. Highly interesting melodrama, conventional in theme, but exciting once it swings into its story. Climaxes filled with action and suspense. Inspires patriotism.

THE CAST

Captain Richard Decatur.....Edmund Lowe
Hisston .....Bela Lugosi
Menchen .....Carl Harbaugh
Cordoba .....Martin Faust
Gridley .....Gordon McEdward
Admiral Nevins .....Byron Douglas
Admiral Meade .....Theodore Babcock
Ambassador Mendizabal .....Warren Cook
Jack Decatur .....Rogers Keene
Mrs. Richard Decatur.....Alma Tell
Peg Williams .....Martha Mansfield

By Rufus King. Directed by J. Gordon Edwards.

SYNOPSIS. Foreign agents are determined to wreck Atlantic Fleet and the Panama Canal. Employ woman as adventuress who is to decoy young naval officer. He allows himself to be duped by them, even so far as to suffer disgrace and be discharged from service. It brings an estrangement from his wife and dishonor. But he saves the Fleet and Canal and outwits the enemy.

Strangers of the Night

(Metro—Seven Reels)

(Reviewed by Laurence Reid)

THERE is an engaging frankness in "Strangers of the Night," the Fred Niblo picture adapted from the stage success, "Captain Applejack," which will carry it to the height of popular appeal. It is a first class adventure story which is excellently treated to bring out its subtle humor, whimsy, mystery and romance. The introductory scenes are a trifle slow in getting started—so much so that the farcical flavor of the play is not caught up with until the concluding reels. But once they arrive it carries through with splendid spirit and the result is a meritorious picture—one destined for the screen because of its swashbuckling flavor, its skilfully drawn characterization, and its rapidity of action.

If you saw the play you will remember that the extremely proper young Englishman who did everything on the hour went asleep early and dreamed of his pirate ancestor, placing himself in the old fellow's shoes and awakening with more than an ounce of courage to continue his authoritative manner. Here there are several episodes given up to building the characterization, thus creating a reason for the rushing climaxes.

It may be a trifle tedious up to the third reel—then things begin to hum. He stays up to dwell upon his long suppressed desires. And into the house stalk adventure and romance. He has audience with several mysterious strangers, all of whom are bent upon finding the hidden map to the booty collected by the ancestral pirate. He goes to sleep for a brief time and the scene flashes back to the days of the Spanish Main—a scene rich in background, incident and atmosphere. But the flashback is not so important on the screen as it was upon the stage. More footage is devoted to what actually takes place in the ancestral manor.

Niblo has executed the concluding scenes with a fine farcical flourish. There are many hasty exits and entrances—much dashing around, though not a single incident is badly sketched. There is rhyme and reason to everything which transpires. The ending finds the timid Englishman in possession of his booty and very much in love with his father's ward. The picture is capitally staged and acted by Matt Moore and a fine supporting cast. There is tone and quality written all over it. Metro has a money-maker here.

THEME. Comedy adventure-romance of a timid Englishman whose life is unbroken by adventure and romance until he is faced by a group of determined thieves. He sleeps and dreams of his pirate ancestor and awakens to frustrate his enemies with his courage.

PRODUCTION HIGHLIGHTS. The fine staging. The mystery. The fine building up of the story. The deft characterization. The fast concluding reels ushering in a zippy climax. The suspense. The good acting.

DIRECTION. Starts it off slowly, but works it up to zippy finish, establishing a reason for everything. Adds plenty of peppy adventure and keeps his climaxes lively. Provides fine atmosphere.

EXPLOITATION ANGLES. Play it up as one of the best mystery adventure stories. Feature fact that it is adapted from well known stage success. Put on a colorful prologue featuring pirate life, using songs, etc. Play up cast, director, and title.

DRAWING POWER. Should draw well in any house. Good for first run.

SUMMARY. A highly interesting comedy adventure, slow in getting started, but builds up to lively incident and action, showing a deal of humor, romance, mystery and suspense. Fine atmosphere throughout.

THE CAST

Ambrose Applejohn .....Matt Moore
Poppy Faire .....Enid Bennett
Anna Valeska .....Barbara La Marr
Borolsky .....Robert McKim
Mrs. Agatha Whatacombe.....Mathilde Brundage
Mrs. Horace Pengard.....Emily Fitzroy
Mr. Horace Pengard.....Otto Hoffman
Lush ..... Thomas Ricketts

By Walter Hackett. Scenario by Bess Meredyth. Directed by Fred Niblo. Photographer by Alvin Wyckoff.

SYNOPSIS. Timid English country gentleman tires of monotony in his life and craves adventure. It comes to him in the form of several thieves who would gain rich booty secreted away by the hero's pirate ancestor. He frustrates them temporarily and goes to sleep dreaming of his pirate ancestor and the latter's conquests. Awakes to encourage the adventure and romance.

Regional News From Correspondents

Buffalo

THE Film Board of Trade of Buffalo will be host at a fall get-together dinner Saturday, September 8, at noon in the New Hotel Statler, to which affair all salesmen and bookers from the various exchanges have been invited. Col. Howard F. Brink is chairman of the committee on arrangements. The dinner is held to explain to the salesmen the workings of the uniform contract and to emphasize the fact that all local exchanges are cooperating in carrying it out. Some of the salesmen have been led to understand that there was a rift in the ranks and that some of the exchanges were pulling away. Officers of the board and a few of the leading exhibitors will speak.



Eddie McBride

The exchange end of the motion picture business in western New York has lost another good man. Yep, no less a personage than "Eddie" McBride has resigned from the Fox exchange sales staff to accept a position as assistant to O. T. Schroeppel, business manager of the Teck theatre. Eddie is the son of the late "Hotspur" McBride, the noted columnist of the Inquirer and one of the most popular newspaper men Buffalo has ever produced. Eddie goes to his new position with the best wishes of his associates at the Fox office, where he will always be welcome. He has alrcady entered upon his new duties at the Teck. Eddie for quite a spell was a newspaper man himself before answering the lure of the celluloid world. He has been with the local Fox outfit for several years.

Colonel Howard F. Brink, manager of the Buffalo Educational office, is wearing the broadest smile along Film Row these days. Why? At the top of all the exchanges in the United States and Canada in the Educational contest drive up to August 18, the late date on which the totals were given out. And says the colonel, Buffalo is going to grab the first prize. It's 1,000 iron men and if the Colonel wins, well, we at least expect a cigar. John Lyons, live wire salesman, is using his auto to bring in Educational contracts these days.

The motion picture organist, to fill his position properly, must have among his qualifications memory, a sense of humor, and a proper respect for the dignity of his instrument, said Dr. Alexander Russell, director of music at Princeton University, before the convention of the National Association of Organists in the Eastman theatre, Rochester, last week. "There are from 10,000,000 to 15,000,000 people who visit the motion picture houses daily," said Dr. Russell, "and whether we like it or not, the coming generation is largly having its dramatic, literary and musical tastes formed by what it sees and hears in the motion picture theatre." Dr. Russell praised George Eastman and said the Eastman theatre was undoubtedly the finest of its kind in the world. William Fait, Jr., manager of the Eastman, welcomed the delegates.

Charlie Hayman, owner of the Strand, Niagara Falls, put over a good one last week when he arranged for the personal appearance at his house of Miss Nelda Tell, selected to be "Miss Niagara Falls," at the Atlantic City Beauty Tournament. Naturally the Cataract City beauty attracted hosts of feminine fans anxious to see the beauty and her gowns.

Fred Ullman, owner of the Elmwood theatre, Buffalo, has taken over the System theatre in System, formerly operated by Earl L. Crabb, who for several years was manager of the Mark-Strand, Buffalo. Mr. Crabb has gone to Chicago.

J. H. Michael, manager of the Regent theatre, has been putting on several revival weeks the past summer and according to the many letters he has received, the folks greatly approve of the idea. They claim that many of the old ones are much better than some of the 1923 studio products.

J. Raymond Thurston, manager of the Temple theatre, Lockport, operated by the Schine Theatrical company, announces the coming to his house soon of several big pictures. Richard C. Fox, former manager of the Buffalo Paramount exchange, was in town last week end, visiting friends along Film Row.

Al Becker of the Becker Theatre Supply company is selling a lot of new equipment to the theatres in and around Buffalo. F'rinstance: Shea's Hippodrome, three unit Gold Seal Ticket machine; Jim Cardina's new house on Bailey avenue, two Simplex projection machines, one Westinghouse generator, two superlite lenses; Fillmore theatre, two Simplex machines, with superlite lenses; Casino theatre, one Dalite screen; Rivoli, rectifier and new screen. No wonder Al is wearing a new fall hat so early in the season.

H. L. Levy, formerly with iFrst National and Warner Brothers, is now a member of the Select Distributing corporation sales staff.

Max Pincus has arrived in Buffalo from New York to become associated with the local Goldwyn sales force, according to an announcement by T. W. Brady, branch manager.

James Wallingford, former general manager of the Border Amusement company, has leased the Central Park and Allendale theatres, two neighborhood houses. The Central Park was leased from Joseph A. Schuchert, while the Allendale was formerly operated by the old General Theatres corporation. Several persons were after the Central Park, but Jim won out.

Otto T. Schroeppel has arrived in town from the Strand and Andrews in Salamanca and has entered upon his new duties as businesss manager of the Teck, the local Shubert house.

Carl Ducharme has resigned from the Fox sales staff. He had been covering the Rochester territory. W. J. McSweeney, a student from the home office, is in the city learning the sales job.

Paul Elliott has resigned at the Select exchange and has gone west to his little grey home. Jack Thomson, for many years with Associated Exhibitors in this neck of the woods, is now peddling "pitchers" for the the Vitagraph exchange.

Prompt action by a calm man quieted a large balcony audience in danger of panic when someone yelled "Fire" in Fay's theatre, Rochester, one night last week after film in the booth ignited. As it was several women passed out for a moment from fright and one was trampled on. George W. Van, 77, was the hero of the occasion. He stood on a seat and shouted for everyone to remain calm. The fire was a small one and not dangerous.

The Eastman theatre ballet which has been enjoying a midsummer vacation has returned to the Rochester house and is again delighting the large audiences.

The Criterion, Buffalo, has reopened. This time with pictures and musical comedy. Harry Abbott, who managed the Garden last season, is guiding the policies of the Criterion this year.

The Victoria, Regent and Elmwood, three of Buffalo's leading neighborhood houses, announced the opening of the fall season by advertising the return of the orchestras to each house. The audiences will be glad to hear this.

THIS photo which looks like a photo of a conquering hero returning to Rome in his chariot is none other than Jim Fater, manager of the Buffalo Preferred Pictures Corporation exchange. Jim insisted on having his picture taken in his new Nash roadster to show his degree of affluence. Mr. Fater came to Buffalo several years ago as manager of the Hodkinson office. After a year at this post, he jumped to Paramount where he remained as a salesman for 15 months. He was appointed Preferred manager March 10, 1923. Dashing madly about in his new gas wagon Jim has closed the following cities on the 15 new productions to be produced by Preferred: Rochester, Syracuse, Niagara Falls, Elmira, Oswego, Lockport and Binghamton. In other words, Jim has cleaned up. There ain't any more!



Jim Fater

Myrtle Schaff of the Metropolitan Opera company and Emma Noe of the Chicago company. That is the class of vocal talent Manager Vincent R. McFaul is offering his patrons at the Shea Hippodrome, these days.

Last Friday evening "Miss Rochester," or Miss Reta Cowles, attended the showing of "Hollywood," in the Eastman theatre, as a guest of Manager William Fait, Jr., and as she strolled down the aisle the orchestra played "Beautiful Lady." Earlier in the day she visited the Strand theatre and was introduced to the audience.

Bert Kulick resigned as manager of the Buffalo branch of the First Graphic exchange, a post which he held for the past six months. Kulick left for New York Sept. 1.

Oklahoma City Items and Southwest News

COMMENCING Saturday, August 29, the Melta theatre at Dallas, opened its Fall season by again introducing children's matinees. The matinees will be given every Saturday and will be sponsored by the Dallas Mother's Council and the Parents'-Teachers' Association.

The new theatre now being erected by J. H. Yearjan, Jr., on North St. Paul Street, near Bryan, at Dallas, will be completed and ready for opening about October 15th. The new theatre has not been named yet.

L. B. Remy has returned to Dallas from a trip to New York, where he transacted business with the Goldwyn home office.

D. J. Coughlin, Pathe man at Dallas, has returned from New York City, where he closed a deal for the full line of Pathe releases for Southern Enterprises throughout the Southwestern circuit.

Tom Binford, Goldwyn salesman at Dallas, has recovered from a serious sickness and is back on the job again. Dave Young has leased the Dittman theatre at Brownsville, Texas, and will operate same in connection with the Dreamland theatre at that place.

The booth of the Majestic theatre at Bowie suffered the loss of several films by fire last week.

The Criterion theatre was badly damaged by fire at Seymour, Teas, last week, the loss being about $14,000. The theatre will be rebuilt in the near future.



Salt Lake City



ON the tenth anniversary of his association with the Famous Players-Lasky corporation, Louis Marcus, district manager for all of the territory embracing Butte, Denver and Salt Lake City, was the recipient of a beautiful white gold watch, chain and platinum penknife from more than one hundred employees of the company. The gifts were presented at his home at 510 East Second South Street.

Arrangements were made with Mrs. Marcus to surprise her husband, and accordingly she invited him to take her to the Country club early in the evening to give the guests opportunity to assemble. When Mr. and Mrs. Marcus returned home they found about one hundred guests with completed plans for an enjoyable evening.

After the evening performance at the Paramount-Empress theatre, about twenty of the employees, headed by Manager George F. Carpenter, and the presentation of the gifts was made. Refreshments and dancing rounded out the evening.

Arrangements are being completed by L. L. Hall, manager of the Associated First National exchange, to hold regular weekly screenings for the employees and their friends. When started every Thursday evening they will assemble in the basement of the Salt Lake Theatre Supply Co., and the pictures will be projected for them. This is done to familiarize the entire force with the new features, so that each can talk with intelligence about them. Mr. Hall said that this was tried out with great success last year, and a great deal more enthusiasm is being displayed by the employees this season, so that satisfactory results are expected.

W. C. Gehring, who took charge of the resident Fox Film exchange several weeks ago, has returned from his first trip, visiting the following Idaho cities: Pocatello, Rexburg, Idaho Falls, and Saint Anthony.

Mr. Gehring announced that his quota is already reached for the figure set for him to obtain in this territory for Fox Week, September ninth to fifteenth.

James P. Shea, well known in film circles in this territory, has been added to the Fox Film sales force by Manager Gehring. Mr. Shea replaces I. L. Obrasky, who resigned to join the Universal sales force in Butte, Montana. Mr. Shea will work the Idaho territory.

Edwin Johnston, New York City auditor for Metro, arrived in Salt Lake City to go over the records of the local Metro exchange.

G. L. Cloward, manager of the local Metro exchange, left for a trip of two or three days to the northern part of the state, with Logan his object. Following this trip he will go to Montana for ten days.

Will Steege, who operates the Liberty and Capitol theatres at Great Falls, Mont., stopped off in this city for two days, en route to his home from Los Angeles.

B. A. Gurnette, local manager of the Universal exchange, has returned from a trip to central Utah with his salesman, Dave Barnholtz, where the new seasons features were tied up at Provo, Lehi and American Fork.

Salt Lake City was host for two hours to Lon Chaney, Universal-Jewel star, when he was met at the station by a delegation of film representatives, prominent people, and fans, headed by B. A. Gurnette, manager of the Universal exchange. Mr. Chaney was on his way to New York City to attend the world's premiere of "The Hunchback of Notre Dame."

L. W. Weir, district manager for the Universal Film Co., was in Salt Lake City, on his way to Denver. While here he conferred with Manager B. A. Gurnette, on the new pictures which will be released by that company.

F. G. Sleiter, short subject man for the First National, was a local visitor. From here went to Butte.

Dave Schayer, manager of the State theatre, is in Los Angeles, having spent the last two weeks in that city on business. He is expected back this week.



Seattle



D. C. MILLWARD, manager of the Cosmopolitan Film Exchange, formerly located at 2022 Third avenue, has just moved into new and larger quarters at 2014 Third. The Cosmopolitan exchange represents the Society of Visual Education of Chicago in Seattle and handles films for schools, churches, industrial organizations and other non-theatrical interests.

Seth D. Perkins, manager of the Goldwyn-Cosmopolitan exchange, and Sam Dembow, Jr., western division manager, were scheduled to leave here the end of August for a special sales conference with W. F. Rogers, president of the corporation, in Denver. The conference was to be held early in September and Mr. Perkins expected to return to Seattle about the middle of the month. Mr. Dembow, following the conference, planned to leave on a tour of his territory.

Jack Lavell, publicity agent from the office of John McCormick, western representative of Associated First National, arrived here recently and spent several days with Manager Charles W. Feldman at the local exchange.

L. K. Brin, president and general manager of the L. K. Brin-Kwality Film Company exchanges, left Seattle the end of August for a two weeks' trip to Alaska. Mr. Brin was accompanied by his family and intended to make the trip a combined business and pleasure jaunt. The schedule of the boat allowed sufficient time at each port for Mr. Brin to see exhibitors of the cities, and he expected to bring back with him several contracts for the exhibition in Alaska of the new series of eighteen Warner Brothers releases.

Guy F. Navarre's local Fox exchange has taken on an especially businesslike appearance recently, due to the arrival in the city of prints of the first ten new Fox releases, which are keeping the staff hard at work. All these pictures, scheduled for September and October release, are being shown to exhibitors of the territory at the weekly trade previews held at the exchange every week.

In a line with the distribution of the increased new fall product, J. A. Gage, manager of the Educational exchange, has announced that he will take over the entire floor space at the office now occupied jointly by Educational and the De Luxe Feature Film Company at 308 Virginia street. Al Rosenberg, head of the De Luxe organization, has already leased a new office at 2016 Third avenue, and expected to move into his new quarters early in September. Louis Rosenberg, sales manager for De Luxe, left here recently for a ten-week road trip into the Washington, Oregon, Idaho and Montana territories with the new Principal and Preferred Pictures releases as his product to sell.

First prints of "The Drivin' Fool" arrived at the local Hodkinson exchange recently and are now being shown to exhibitors of the territory. R. C. Hill, branch manager, has just returned from a two weeks' trip into Portland and the Oregon territory and reported very nice business on the new fall releases.

Charles W. Hardin, manager of the United Artists exchange, has just returned to the city from Aberdeen, where he participated in the Washington State Amateur Golf Tournament. Mr. Hardin was the only representative of the Seattle Film Brotherhood to enter the tournament and, although he did not bring back any championship cups, he is said to have represented Film Row in an exceptionally creditable manner. He is now awaiting prints of the new United Artists product, preparatory to the opening of the new season in the territory.

Executives of the Jensen-Von Herberg circuit of theatres spent several days in this city recently in conference with John G. Von Herberg over conditions and plans for the coming season. Among those who attended the conferences were E. C. Jensen, head of the organization in the Oregon territory; Fred Mercy, general manager of the Yakima Valley Theatres Corporation, affiliated with Jensen-Von Herberg; H. T. Moore, general manager of the Rialto and Colonial theatres in Tacoma, and Al Raleigh, manager of the Liberty theatre in Portland and assistant to Mr. Jensen. Mr. Von Herberg, Ed J. Myrick, assistant general manager of the company, and the local officials and managers were others who attended the sessions in the Liberty theatre building here.

H. J. Crary has just sold his Orpheum theatre in Snohomish to W. E. Wishnand and has announced no definite plans for the future, according to advice received here. Mr. Crary bought the theatre less than a month ago from A. J. Bushnell, who in turn purchased the Green Lake theatre in this city from I. Carstens. Mr. Wishnand is believed to be a newcomer in the theatre exhibiting field in this territory.

Guy Bates Post, famous screen and stage star, returned to Seattle, the home of his youth, recently in conjunction with "Gold Madness," his latest picture for Principal Pictures. The attraction played a week's engagement at Manager Frank Steffy's Coliseum theatre. Mr. Post's personal appearance consisted of the acting out of almost one reel of the picture, and his novel performance found great favor with Coliseum audiences. During his stay in this city the star was the guest of many of his former friends at various affairs in his honor.

Four out-of-town exhibitors were visitors on Film Row during a recent week. These were W. P. Armour, manager of the Gem theatre at Montesano; E. A. Zabel, manager of the Ray theatre in Olympia; K. L. Burke, owner and manager of the Orpheum theatre in Baker, Oregon, and J. H. Stiles, general manager of the Casino and Empire theatres at The Dalles, Oregon.

Al Lichtman, president of Preferred Pictures Corporation, announces that after September 1 the new office of the De Luxe Feature Film Co., who handle the Preferred product in the Seattle territory, will be located at 2016 Third avenue, Seattle. The office was formerly located at 308 Virginia street.



Cleveland

AT the annual election of officers' meeting of the Cleveland Film Board of Trade last week, Robert Cotton was re-elected president for the third time. George Erdman was elected vice-president and C. E. Almy treasurer. Howard Christman is the paid secretary of the organization. The executive board of the Cleveland Film Board of Trade consists of the officers and Norman Moray, Pathe exchange manager.

The Cleveland offices of the Standard Film Service Company are now located in Room 601 Film Exchange Building. Maurice Lobensberger is manager of the Cleveland exchange. Together with his sales, booking and accounting staff, over 40 strong, he separated himself from the Sloan Building, where he has been located for the past five years. The home office of the Standard Film Service Company, covering the Cincinnati, Pittsburgh and Detroit exchanges, continues to remain in the Sloan Building. Louis Greenstein is manager of the home office. Frank Hard, in charge of Standard Film publicity, will also remain in the Sloan Building. Harry Charman, president of the Standard Film Service Company, can always be found in his office in the Sloan Building, whenever he is not in New York.

J. C. Fishman, formerly manager of the Detroit office of the Standard Film Service Company, has been appointed general sales manager of the company, with headquarters in the company's home office, Sloan Building, Cleveland.

Bob Rowan, for seven years in the sales service of the Standard Film Service Company, is now manager of the Detroit branch exchange.

W. K. Selman, formerly connected with the local American Releasing Company's office, is now West Side City Salesman for the Cleveland Paramount exchange.

Lew Thompson, after a brief absence from the film business, is back in it again with both feet. He's with Famous Players-Lasky, calling on the exhibitors in what is officially known as Zone 3—that is, Akron, Youngstown, Warren and intervening territory. M. J. Glick is now a member of the local Paramount sales force.

S. R. Kent, general manager of distribution for Famous Players-Lasky Corporation, was in the city last week to preside over a local sales meeting. With him were District Manager H. A. Ross, and Herman Wobber, branch manager of the Pacific Coast exchange.

George W. Weeks, Famous Players division sales manager, dropped into Cleveland last Thursday to pay Manager Eddie Fontaine and his assistants a short visit.

J. S. Jossey, president of Progress Pictures, and Herman Hirsch, another official of the company, were both out in the territory this week, closing up contracts on the new Fall product.

Another one of Frank Greenwald's famous picnics was staged last Thursday afternoon. Greenwald pulls off about four of 'em every Summer, and they always draw 100 per cent. attendance.

Norman Mory, local Pathe exchange manager, is sufficiently recovered from an illness that has kept him working only part time for several weeks to travel the beaten paths of film men and call on exhibitors in their native lairs.

George Erdman, manager of the Cleveland First National exchange, has turned the keys of the office over to his assistant, Dave Palfreyman, while he is off on a vacation trip accompanied by his new Cadillac.

H. S. Bandy, First National district manager, was in Chicago last week to meet E. A. Eschman, who conducted an important meeting for the discussion of future policies.

Eddie Carrier, exploitationeer for Goldwyn Pictures, spent the past week in Toledo preparing an elaborate advertising campaign on "The Spoilers," which opened for a week's engagement September 2 at the Temple theatre.

F. A. Turney, special representative for Fox, and R. A. White, general sales manager, spent Thursday of last week in Cleveland, looking over the local film situation with Robert Cotton, Cleveland exchange manager. White left Thursday night for Detroit on his way West.

Ira H. Cohn, another Fox special representative, was a guest at the local Fox exchange last week.

Frank Drew, who has just returned from Europe, where he was doing special work for Fox, is in Cleveland on his first assignment after saying "Howdy" to the Statue of Liberty.

Joe Kronitz, who has been connected with the Cleveland Universal exchange for six years at least, has been appointed city salesman. He formerly covered the surrounding territory.

C. G. Kingsley, from the home office of the Select Distribution Company, paid the Cleveland exchange a short visit this week. Mr. Kingsley is making a tour of exchanges.

William Dolls has purchased the Pantages theatre, Akron, from John Friedman and has renamed it Dolls' theatre. The house has been closed for some time and is being thoroughly overhauled and redecorated by the new owner.

Charles Brill, of the Norka, Empress and Rialto theatres, Akron, called on the Progress exchange during the past week and signed his name to some interesting contracts.

George Dixon, of the Empress and Metro theatres, Toledo, were in town on a picture shopping expedition last week and made the rounds of the exchanges.

Martin Printz, manager of the Circle theatre, East 101st Street, Cleveland, will play only special features this season.

John Kessler, of the Alhambra, Canton, made a special trip to Cleveland the other day to book First National pictures solid for the new season.

Elyria was well represented in the Film Exchange Building the other day by V. O. Woodward, of the Rialto, and John Pekras, of the Dreamland, both of whom were selecting their features for the coming weeks.

John J. Murray, of the Opera House and Hippodrome, motored up from Warren this week to put the finishing touches to his bookings for the year.

Joe Trunk, of the Dome, Youngstown, was in the city Monday to attend the regular meeting of the Joint Arbitration Board.



Central Penn.

BY unanimous decision of three local artists who acted as judges, Miss Helen M. Knisely was selected as "Miss Harrisburg" from among a score of eligibles, in the Orpheum theatre, Harrisburg, on the night of August 29, the honor carrying with it the right of being the city's guest of honor at the Atlantic City beauty pageant. She was the unanimous choice of the judges, Miss M. Isabel Phillips, J. C. Saltzgiver and Norman D. Gray. Immediately upon announcement of Miss Knisely's selection, C. Floyd Hopkins, Harrisburg representative of the Wilmer & Vincent theatrical interests, which control half a dozen motion picture and other theatres in that city, arranged to have motion pictures of Miss Knisely taken in the municipal bathing beach in the Susquehanna river. The pictures were taken the following afternoon and subsequently displayed in the Wilmer & Vincent motion picture houses of the city. "Miss Harrisburg" was much feted and received scores of gifts from local merchants and others before her departure for Atlantic City.

The week of September 10 will be observed as the seventh anniversary of the opening of the Hamilton motion picture theatre, in Lancaster.

The Photoplay theatre, Gettysburg, was leased for the Labor Day exercises arranged in connection with the annual convention of the Adams County Firemen's Association. Outside features of the entertainment included a big parade of firemen and a visit to Little Round Top of the Gettysburg battle field.

With elaborate exercises at Island Park, Sunbury, on August 24, Miss Mary Botto was crowned as the city's most beautiful girl, having been selected to go to the Atlantic City pageant as "Miss Sunbury" and becoming eligible to be chosen "Miss America," with the chance of a motion picture career. The residents of the neighboring city of Northumberland presented her with a rope of pearls, valued at $150. The presentation speech was made by Charles K. Morganroth, district attorney of Northumberland County.

The employes of the Victoria motion picture theatre, in Steelton, of which Abe Linas is proprietor, found the three-year-old son of Mr. and Mrs. George Thomas, of that city, asleep under one of the theatre seats on the night of August 25, after the child had been missing several hours, during which the police were called upon to institute a search. The child had disappeared from home at 8 o'clock and had wandered into the theatre, nearby, where he was found after 11 o'clock.

The new Regent theatre, Harrisburg, scored a big local hit during the week of August 27 by throwing on the screen a series of news film pictures of the laying of the cornerstone of a new $1,000,000 building being erected in that city by the Brotherhood Relief and Compensation Fund, composed of railroad workers. The pictures had been filmed a few days before by the International News Service.

Many interior improvements are being made in the Grand theatre, Williamsport, which is closed while the renovations are under way.

Several feature films are to be displayed in the Orpheum theatre, Harrisburg's leading theatre for legitimate productions, according to the announcement of the various attractions booked for the fall and winter season just made by Manager Sam Keubler.

C. A. Mason has resigned as salesman for the Wilkes-Barre branch of Famous Players-Lasky. Philip Duffy has been employed as a salesman working out from Wilkes-Barre for the First National's exchange in that city.

Free passes to the Grand Opera House, a picture theatre in Mauch Chunk, were issued by Manager Dolan to a large group of New York fresh air kiddies, who enjoyed an outing in the mountains near Mauch Chunk as the guests of some of the charitable people of that town.



Albany



ROCHESTER, New York, has honored a member of the theatrical profession in naming William A. Calihan, manager of the Regent and Piccadilly theatres, as General Chairman of the Rochester Carnival of Flowers Committee. The appointment of Mr. Calihan was made by William W. Hibbard, president of the Rochester Exposition Association, which organization sponsored the event.

The Carnival of Flowers was a demonstration by Rochester citizens that their city has a right to be called the "Flower City," which title Rochester long has been known by. It consisted of a parade of decorated floats and motor vehicles, which traversed the downtown sections and terminated at the Exposition grounds, where it was reviewed by the mayor and other prominent officials. The Carnival of Flowers committee was made up of leading civic workers, business and professional people of the city. The carnival was staged Sept. 5th at the time of the exposition.

"Bill," as Mr. Calihan is familiarly known in the profession, has been a resident of the "Flower City" all his life and has been engaged in the motion picture businesss for twenty years. He first was connected with the old Hippodrome but when the owners built the Regent he was made manager of the new house. Later when the Piccadilly was purchased, "Bill" became manager of both houses.

AGNES KELLY, relief organist at the Clinton Square, in Albany, has just been transferred to the Leland, in the same city, relieving Stephen Boisclair. Roland Bovart will preside at the Clinton Square, with a young woman from Rensselaer relieving from next week on.

Leon Cohen, of New York City, has replaced Howard Secor, as shipper at the First National exchange in Albany.

Sporting a deep tan, and with hair bobbed, Miss Marie Wheeler, manager of the Merit exchange in Albany, is back from a two weeks' vacation at Atlantic City. While there Miss Wheeler attended the ball given by the New Jersey exhibitors.

Oscar Perrin, manager of the Leland and the Clinton Square theatres in Albany, is much worried these days. When he brought his family back the other day from a Summer at Long Beach he discovered that his son, Oscar, Jr., was so tanned that he was in imminent danger of being taken for an Indian.

The Barcli, in Schenectady, recntly bought by R. V. Erk, of Ilion, after being closed for a week, while painting was going on, reopened spick and span on Sunday.

Miss Margaret Wolf, of the Universal exchange in Albany, has returned from a vacation spent on Long Island.

Frank Bruner, manager of the Pathe exchange in Albany, spent the week end preceding Labor Day at Old Forge.

The biggest exploitation done in Albany in many a day has characterized the week's run of "The Merry-Go-Round" at the Leland theatre. Thousands of circulars were distributed over the city, and the picture opened Monday to a record breaking crowd. At the companion theatre, the Clinton Square, "Three Wise Fools" opened for a week. Straight weeks will prevail at each house from now on.

Alec Herman motored down to Connecticut the past week with his stepbrother, Myron Lauter, who stopped over in Albany. Mrs. Herman returned with her husband on Labor Day.

Israel Cove is now covering central and northern New York for Merit, working out of Albany.

A print of "Scrap Iron" was stolen a few days ago from the First National exchange in Albany. The loss was reported to the police, but up to the present time no trace has been found of the missing film.

No matter how good a salesman you may be, it is useless to visit Harry Hellman, owner of the Royal, in Albany, these days. It might be said that Mr. Hellman is suffering from hay fever. He spends his time sneezing, can talk very little, and is as deaf as the proverbial adder. Salesmen are leaving him alone.

Mrs. D. S. Regan, owner of the Star, in Greenwich, put over a big purchase the past week, when she contracted for forty pictures at the First National exchange, in Albany. Salesman Ed Lewin did the trick.

At least two of the theatres in this section of the State are putting over something entirely new through this section and cashing in on the proposition. The Astor, in Troy, is now using Italian pictures each Saturday and Sunday and leasing the theatre outright to the Italians of that city. Now the Crescent, in Schenectady, is planning a similar move for Sunday, September 9, and if it pans out well will continue. A singer is being used with the pictures.

Bob Harris, of Preferred Pictures, was in Burden Lake, Saturday, transporting his family back to Albany, where they took the train for New York City after eight weeks at the well known resort.

Summer is over so far as the Mark Strand in Albany is concerned, the slip covers having been removed from the seats the other day. This house is now doing far more advertising in both the newspapers of the city, as well as the bill boards, than ever before.

For the first time in nine years C. R. Halligan has moved his household furniture the past week. Being somewhat out of practice, Mr. Halligan hired no less than nine men to assist him, but even at that he was nearly dead from the extra work which was piled on his shoulders in connection with his duties at the Universal exchange.

Practically all theatres in Troy, other than the first-run houses, are now down to a ten-cent admission, all starting from one owner dropping to this price, and another, fearful of losing business, following suit. The Astor, Rose, Colonial, King, Palace and Alpine are are all charging ten cents, while the Bijou and the Lansing, residential houses, are getting fifteen cents. The drop appears to be working out well, as the crowds at all houses appear to have picked up in remarkable shape.

It takes Marvin Kempner, manager of the Paramount exchange, in Albany, to put the pep into his salesmen. Mr. Kempner is out to go over the top in the sales contest ending September 29, and the talk he gave his men the other day was certainly a hummer.

It's rather nice to get news of Oscar Perrin, who is making a remarkable success these days in handling the Leland and the Clinton Square theatres in Albany. Mr. Perrin always thanks the newspaper men for dropping in, and the reporters reciprocate by giving Mr. Perrin plenty of space.

About Cincinnati Photoplay Trade Circles

ATTENDANCE at Cincinnati picture houses increased considerably during the week, due a great deal to the fact that thousands of strangers were in town, brought here by the Cincinnati Fall Festival, which started on August 26th, and will continue until September 8th. This gives the local exhibitors another week in which to make up for some of the lost time and attendance during the hot days of the Summer. Many of the theatres are showing films of unusual excellence in order that the out-of-town customer may be well impressed with Cincinnati as a theatre centre.

The Roosevelt theatre, catering strictly to the colored trade, was formally opened last week. This theatre is located on Central Avenue on the site of the famous old Lyceum, which at one time was the leading playhouse of the city. The Roosevelt was reconstructed at a cost of over $60,000 and is under the management of John B. Bruner.

William ("Billy") Bein, local manager of the United Artists' office, recently opened, is very much elated over the way in which his product has been selling in this territory. There are numerous towns in which a United Artists picture has never been seen, and it is "Billy's" intention that these should be made 100 per cent United Artists.

Harry Kress, manager of May's Opera House, Piqua, Ohio, is in town again. This happens every time the Cincinnati Reds come home to play. Kress is an ardent fan and if he had his way Cincinnati would have a pennant winner every year. While in town Kress spends his mornings around the different exchanges looking over programs and booking pictures for his houses.

Louis Checkeras, of the Majestic theatre, Springfield, Ohio, blew in to the Film Building the other day all pepped up over the season's outlook. And when Louis feels that way it's sure a good sign.

Another visitor during the week was R. Mason Hall, of Norfolk, W. Va. He was much elated with the season's output and booked several pictures for the Grand theatre, which he manages.

Jesse Fishmann, newly appointed general sales manager for the Standard Film Company, was in town conferring with Nate Lefkowitz over the new season's product.

Dick Emig, formerly of Cleveland, has joined the local sales force of the Hodkinson Corporation.

I. M. Johnson, manager for the Educational offices, is devoting a lot of his time looking after the Skarbold Gold Seal productions.

The New Rialto, Charleston, W. Va., will open September 10th, according to the announcement of Manager M. M. Wear.

Ed Keen, manager of the Criterion theatre, Oxford, Ohio, was a visitor at the Metro offices.

The Lyric theatre, of Connersville, Ind., has changed ownership. William Beckett is the new owner.

Miss Mary McHugh, assistant manager of Metro office, left for her vacation. Her trip will include Danville, Ky., and way points.

Jules Frankel, manager of Gifts theatre, announces that on September 15th, his theatre will enter upon its winter policy. The best of pictures only will be shown at an advanced price of 50 cents. N. Schecter, one of the best known exploitation men in the territory, will have charge of the publicity.

Manager Ike Libson has announced an increase in prices at the Capitol theatre, starting Sunday, September 2d. The prices, which have been 25 cents for balcony seats and 40 cents for the lower floor, will be increased after 6 in the afternoon, Sundays and holidays to 30 cents for the balcony and 50 cents for the lower floor seats. Manager Libson states that the increased cost of operation, plus the increase in film rentals, have forced him to make this change.

Chicago

AN enthusiastic "get together" meeting was held in the offices of the Chicago branch of Goldwyn-Cosmopolitan Corporation on Tuesday afternoon, August 28th. The meeting was presided over by District Supervisor George A. Hickey and those present included: Resident Manager Harry L. Hollander of the local branch; Sam Shurman, manager of the Milwaukee branch and Charles Knickerbocker, resident manager of the Minneapolis exchange, all of whom are under Mr. Hickey's supervision. Every salesman attached to the Chicago and Milwaukee branches was present at the conference. W. F. Rodgers, vice-president and general sales manager came on from the home office in New York City, accompanied by Pat Garyn and attended the meeting. Mr. Rodgers delivered a talk on the coming Goldwyn-Cosmopolitan releases and predicted that this would be the greatest year that Goldwyn has ever known.

Ben W. Beadell has severed his connection with the Warner Brothers' Chicago exchange to enter the non-theatrical field. He has opened offices at 744 S. Wabash avenue, where he will handle the output of the American Motion Picture Corporation for Indiana, Wisconsin and Northern Illinois territory. Mr. Beadell has the exclusive franchise for the handling of these pictures in the territories above mentioned, and states that the films are not in competition with regular amusement features and short subjects, but are special educational reels and will be booked into churches, schools, Y. M. C. A.'s and other institutions.

Glenn Reynolds, of De Kalb, president of the Illinois Motion Picture Theatre Owners, came into the organization's Chicago headquarters this week on his return from a three thousand mile motor trip, which took him to New York, Washington, Annapolis, Baltimore, the old battlefield of Gettysburg, and many other points of interest in the East. Of the three thousand miles driven, only one hundred was on gravel or dirt roads, the balance being on asphalt or concrete, and Mr. Reynolds is recommending all his friends to take the same trip and get a real vacation. Mr. Reynolds was accompanied by his wife and son.

Anthony V. Philbin, formerly assistant manager of Goldwyn Pictures Chicago branch and now general assistant to Vice-President W. F. Rodgers at the New York office, was in the city this week spending his vacation with his family. He accompanied Mr. Rodgers on a visit to the local branch last Tuesday.

Jones, Linick & Schaefer's Orpheum is still doing a big business with Mrs. Wallace Reid's picture, "Human Wreckage." Mrs. Reid has wired Aaron J. Jones that she will return to Chicago as soon as possible to continue the work she started here, to establish a shelter for drug addicts. Mayor Dever, Doctor Herman N. Bundesen, Doctor Anna Dwyer, Judge Helander, Rev. John Thompson and other prominent people that she interested in this work, will cooperate with Mrs. Reid in promoting the organization of the shelter upon her return. Mrs. Reid was called from Chicago to the Coast by the illness of her two children who were taken down with whooping cough.

District Supervisor George A. Hickey, of Goldwyn, has returned from a week's stay at the Minneapolis branch where he has been on a tour of inspection. Walter D. Nealand is back from Minneapolis where he spent a week assisting the Finkelstein and Rubin forces in exploiting "The Greater Movie Season," in their theatres starting August 25th with a big street parade in which the Goldwyn-Cosmopolitan display included a live Goldwyn lion, a baby elephant, and a camel, all decorated with flashy signs proclaiming the new product the best in the market. He also handled the publicity for "Three Wise Fools" opening at the State theatre in that city, on August 25th.



BENNETT'S HUGE "TRILBY" SIGN

Large paitnting over marquee of the Rialto, Omaha, by Gordon Bennett on "Trilby" (First National)

Eddie Silverman, of Warner Brothers' exchange, has added another salesman, Al Gallas, to his staff. Mr. Gallas formerly worked for Manager Silverman when the latter was head of the Selznick exchange.

Ralph Bradford has been appointed First National salesman and will cover city territory in place of Nat Wolf, recently resigned. Mr. Bradford was former manager of the Minneapolis office of First National and is also well known in Chicago.

The opening of Fox's Monroe theatre on Friday night with "The Silent Command" as the feature picture and of "If Winter Comes," at the Harris Theatre on Saturday night, were important events of last week. The Monroe theatre, formerly Barbee's Loop theatre, had been entirely redecorated and refurnished during the summer months, and the large audience present at its opening was much pleased with the house, which has been greatly improved. The regular season of the Monroe opened on Saturday and got away to a good start and large audiences were flocking to see "The Silent Command" up to the present writing. The many theatre men in the invitation audience of Friday night predicted "The Silent Command" would be a big box office success. The Chicago premiere of "If Winter Comes," which was also an invitational affair, brought a large audience to the Harris on Saturday night. Clyde Eckhardt, who represented the Fox home office at both openings, was honored guest at a press luncheon given at the Congress Hotel on Saturday, where his many old friends on the daily and trade papers had an opportunity to greet him.

Leo and Harry Brunhild and Nic Young, of Brunhild & Young, have returned from a motor trip to St. Louis, Missouri, Springfield, Starved Rock, Ottawa and Joliet.

Ludwig Schindler is another exhibitor who appeared on the job after a long vacation. Mr. Schindler has been sojourning for the last two months at his summer home in Elkhart Lake.

William Beadell has been appointed manager of the New Capitol theatre, at Whiting, Indiana, the handsome house recently erected by A. J. Obreshk. High class pictures with vaudeville added for the week-end performances will be the policy of the Capitol. This theatre has one of the largest and finest Kimball organs ever installed outside Chicago.

Manager J. L. McCurdy attended the Broadway premiere of "The Hunchback of Notre Dame," last week, and on his return stated that it was one of the greatest of its kind he ever saw. Mr. McCurdy was accompanied to New York by Mrs. McCurdy.

T. R. Gilliam has been put in charge of the newly established contract department of First National's Chicago exchange. This department will pass on all contracts submitted and see that they are in proper form before sent to New York. Mr. Gilliam has been assistant country sales manager for some time past and has a wide circle of friends in the territory.

C. L. Tietzen, traveling auditor of Universal, will make his headquarters in Chicago for the next three or four weeks.

What is said to be an innovation in exchange management has been inaugurated by First National, where the entire staff will meet every Tuesday morning under the chairmanship of one of the department heads. The meetings will not only include the executives and sales staff, but all those connected with the exchange in any capacity. Constructive ideas will be given attention and complaints against any individual or working conditions considered.

Transcontinental railroad executives took advantage of the week-end Labor Day holiday to take a trip to Washington and journeyed to the nation's capital in a special train, via the B. & O. The train carried a theatre car, which was equipped for showing motion pictures by Acme, and the pictures were provided by the Universal Film exchange's Chicago office. At the special request of the railroad men, H. A. Snow's Hunting Big Game in Africa With Gun and Camera, was the feature shown, and Witmer's Leather Pushers series and the first of the Gumps were the short subjects which added zest to the entertainment. According to a wire received by Publicity Director W. A. Hill, of Universal's Chicago exchange, from the railroad officials, the pictures were highly appreciated, and the showings may lead to the placing of picture cars on many railroads.

News from the Des Moines Territories

Alexander Frank, of the Plaza at Waterloo, and L. D. Hendrix, of Mt. Vernon, stopped in at the F. B. O. exchange to sign up on the dotted line.

The Des Moines exchange is leading in the Famous Players exchange contest for Paramount Pictures, barring none in the world. The whole staff is working like everything and handling half again as much business as they had last year.

P. J. Morton, of the Princess theatre at Lawler, for the past three months has been very ill and confined to his bed, but now he is back on his feet again. His son has been operating the theatre.

Carl Reese, who has been with Metro for the past seven years out of the Omaha office, has just joined the First National sales staff.

The Gem theatre at Oelwin has been redecorated and remodelled and it is now considered the finest theatre in Oelwin, take it from Eckart, salesman for Famous Players. The theatre reopens on September 1.

Frank Hagen, of Titonka, Iowa, a little town of 500, is doing "darn good business." He's been running some good pictures—not the big ones, but a good average—and the people come from three or four towns around to see his pictures. For instance, one Saturday night's business was $70 to $80, while he cleared $235 on a two days' run during a celebration in Titonka.

Harry Weinberg, manager of the First National exchange, was in Chicago last week for the salesmen's meeting.

The new Film Exchange Building is complete, and Universal, Associated First National, Educational Pictures and A. H. Blank's special distributing association are almost cosily settled in their new quarters.



St. Louis



THE motion picture season was ushered in at St. Louis the week of September 1.

It marked the transformation of the William Goldman's Kings into the Goldwyn-Cosmopolitan first-run house in St. Louis, the opening attraction under the new arrangement being "Enemies of Women."

The Delmonte, the largest one-floor theatre in the world also entered upon its new city-wide contract with Metro, Mae Murray in "The French Doll" being the attraction.

The fact that it was Paramount Week also added zest to the occasion, a very large number of theatres playing nothing but Paramounts during the week. Among these were the Grand Central, West End Lyric and the Capitol theatres of the Skouras Brothers group.

From every view point the week of September 1 marked a new era for films in St. Louis.

Hector M. E. Pasmezoglu, owner of the Delmar, Congress, Criterion and Plaza theatres, has incorporated his houses under the name of the Super Theatres Corporation with a capitalization of $300,000 fully paid up, according to the incorporation papers filed with Recorder of Deeds William Tamme.

The stock is divided as follows: Pasmezoglu, 1,998 shares of common and 1,000 shares of preferred; Ralph S. Niedringhaus and Flora Pfuhl, one share of common each.

Pasmezoglu in commenting upon the corporation told the newspapers that a group of prominent business men had become associated with him in his theatre ventures and that it is their plan to take in other houses. He said that options have been secured on several theatres in various parts of the city.

The Reed, Yemm & Hayes circuit has added the Grand and Illinois theatres in Centralia, Ill., to their group of Southern Illinois motion picture theatres. The theatres were the property of the Hall Amusement Company of Centralia, Ill.

Full details of the deal have not been given out. However, it is said that under the plan perfected G. W. E. Griffin, manager of the Broadway Airdome in Centralia, will take charge of the Grand and Illinois theatres for the new management, while the Broadway will be closed.

The Illinois, which was completed about a year ago, is among the finest picture houses in Southern Illinois. It seats about 1,200 persons. The Grand seats about 1,000

The Reed, Yemm & Hayes circuit owns theatres in Duquoin, Benton, West Frankfort, Mount Vernon, Christopher, Zicgler, Marion, Sesser and Salem.

W. A. Russell & Company have been awarded the contract for the erection of S. C. Smith's $60,000 theatre on North Front street, Conway, Ark. The work will be pushed so that the theatre may be completed late this fall.

Pinkelman & Cory, owners of the Gem theatre in Quincy, Ill., during the past week closed contracts for the construction of their new 2,400-seat house on Washington Square, Quincy. This house, which was designed by Levine & Rupt, 822 West 70th street, Chicago, will cost $250,000. John S. Guhman, St. Louis builder, will be in charge of construction.

All remaining contracts for the Marcus Loew State theatre, Eighth street and Washington avenue, were closed the past week by E. A. Schiller, general representative of Loew, who came to St. Louis for that purpose. He was accompanied by Thomas W. Lamb, the architect.

Under the plans perfected by Schiller, the 3-story office and store building on the Washington avenue frontage will be rushed to completion first. This part of the building will contain the theatre lobby. It is hoped to have it ready for occupancy about January 1. The theatre auditorium will be completed about April 1. The office building is designed so that four additional stories may be added later.

The United Film Exchange of St. Louis, owned by Samuel Werner, the dean of St. Louis exchange men, on Monday, September 3, took over the fine Arts Picture Corporation's exchange at 3314 Lindell boulevard, and moved into those quarters.

The price paid by Werner for the Fine Arts exchange was withheld. For many years Werner's exchange has been located at 3628 Olive street. His entry into the Plaza Hotel group of exchanges leaves only Paramount outside that district. Paramount is located on Washington boulevard between Grand boulevard and Spring avenue.

Walter Thimmig, president-secretary-manager of the Fine Arts exchange plans to open a theatre in Duquoin, Ill., shortly, and is also negotiating for a movie theatre in Belleville, Ill.

Plans for a new theatre to be erected near Grand boulevard and Meramac street have been prepared by Arnold J. Tuchschmidt, architect, with offices in the Rialto Theatre Building. It is said that the tentative plans call for a 2,500 seat house to cost approximately $250,000. In conjunction with the theatre there will be a store and office building, and a movement is under way to organize a bank to take quarters in the structure. For the time being the names of the promoters are being withheld, but is said a prominent South St. Louis exhibitor is among those interested in the project.

Tom Curley, owner of the Wellston theatre, has opened a new airdome on Bartmer avenue in St. Louis. It is known as the Midland Airdome. It is so arranged that it can be converted into a Winter house without much trouble.

L. L. Lewis, owner of the Sharum theatre, Walnut Ridge, Ark., has closed a lease on the new Swan theatre now under construction in Walnut Ridge. The Swan will have accommodations for 675 persons.

E. W. Hooper has re-opened the Gem theatre in Stonington, Ill. He was in St. Louis during the past week arranging for equipment and film for the house.

Phil Langdon has resigned as manager of the Delmonte theatre owned by Fred L. Cornwell. He has been succeeded by J. Wright, formerly with the Famous Players in the South. Langdon probably will make connections with one of the local film exchanges.

Admission prices at the Missouri and Grand Central theatres, St. Louis, were increased September 1, from 50 to 55 cents. The high price being asked for film this year was given as the cause for the raise. The Orpheum vaudeville theatre raised its top from $1.38 to $1.50. This includes war tax.

Johnny Walsh has relieved Al Bartlett as St. Louis City Salesman for F. B. O. Bartlett is undecided as to his future plans. The change became effective on Labor Day.

Roy Dickson is the new Select manager here. He fills the vacancy caused by the resignation of Floyd Lewis, who has become district manager for Associated Exhibitors, with headquarters in St. Louis. Dickson has promoted all his office help, moving them up all along the line. He doesn't believe in going outside a successful organization to fill vacancies.

Frank Merrill, formerly with the Lynch Enterprises at Dallas, is now traveling Southern Illinois for the local Goldwyn branch.

G. F. Miller, formerly of Monroe City, Mo., now has both the Missouri and Armory theatres in Sainte Genevieve, Mo.

Leo Keiler, well known Kentucky exhibitor, is back from his vacation, spent in Charlevoix, Mich.

William Goldman, owner of the Kings and Queens theatres, and who plans to erect a $1,000,000 picture palace at Grand boulevard and Morgan streets, St. Louis, celebrated his birthday on September 1 by putting over "Enemies of Women" in great shape. Goldman first saw the light of day in St. Louis on September 1, 1888. He was one of the pioneers of motion picture exhibition in St. Louis, starting with a tent show at St. Louis and Prairie avenues. He was one of the originators of the Famous Players Missouri Corporation, and under his management that organization at one time controlled twenty-two houses in St. Louis. He built the Delmonte and Missouri theatres for that company.

Miss Esther Sweeney, for the past seven years private secretary to G. E. McKean, manager of the local Fox exchange, has resigned to accept a position with Goldwyn.

G. E. McKean, local Fox manager, has gone to Huntington, Ind., to visit his father who is ill.

Out-of-town exhibitors seen along Picture Row during the past week included: Tom Reed of Duquoin, Ill.; Elmer Brient of Centralia, Ill.; Bill Schukert of the Opera House, Chester, Ill.; C. W. Boyd of Louisiana, Mo.; and G. F. Miller of Ste. Genevieve, Mo.

Jack Weil of Goldwyn made a flying trip to Alton, Ill., September 1 to close a contract for the 1923-24 Goldwyn product.

C. D. Hill of Hodkinson returned September 1 from a visit to Quincy, Ill., and vicinity. He brought back some nice contracts.

Roy Dickson, new Select manager, spent the greater part of the week out in the territory.

Activities of Week in Detroit Film Circles

AT the last meeting of the F. I. L. M. Club the name of the organization was changed to the Film Board of Trade. According to Manager Wilkinson the change was made so that the exchange managers would have the same name as similar organizations in all distributing centers, all of which are connected with Motion Picture Producers and Distributors of America.

Congratulations are due to manager Chapman of the Capitol Theatre and Mrs. Chapman on the very recent arrival of a new member of the Chapman family—a nine and a half pound boy.

Miss Rose Miller, assistant secretary to Miss Freda Levine of the M. P. T. O., is away on her vacation, motoring thru the east to Boston.

Robert Rowan, Detroit manager of Standard Film Service, announces that Phil Gluckman, manager of the Broadway-Strand, has secured the exclusive franchise for the first run showing of all the Preferred Pictures output for the coming season.

It is also said that the Broadway-Strand is to be completely renovated and redecorated.

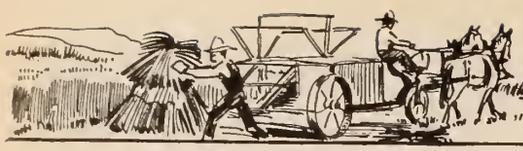
Another change of names is to be noted. The Warner Bros. Exchange will be known, hereafter, as The Film Classics Co., distributors of Warner Pictures in Michigan. Carl Sonin will remain as manager and the offices are on the sixth floor of the Film Bldg.

Art Elliott, manager of F. B. O., has called off all prospective ball games with W. D. Ward, as he (Elliott) is fully determined to win a trip to Hollywood. F. B. O. headquarters has announced another sales contest, the winners to have that western trip and all expenses paid. Elliott sees no reason why he shouldn't go and is therefore devoting all his time to getting signatures to contracts.

The W. S. Butterfield interests of Michigan have opened offices in the Joseph Mack Building for general representation in handling the booking of pictures and musical tabloids. The offices will be headquarters for E. C. Beatty, general manager of the corporation. E. T. Ryan, Jr., is local office manager.

O. G. Cobrey, office manager of Goldwyn-Cosmopolitan, and Mrs. Cobrey have returned from an eastern trip.

The Sunday symphony concerts of the Capitol theatre which have been a popular feature in Detroit's music for the past two seasons will be resumed some time early in October.



Des Moines



E. C. JENSEN, special representative for F. B. O. from the home office, is spending several days in Des Moines. During his visit here the F. B. O. stags staged a celebration of their winning of the cup in the Burman Jubilee contest.

B. J. Derby, publicity man for F. B. O. out of St. Louis, is handling the exploitation of "Human Wreckage," in Des Moines this week.

W. R. Shay has been placed in charge of short subjects for Universal in Des Moines. Hugh Bennett who has been short subjects man for Universal leaves Sept. 1 for the coast where he plans to go into the motion picture business, perhaps at the producing end of the game.

J. W. Stark, formerly specialties salesman in Iowa, has been added to the Universal roster. His territory has not yet been assigned.

Nicholas Amos, salesman for Pathe, while driving from Perry to Des Moines along the main highway, narrowly escaped serious injury when he met a car coming in from a side road. Only through his presence of mind in swinging shortly away from the other car were both men probably saved from death. The cars were badly smashed up but the drivers escaped without a scratch.

R. W. McEwan, formerly manager for Argos Enterprises in Des Moines, has been added to the sales staff of Pathe. His territory is the northern part of the state.

The Des Moines Pathe exchange is leading in the Capitol League in the contest among Pathe exchanges on just now. They have kept the lead in their division longer than any other state and longer than lead has been maintained in any of the other divisions.

Raymond Fischer, the flyer who broke into print all over the country when he descended into the crater of the volcano at Crater Lake, Oregon, in July of 1921, is now in Des Moines and will during this week, which is Fair Week, fly over the Fair Grounds and Des Moines, displaying banners relating to Paramount week.

John Kennebeck, publicity man for Paramount, has received no end of kidding since he parked in front of the exchange building a Hudson, seven passenger and five years old. It's a big buggy though it runs like a top. Nicholls filled the car full of dogs, Jack Curry got out a four sheet to hang on the side and the rest of the gang brought out wall paper to doll up the inside.

H. E. Thoensen, studio manager for Parrott Film Company, Des Moines, is in Davenport this week, called out of town by death in his family.

Miss Menzie is back at the Famous Players office, returned on Sunday. She was called to Missouri by the illness of her sister who is now well on the way to recovery.

R. F. Crawford, salesman for Famous Players, is known in the territory always as "Rev. Frank Crawford." He's the true and honest type. He returned Monday from a vacation trip to Indianapolis.

Tom Kitching, salesman for Famous Players, has had a career that sounds like a scenario. Ten years ago he came from England, attended night school and did janitor work and slowly climbed the ladder.

A. G. Stolte left Saturday evening on a two weeks vacation trip in the country. He's going to tour with Mrs. Stolte via automobile. Mr. Stolte is manager for A. H. Blank Enterprises.

F. Donald Miller, organist for the Strand Theatre, Des Moines, returns this week from Los Angeles where he spent six weeks meeting the managers, playing on the big organs and receiving ideas from organists on the coast.

Otto White, who previously had engaged in farming, bought the Keosaqua Theatre from R. G. Keckler, who has been the manager for the past three years. Keckler is going west for his health.

C. C. Dunsmoor of Fort Dodge has purchased the Strand Theatre at Pomeroy and the Lyric Theatre at Jewell, taking possession on Sept. 1. Dunsmoor has not been in the film business for the past four years but used to be manager of a theatre at Centerville. The Jewell Theatre is being redecorated at an expense of close to $500 while the Strand will also be modernized. Mrs. Sisco, from whom the Strand Theatre was purchased, will manage this theatre while Mr. Dunsmoor spends his time between the two theatres which are 72 miles apart. Bert McKean from whom the theatre at Jewell was bought has not indicated that he will continue in the film business though he has been negotiating for a Coon Rapids house.

Nate Chapman, manager of the Englert and Garden at Iowa City, visited F. B. O. officials last week.

Ralph Blank, who, when John Loveridge left for New York to take up opera work, became manager of the Capitol Theatre at Davenport, is in Des Moines this week. Overman, who had been manager of the Rialto in Des Moines, now has charge of the Garden, the house which Blank previously managed.

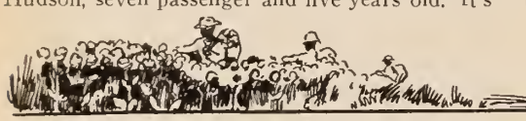
John Graham of the Lyric Theatre at Osceola registered at the Famous Players exchange this week. Bill Stack, manager of the three theatres at Carroll, Ia., is visiting in Minneapolis. Many of the exhibitors are expected to visit the Des Moines exchanges during Fair Week.

Sam Elman, of the Grand theatre, East Des Moines, called at the First National's new offices at 8 o'clock on the day that they moved in in order that he might be the first one on the books in the new office. E. N. Halverson, of Roland, and J. C. Collins, of Perry, were second and third.

R. H. Fairchild, of the F. B. O. office, has been in bed all week, sufffering from a severe attack of tonsilitis. H. M. Forman, travelling auditor for F. B. O., has been making his quarterly visit to the Des Moines exchange this last week. Phil. Lannon, of the Isis theatre at Cedar Rapids, was in Des Moines this week.

Les Teigten, travelling auditor for Universal, left Saturday night after looking over the books, preparatory to the exchange's moving day. A. H. Blank Enterprises also moved. They are in their new offices in the Commonwealth Building, over the new Capitol theatre.

The Cosmopolitan-Goldwyn combination have their offices where the Famous Players exchange offices were before they built their new exchange, on Seventh, between Locust and Grand.



Southeast



THAT Progress Pictures, Inc., is to have a new office in Dallas in addition to those now at Atlanta, New Orleans and Charlotte, N. C., is the announcement given out by A. C. Bromberg at Atlanta. A sales conference that called the branch managers and salesmen from the three offices finished a few days ago and the men left for their respective territory all pepped up for bigger business.

Perry Spencer, brought to Atlanta from the Grand theatre, Brunswick, Ga., will have full direction of the publicity department and exploitation of Progress Pictures in the territory controlled by Mr. Bromberg.

The Tennessee Enterprises Corporation, owner and operator of most of the theatres in Knoxville and Chattanooga and several of the smaller nearby towns, has announced a refinancing plan by which they will be able to operate on a broader scale. A $400,000 bond issue has been floated by the corporation and sold bodily to Caldwell and Company, Nashville brokers. The refinancing plan will in no way affect the operation of the theatres, but will enable the company to secure more time on certain big obligations, enable them to erect a new theatre in Chattanooga and to make repairs to all their other theatres.

The new theatre, it is announced by F. H. Dowler, Jr., general manager, is to be erected in downtown Chattanooga and is to cost a quarter of a million dollars, the site having already been purchased. Actual work will not begin for probably six months yet. The bonds were issued against their Tivoli, Rialto, Bonita, Bijou and York theatres of Chattanooga; The Bijou, Strand, Queen, Majestic and Riveria of Knoxville and the Palace and Princess of Maryville.

Jack Schaefer, transferred to Atlanta from New Orleans to succeed Jack Withers as branch sales manager for Associated Exhibitors, has arrived to assume his new station. Withers goes to Pittsburgh territory in a similar capacity and Jack Flarity, formerly in charge of the Atlanta office, has been sent to the New Orleans office. Mr. Schaefer is a pioneer in the film industry, having started in Atlanta for Pathe in 1916.

The new Palace at Piedmont, Ala., being constructed by Dr. T. E. Webb, is nearing completion. The seating capacity is 1,000 and he is using the finest equipment throughout to make it one of the prettiest theatres in the South of its size.

The formal opening of the new Paramount exchange in Memphis took place late in August, attended by many leading exhibitors and exchangemen of the Southeast. M. W. Davis is manager of the office and Charles Reagan booker. H. E. Pickett, Abe Kaufman and Rufus Emory are the zone managers. The members of the exchange and representatives of the Memphis newspapers were treated to an elaborate banquet by Clarence L. McElravey..

Mrs. W. M. Kimbro of the Greenland theatre, Greensboro, Ga., was a visitor on Atlanta's Film Row the past week.

C. E. Daffin of the Daffin, Tallahassee, Fla., visited Atlanta the past week.

J. H. Germaine, burned eleven reels of pictures in his World theatre, Cartersville, Ga., recently.

Jack Auslet, formerly Pathe manager at New Orleans, later with American Releasing Corporation in Minneapolis, is now special representative, handling short product out of the Charlotte Pathe office.

An elaborate and important sales conference was held in Atlanta by Arthur C. Bromberg, president of Progress Pictures and Educational film exchanges in Atlanta, Charlotte and New Orleans, attended by all executives of the three exchanges of both organizations. An elaborate banquet was tendered, presided over by H. J. Herrman, manager of the New Orleans office for Progress Pictures, and it was announced that new exchanges would soon be opened in Kansas City, St. Louis and Dallas. Among those who attended were the following: Mr. and Mrs. Bromberg, Mr. and Mrs. Tracy Barham, Miss Jones, Mr. and Mrs. Bob Ingram, J. A. Vance, W. C. Costephens, H. H. Everett, R. I. Robinson, B. T. Burckhalter, J. Y. Reynolds, L. J. Herrman, Perry Spencer, Harry Brown, H. P. Laseter, Dixie Graham, H. J. Herman and Mrs. Willard C. Petterson.

Howard Kingsmore, manager of the Howard, Atlanta, put over one of his most popular prologue numbers when he introduced as a prologue number for "The Bright Shawl" Miss Virginia Futrelle, daughter of the late novelist Jacques Futrelle, who sang Valvedere's "Clevelitos," wearing the gorgeous shawl made famous by Miss Dorothy Gish. Miss Futrelle is visiting in Atlanta with her mother, and her act brought the house down each time it was presented during the week.

Production-Distribution Activities

Corinne Griffith Guest of Stars at Party

ON the completion of her work in Elinor Glyn's "Six Days," which Charles Brabin directed at the Goldwyn studios, Corinne Griffith was given a party at the Ambassador in Los Angeles, by Bessie Love and Carmel Myers. Guests present included Mae Busch, Blanche Sweet, Katherine and Majorie Bennett, June Mathis, Mr. and Mrs. Fred Niblo, Walter Morosco, Raymond Griffith, Herbert Howe and Kenneth Hawkes.

Mammoth Is Preparing Advertising Aids

"Enemies of Children" will have a complete and elaborate list of exploitation accessories. The lithograph paper which includes a twenty-four sheet and a wide selection of smaller paper, is being made from sketches especially drawn by color artists. Window cards and a layout of photogelatines, oil paintings and a series of cut-outs will be available for the exhibitor. Special banners can also be had by those exchanges and exhibitors desiring them.

A press book of a large and novel size is now on the press and will be shipped to the Mammoth exchanges within the next few days.

In addition to the press book, a special exploitation supplement will be published in the near future in which tie-ups on a large and effective scale will be outlined.

First National Stories In Photoplay Editions

Photoplay editions of five prominent First National stories are to accompany the release of the pictures to First National exhibitors.

"Ashes of Vengeance," Norma Talmadge's pretentious period play, was adapted from an English novel by H. B. Somerville and is to be published this Fall in America with illustrations from the photoplay and an announcement of the picture.

"Potash and Perlmutter," Montague Glass' famous stories, will be brought before the public once more in book form, with film illustrations.

"Flaming Youth" will also be published in a photoplay edition.

Booth Tarkington's "Penrod and Sam" has been re-issued by Grossett and Dunlap with many illustrations from the First National picture.

"Her Reputation" a Thomas H. Ince production in which May McAvoy is starred, is the fifth First National picture to reach the booksellers in a photoplay edition. The novel is by Talbot Mundy and Bradley King.

"Why Worry" Makes Critics Laugh

Lloyd's Latest Is Unanimously Approved By N. Y. Newspaper Reviewers

SO far as New York audiences are concerned, Harold Lloyd's mind may be at ease about "Why Worry." The Strand theatre's prerelease engagement, beginning on Sunday, Sept. 2, won this summing up statement in an extended review printed in the New York World:

"'Why Worry' is easily the funniest thing to be seen on a screen in town. It stood them up at the Strand yesterday, and yesterday was very much a day to be spent lying down at the seashore."

"The picture is filled with new and ludicrous stuff," says the Tribune. "When Harold sees a native come reeling toward him propelled by the fist of a rival, he thinks it is a new tango. . . . Another brand new situation occurs when Harold and his nurse and Colosso are being attacked in a fort and they have no firearms. Colosso lifts a huge pipe onto the top of the wall, nurse bangs many a mighty bang on a drum, Harold throws cocoanuts into Paradiso's army, and Colosso blows smoke from his cigar into the pipe for effect. There are plenty of cocoanuts, so the army thinks it is being fired on by cannon and flees."

"As an antidote for the blues, and a campaign aginst the 'Always Ailing League'," writes Helen Pollock in the Morning Telegraph, "the picture's service is great enough to warrant the erection of a statue to Mr. Lloyd by an appreciative public."

Evening World: "Harold Lloyd, always a prime favorite with us, is back again, this time at the Strand for a fortnight's stay in his latest farcofilm, 'Why Worry.' And take it from us, if you see Harold in this, his most uproarious farce for months, you won't have a cause in the world to worry."

"For the first anniversary of his debut in the field of feature length or six reel comedies," says the Evening Telegram. "Harold Lloyd has produced a new brand of comedy film, 'Why Worry?' at the Mark Strand theatre this week. Within the period of a year he has given such admirably fine works of laughter as 'Grandma's Boy,' 'Dr. Jack,' 'Safety Last' and 'Why Worry?' which is without question his greatest achievement to date."

"Oh, What a Sock Gloom Gets from Mr. Lloyd," is the two-column head for Irene's review in the New York Daily News, in which she uses these expressions: "We made note of exactly twenty-one shrieks, eighteen loud laughs, four screams, and an uncountable number of seemingly senseless giggles and gurgles."

Universal Editorial Staff Is Busy

Department Completing Final Work on Wide Variety of Screen Subjects

THE editorial department at Universal City, of which James McKay is chief, is busy with the final work on a wide range of screen subjects, from chapter plays to the impressive film versions of "A Lady of Quality" and "The Acquittal."

"A Lady of Quality," Frances Hodgson Burnett's classic, which was filmed as a Hobart Henley production, starring Virginia Valli, is being edited under the supervision of Mr. Henley and Arthur Ripley, his editorial aide, with Marion Ainslee at work on the titles.

Rita Weiman's play, "The Acquittal," in which Norman Kerry, Claire Windsor, Barbara Bedford, Harry Mestayer, Charles Wellsley, Richmond Travers and other popular artists appear, is being edited under the supervision of its director, Clarence L. Brown.

Baby Peggy's latest completed picture, "The Burglar's Kid," which William A. Seiter directed from an adaptation of Frances Hodgson Burnett's "Editha's Burglar," is being reduced to footage and proper titles put in it. The picture will be a Universal-Jewel special.

Among other attractions being edited are Baby Peggy's first Universal-Jewel feature, "Whose Baby Are You?" directed by King Baggot, which is practically ready for shipping to New York offices of Universal.

"The Heart of Boston Blackie," an all-star production, with Thomas Carragan, Laura LaPlante and others, directed by Robert F. Hill, is half through the editorial stage.

"The Wild Party," starring Gladys Walton, directed by Hobart Blache, and "Upside Down," directed by William Parke, with Herbert Rawlinson in the starring role, are both in the final stages of editing.

The early episodes of "Beasts of Paradise," co-starring Eileen Sedgwick and William Desmond, and "The Steel Trail," co-starring William Duncan and Edith Johnson, and directed by Duncan, two chapter plays now in production, are being edited.

Goldwyn Product Sold in Scandinavia

GEORGE E. Kann, Manager of the Foreign Department of Goldwyn Pictures Corporation, negotiated an important deal last week with A. Jordahl, representing the A. B. Svensk Film Industrie of Stockholm, Sweden, whereby that concern acquires the distribution rights for the Goldwyn sixth year pictures in the Scandinavian countries.

Besides "Souls for Sale" the other films in the deal are "The Christian," "The Strangers' Banquet," "Backbone," "A Blind Bargain," "Broken Chains," "Brothers Under the Skin," "Gimme," "The Last Moment, "Lost and Found," "The Ragged Edge," "Remembrance," "The Sin Flood," and "Sherlock Holmes."

Lloyd Starts Work On "Black Oxen"

Six weeks of preparation completed, Frank Lloyd's own independent producing company has begun work on its first photoplay for release through Associated First National, Gertrude Atherton's best seller, "Black Oxen." This drama of New York society of the present day, will feature Corinne Griffith, as Madame Zattiany, and Conway Tearle, as Clavering, newspaper columnist who falls in love with her. Through the courtesy of B. P. Schulberg, Clara Bow, a talented newcomer to the screen, will essay the part of the flapperish Janet Oglethorpe. Thomas Ricketts, veteran character actor, has been cast as Dinwiddie. Clarissa Selwyn will assume the role of Gora Dwight, an authoress; Lincoln Steadman will play Donny Farren; Tom Guise will be Judge Trent, and Harry Mestayer will interpret the role of Jim Oglethorpe.

The screen adaptation for "Black Oxen" has been written by Mary O'Hara in collaboration with Mr. Lloyd. Harry E. Weil is general manager of the new Lloyd unit.

Teaser One-Sheet For "April Showers"

Preferred Pictures Corporation has turned out an unusual teaser one-sheet on "April Showers," the Schulberg picture in which Colleen Moore and Kenneth Harlan are starred, with Ruth Clifford an additional featured player. In the original the colors are bright and striking, and the "pink baby" is calculated to draw attention.

The one-sheet was designed and executed by Karoly Grosz, head of Preferred Art Department.

"Unknown Purple" Scores at Coast Preview

ROLAND WEST'S famous stage play, "The Unknown Purple," which he adapted for the screen and directed, had its first preview at the California Theatre Venice, where it was received enthusiastically by an audience which including many of the Coast picture colony celebrities. It is a Carlos production for Truart.

Billboard Campaign For Preferred Fifteen

The Preferred Fifteen will be extensively advertised to the public through a billboard campaign as well as through national advertising, Al Lichtman, President of Preferred Pictures Corporation, announces.

The company has already taken over 250 special locations in New York and Brooklyn, and 150 in Chicago. These will be posted immediately with 24-sheets on "The Broken Wing," the first of the Preferred Fifteen, an adaptation of the stage play by Paul Dickey and Charles W. Goddard.

With all this in addition to the national advertising campaign, which reaches 15,000,000 readers a month, Preferred product will be as widely advertised.

Mammoth Sales Force to Get Under Way

Victor B. Fisher, general manager of the Mammoth Pictures Corporation, has announced that the next week will see the departure from New York of the members of his sales force Mr. Fisher may be among the number himself. A. Canter, assistant to Mr. Fisher, will carry the Mammoth proposition to some of the more important exchange centres.

Gene Marcus of the Twentieth Century exchange in Philadelphia is the first to sign up with the Mammoth organization.

Negotiations looking toward the closing of several more big territories are now under way.

Bryant Washburn Coming East For Conference

Adam Hull Shirk, scenario editor for Grand-Asher, will leave shortly for New York City. With him will come Bryant Washburn and Mabel Forrest. The purpose of the trip is a conference with F. Heath Cobb and Mindret Loeb of the New York Office, to determine what books shall be used in Bryant Washburn's 1924 program for Grand-Asher.

"Hunchback" Wins Highest Praise

N. Y. Reviewers Place it on Plane With Greatest Pictures Ever Produced

"THE HUNCHBACK OF NOTRE DAME" takes rank with the most highly praised pictures shown in New York City. Following its premiere at the Astor theatre the work of the entire cast and particularly that of Lon Chaney, together with the lavishness of the sets, the splendor of the production and the direction of the picture met with almost unanimous commendation.

Alan Dale, critic of the New York American, said:

"This much I'll say, and you can flaunt it before my eyes evermore: a more remarkable, epochal, unforgettable, haunting and obsessionable piece of eccentric, bizarre, cynical character acting than that contributed to 'The Hunchback of Notre Dame' at the Astor theatre by Lon Chaney, I have never seen on stage or screen."

Louella O. Parsons, motion picture editor of the Morning Telegraph, said:

"Carl Laemmle and R. H. Cochrane have made a production that both from an entertaining and an educational viewpoint, is all that one can ask—and that is big praise when so often attempts are made to do big things, and fail." She adds that she "is willing to wager that 'The Hunchback of Notre Dame' will help the exhibitor to pay his rent."

Robert E. Sherwood, N. Y. Herald, said:

"'The Hunchback of Notre Dame' has been produced on a spectacular scale. The settings are magnificent beyond words and stamped with an authenticity, a fidelity to detail, that sets them above anything that has been erected in Hollywood before."

The New York Mail: "From the point of spectacle the picture is as great a picture as has been produced in America. Indeed, it will stand as a monument to the ability of American directors to handle vast crowds of players realistically and artistically."

New York Sun and Globe:

"The scenes in which Lon Chaney figures alone are enough to make the picture a thing of beauty. Yet the producers have gone the whole hog in other directions. In pure physical beauty we think the picture ranks highest to date."

Don Allen, of the Evening World:

"The picture is worth the journey to the Astor theatre even if you have to commute from Australia. Carl Laemmle and his Universal outfit have kept every promise made for 'The Hunchback.'"

Robert Welsh in the New York Evening Telegram:

"Chaney's acting is a thing to be seen with breathless attention. His daring poses on the projecting gargoyles of the cathedral, his bold descent, stone by stone, of the front facade of the great church, his hazardous swinging on the great bells at the risk of his life, the gruesome scene of his castigation in the market place and the pathos of his final act as, dying, he rings his own death knell on his beloved bells, are features that will make 'The Hunchback of Notre Dame' a picture famous throughout the world."

"The White Rose" Pleases S. F. Critics

Griffith Production Is Warmly Commended Following Opening at Strand

'ONCE more David Wark Griffith has proved himself a miracle worker in the medium of the cinema in 'The White Rose,' which is filled with infinite beauty and poetry," said the critic for the San Francisco Chronicle when this United Artists release was shown at the Strand theatre, San Francisco. "He went to one of the most beautiful spots in America for his setting, the dreamy old bayous of Louisiana. Mae Marsh has made a complete 'come-back' in this picture and does supremely fine work."

"D. W. Griffith's 'The White Rose' is excellent screen material," said the reviewer for the San Francisco Call. "The work of Mae Marsh alone stamps it as a picture far above the average of the usual run of film plays. Don't make any mistake, 'The White Rose' is a film play entirely worth while in every particular."

"It is Mae Marsh who makes the picture 'The White Rose'," wrote the reviewer for the Journal. "She has lost none of her old art, her gift of looking as though the sorrows of the world were submerged in her eyes."

"For me the unlooked for joy in Mr. Griffith's 'The White Rose' was the acting of Mae Marsh as the flapper," said the criticism in the Examiner. "From an orphan girl just out of an orphanage Bessie Williams (Mae Marsh), in a year, proves a first class flapper, one from whom almost any girl outside the movies might obtain points on flapperism."

"'The White Rose' is a picture that will get you, and anyone who can sit through the picture without emotion would indeed be hard to impress," said the critic for the Bulletin.

Mrs. Reid to Tour on "Human Wreckage"

MRS. WALLACE REID announces in Los Angeles that she will tour three or four more cities in the interest of her war on narcotics before making her next screen vehicle. She has returned to her home for a month's rest and will return to the road in October. She will appear in Omaha, Minneapolis and Milwaukee.

Twentieth Century Paris on Metro Lot

A portion of twentieth century Paris has come to the Metro studio. It has been constructed on Lot 3, the same spot where only a few weeks ago stood the eighteenth century Paris of Rex Ingram's new monster production, "Scaramouche."

The new and elaborate settings are for "In Search of a Thrill," Viola Dana's newest Metro vehicle which Oscar Apfel is directing. Excellent reproductions have been made of two streets of the Montrouge district, unofficial headquarters of Apaches, and other questionable characters.

Miss Dana, who appears as an Apache in "In Search of a Thrill," heads a cast including Warner Baxter, Rosemary Theby, Walter Wills, Mabel Van Buren, Robert Schable, Billy Elmer and Templar Saxe. "In Search of a Thrill" is based upon Kate Jordan's "The Spirit of the Road."

Mabel Forrest Starred In New Production

Mabel Forrest, who was co-star with Bryant Washburn in two feature pictures for Grand-Asher, one of which has just been released and the other recently completed, will star in her own picture "The Satin Girl," a Ben Wilson production for Grand-Asher. The two she has just finished are "Mine to Keep" and "The Love Trap" and she is now working on "Other Men's Daughters," the third of the Ben Wilson productions.

Johnson Finishes Work on "Mail Man"

Having finished shooting "The Mail Man," at the Pat Powers studio, Emory Johnson has begun to personally supervise the cutting of the picture which is slated for late autumn release by Film Booking Offices. Johnson is also planing a trip to New York at the end of September to begin shooting his next F. B. O. production, many of the scenes of which will be taken in the East.

Empire PRINTS EMPIRE LABORATORIES, Inc. Empire PRINTS
723 SEVENTH AVENUE BRYANT 5437 5736 NEW YORK
DEVELOPING AND PRINTING MOTION PICTURE FILM

Montana Features Tie with Etiquette Book

THE Film Booking Offices this week announce that an advertising tie-up has been effected with the Funk Wagnalls Company on their book of etiquette and Bull Montana's latest feature release, "Breaking Into Society." The tie-up is of a national advertising nature and is intended as a contract. The campaign starts next month.

Work of Cutting "Long Live King" Rushed

The task of cutting and editing Jackie Coogan's initial Metro production, "Long Live the King," is keeping the Coogan forces on the job almost twenty-four hours a day. Irene Morra, head of the Coogan editorial department, and her assistants, are driving ahead with all possible speed to comply with urgent requests from Metro officials at the home office. Jack Coogan, senior, is also very much in evidence supervising the entire editing of the picture.

Plans are now being perfected for Jackie's second picture on the Metro contract, the prelude to which was the payment of the famous half-million dollar bonus. Three stories are under consideration. While it has virtually been decided to do Ouida's famous childhood classic, "A Dog of Flanders," it will possibly be filmed at a later date because it will be necessary to take Jackie to Holland for the entire production.

The Coogan agents in New York are reported to be negotiating with Mary Roberts Rinehart for an original screen story for Jackie.

"Jealous Fools" Release Due Next Month

Maurice Tourneur's newest production, "Jealous Fools," is now half finished and will be ready for First National release in another month. The production marks Mr. Tourneur's first original script for the screen in years.

Arrangements are now being completed for the staging of a series of important scenes along the waterfront of San Francisco, and the entire company will leave for the North shortly. Every effort will be made by the producer to keep this picturization down to the popular footage of six reels, in accordance with the policy of M. C. Levee, producer of Tourneur pictures.

In the cast are Jane Novak, Earle Williams, Bull Montana, Ben Alexander, Marion Feducha and George Siegman.

Production Under Way on "Three Weeks"

All advance preparations have been completed by Goldwyn and actual production of Elinor Glyn's "Three Weeks" is expected to start this week. Conrad Nagel and Aileen Pringle play the leading roles. Alan Crosland is directing.

"Scaramouche" Title Highly Valued

Book Has Had Extremely Wide Circulation Through Europe and America

WHAT is considered one of the greatest titles ever selected for a moving picture is that of "Scaramouche," which already has gone the length and breadth of this country as the name of Rex Ingram's latest and most ambitious production for Metro.

Its greatest value lies in the fact that the book from which the picture is taken has, under the same name, circulated through Europe and this country for the past two years, since its publication in millions of copies, it is claimed. It is now in its fifteenth printing and reports from libraries and booksellers all over the world rate it as among the biggest sellers that has caught the fancy of the reading world in the past several decades. "Scaramouche," from the moment it left its publisher, became a veritable rage and has made its author, Rafael Sabatini, both famous and rich and has earned for him the title of "the modern Dumas."

When the production of the picture was first under consideration by Metro, it is said that a change of name was contemplated. But immediately, protests from all over the country and even from abroad began to pour into the Metro offices with the result that the several hundred titles under consideration were entirely discarded and the book title definitely set as the title of the picture.

"Scaramouche" is a Rex Ingram production for Metro, by arrangement with Charles L. Wagner. It was adapted to the screen by Willis Goldbeck and photographed by John F. Seitz.

Letter Carriers Aid "Loyal Lives"

Exceptional Exploitation Co-operation Is Extended on Vitagraph Special

"LOYAL LIVES," Whitman Bennett's super feature, written around the life of post office employees, is receiving exceptional exploitation co-operation from the postmasters and letter carriers in various cities. The first run in Detroit was most successful, and credit for this is in no small way due to the postal employees.

Through the Vitagraph exchanges Mr. Bennett is supplying exhibitors in cities of more than 20,000 with exceptional film with which to open the picture. This opening is a dedication of "Loyal Lives" through the postmaster and post office employees of each city, and shows a picture of the postmaster. Among the cities whose postmasters are shown in these dedicatory lengths are Birmingham, Ala., R. B. Sayer; Mobile, Ala., H. G. Reiser; San Francisco, Jas. E. Power; Oakland, Cal., Jos. J. Rosborough; Colorado Springs, Earl E. Ewing; Waterbury, Conn., James Geddes; Bridgeport, Chas. E. Greene; Jacksonville, Fla., Herbert E. Ross; Tampa, Fla., Miss Elizabeth D. Barnard; Atlanta, E. K. Large; Savannah, J. J. McDonough, Jr.; Terre Haute, Ind., J. Z. Anstermiller; Fort Wayne, Ind., Harry W. Baals; Sioux City, Iowa, W. H. Jones; Wichita, Kan., Stewart M. Young; Hutchinson, Kan., Thos. G. Armour; Lexington, Ky., Moses Kaufman; New Orleans, Chas. A. Robinson; Baltimore, Ben F. Wodper; Fall River, Mass., G. De Tonancour; Grand Rapids, Mich., C. E. Hogadone; Jackson, Mich., F. J. Beaman; Minneapolis, Minn., Arch Coleman; Meridian, Miss., C. J. Hyde; Springfield, Mo., Geo. W. Hendrickson; Omaha, Neb., Chas. E. Black; New Brunswick, N. J., James A. Morrison; Troy, N. Y., Cornelius V. Collins; Syracuse, James McLusky; Charlotte, Judson D. Albright; Winston-Salem, John Burgan; Fargo, N. D., H. C. Corrigan; Cincinnati, A. L. Behymer; Columbus, Fred H. Tibbetts; Dayton, L. C. Weiner; Muskogee, Okla., Beulah H. Cureton; Portland, Ore., J. M. Jones; Philadelphia, Geo. W. Kemp; Erie, J. A. Hanley; Norristown, Pa., H. Stanley Drake; Harrisburg, Pa., Chas. E. Pass; Nashville, Tenn., Chas. M. McCabe; Chattanooga, Tenn., Williard T. Springfield; Galveston, Texas., O. S. York; Ogden, Utah, Rufus A. Rarner; Burlington, Vt., James E. Burke; Seattle, Wash., Charles M. Perkins; Huntington, W. Va., Jos. E. Lesage; Milwaukee, Wis., Col. Peter F. Piasecki.

Stock Favorite in Heavy Role with Sale

ROBERT BENTLEY, popular stock leading man, who just closed a season at the Alhambra Theatre, New York City, plays the heavy role in C. C. Burr's initial Charles "Chic" Sale feature, which Associated Exhibitors will distribute.

C. B. C. Exploitation Is Near Completion

Exploitation accessories, press books, novelties and all other details of the campaign which will accompany the new C. B. C. lecture, "Forgive and Forget," are almost completed and will be ready by the time the feature is released, it is announced.

C. B. C. has established a system of co-operation with the Coast production center, whereby all details that can be of any possible help in expediting the planning of the campaign in the East, are relayed to the New York offices immediately. There a special corps of artists and a new press book department has been installed, which so plans the work of laying out campaigns that everything will be in complete readiness for every one of the features on the C. B. C. schedule about a week before the pictures go to the franchise holders for release.

WORTH FOLLOWING!

The Judgment of

ALEXANDER PANTAGES



Alexander Pantages

in Booking BIG BOX-OFFICE attractions has made PANTAGES THEATRES one of the Greatest Circuits in the World. He don't wait for the other fellow to discover winners—he does the discovering himself and cashes in on knowing attractions that will go over big.

"PAN" put on **JIM JERRIES** and smashed records—

"PAN" put on **JACK DEMPSEY** and mopped up—

"PAN" now has **MIKE GIBBONS** another great money magnet

and **NOW** he has **BOOKED**

"The DRIVIN' FOOL"

in San Francisco—Los Angeles—San Diego—Salt Lake—Kansas City—Memphis and Minneapolis.

It's a ***HODKINSON*** *knockout—with exploitation angles galore!*

"Daring Years" a knockout.....will
showmen will eat it up.....hundred

Here's an audience picture.....D
dently given the public what it wa

Powerful story.....alive with colo
plot....crammed with action.....
spectacular climax.....

Absolutely and perfectly made to
cut and tailored for big time publi

The DARI

with Mary Carr....Mildred Harris....Tyrone

And are State Rights selling fast?

mop up.....has everything.....
angles for exploitation.....*M.P. World*

aniel Carson Goodman has evi—
nts in "Daring Years".....*M.P. News*

r.....unlimited thrills.....unusual
.....moving swiftly to tense and
.....*Exhibitors Trade Review*

order for the Box-office.....
c tastes.....and what a cast...in

NG YEARS

Powers.... Chas. Emmett Mack

COURTESY OF
D.W. GRIFFITH

We'll say they are—EQUITY

PICTURES CORPORATION
723 Seventh Ave., N. Y. City

"Silent Command" Wins N. Y. Approval

"The Silent Command," the Fox special, which has been commended by Government officials, had its premiere at the Central theatre, New York, September 3, and the endorsement of newspaper reviewers was added to the many previous flattering criticisms.

Following are some of the criticisms of the reviewers:

The Evening Mail—"The glory of this picture is the glory of the Navy—a fine patriotism mixed with stirring adventure. Its views on shipboard, at Annapolis at graduation time and of the fleet in the Panama Canal are beautiful, and at the same time authentic."

The Telegram—"The theme is a simple one, but there are many thrilling moments in which Edmund Lowe not only excels as a two-fisted fighter but as swimmer in mountainous seas."

The Commercial Bulletin—"Glorifying the traditions and esprit de corps of the United States Navy is 'The Silent Command' which may be classed as the 'noisiest' silent drama that has ever reached Broadway."

Preferred Photographer Is Prize Winner

Karl Struss, photographer of the Gasnier productions, which are released as Preferred Pictures, has just won several notable prizes for his portrait photography. At the American Photographers' Annual Competition in Boston, he was a prize winner, and he took second prize at the exhibition held recently in Seattle by the Frederick and Nelson Company.

Mr. Struss spent three years with Cecil B. DeMille before going over to Preferred. He has photographed all of Gasnier's Preferred Pictures, including "Rich Men's Wives," "Thorns and Orange Blossoms," "The Hero," "Poor Men's Wives," "Daughters of the Rich," and "Mothers-in-Law." He is now engaged on "Maytime," on which work was started last week at the B. P. Schulberg studios.

Dillon Shooting "Drums of Jeopardy" Scenes

Edward Dillon, directing Harold MacGrath's story, "The Drums of Jeopardy" for Truart release, is engaged in shooting the first sequence of the play, which takes place in a palace in Russia. The action in this part of the story centers about the character, which is being portrayed by Wallace Beery.

The story jumps from Russia to New York, and Elaine Hammerstein, about whom the story revolves in New York, is now on her way to the Coast, her presence not being required in the first sequence of the story.

The three other principal members of the cast will be selected from those under consideration immediately upon Miss Hammerstein's arrival.

New Talent in Preferred Feature

Schulberg Will Introduce New Faces in Coming Production of "Maytime"

"THE public wants new faces. The producer who wants to keep his pictures up to standard must be continually on the lookout for new talent, and encourage it when he finds it. The extra girls of today may be the stars of tomorrow. The man who can pick those stars, today, before they get established, and develop them, is just that far ahead of the game, and need have no fear of his public."

So says B. P. Schulberg, producer of Preferred pictures. That he believes what he preaches is evidenced by the cast of "Maytime," which is now being made at the Schulberg studios under the direction of Gasnier. Fifteen actresses, practically unknown to the public a year ago, will have important roles in this picturization of Rida Johnson Young's stage play.

The principal role, originally enacted by Peggy Wood on the New York stage, will be carried to the screen by Ethel Shannon, whom Mr. Schulberg claimed as his own discovery when he picked her from a bevy of extras to do a minor bit in "The Hero" last winter. Another important part has been given Clara Bow, the eighteen year old actress who, though a recent entry into film work, made something like a sensation as the stowaway in Elmer Clifton's whaling picture, "Down to the Sea in Ships."

The feminine charcterization third in importance in Rida Johnson Young's play has been entrusted to Netta Westcott. Miss Westcott, who is well known on the English stage, is another distinctly new face, as this is her first film appearance, resulting from a picture offer made by Al Lichtman, president of Preferred, during a recent business trip in London.

Twelve other girls unfamiliar to even the most seasoned fan, will be given a chance in "Maytime" to prove their abilities. These comprise the beauty dozen recently picked as "Hollywood's fairest," by a group of representative picture men interested in the search for new screen personalities.

"If Winter Comes" Wins Approval

New York Reviewers Lavish With Praise For Fox Adaptation of Story

THE long-heralded Fox screen version of the all-popular A. S. M. Hutchinson story, "If Winter Comes," directed by Harry Millarde, had its premiere at the Times Square theatre, New York, in September, and the criticisms of the newspaper reviewers would warrant the belief that the picture will be even more popular than the book. The reviews were most flattering in each instance.

Excerpts from them follow:

Harriette Underhill, in the Tribune—"One such perfect picture is all the public can expect one man to give to the world. . . . It is without exception the most engrossing screen drama we have seen in at least a year. . . . 'If Winter Comes' is one of the most touchingly beautiful things that has ever delighted our soul via the screen."

The Sun and Globe—"'If Winter Comes,' in cinema shape, seems to have come to town for the autumn, winter, spring and probably a few more seasons, to judge by its reverent reception at the opening last night. . . . There is a spiritual quality about Percy Marmont's work."

The Mail—"It is as good as the book, and in all probability, will prove better."

The Morning World—"The production is leagues ahead of the nine hundred and ninety films that unreel their varying fictions for the public. . . . The cast is the most capable that has presented a picture on Broadway in a long time."

The Times—"It is a faithfully-produced drama. . . . Percy Marmont has shown wonderful patience, a love of acting and a resolution to make his Sabre as true as any man could. His is really a remarkable performance."

The Herald—"The story is extremely powerful and it is eloquently expressed by Percy Marmont."

The Morning Telegraph—"The characters are all drawn with the finesse of an etching. . . Percy Marmont lifts 'If Winter Comes' far above the scale. It is a beautiful thing."

"Wild Oranges" Will Be Made in Georgia

After searching the southern part of California by motor boat, motor car and by airplane, Director King Vidor could find no swampy land of the kind demanded by the Joseph Hergesheimer novel, "Wild Oranges," which will be his next Goldwyn picture. So he will go to the swamp lands of Georgia on "location."

The youthful director plans to penetrate the wildest section of this desolate swampland in order to get the weird and eerie settings demanded by the Hergesheimer story. All of the action takes place in this swampland or on board a ship just off the coast.

The director has completed the script of "Wild Oranges" and the cast is now being selected.

Russell Griffin Praised In Burr Picture

C. C. Burr's screen "find," Little Russell Griffin, has been accorded high acting honors for his work in the Edgar Lewis production, "You Are Guilty."

"The honors of the picture are in a large measure stolen by little Russell Griffin, who reveals here a winning personality and a great histrionic consciousness. He enters thoroughly into the spirit of the piece and enlivens it materially."

"In spite of the fame of the other members of the cast, Director Lewis would have made no mistake had he elevated this wonderful Griffin youngster to stardom," says John Spargo, in the Exhibitor's Herald.

Doris Kenyon, James Kirkwood, Mary Carr, Robert Edeson and Edmund Breese are other leading members of the cast of C. C. Burr's presentation, "You Are Guilty."

"Where North Begins" Scores on Coast

Beginning the third successful week of its engagement at the Alhambra theatre, Los Angeles, "Where the North Begins," the Warner Brothers picture featuring Rin-Tin-Tin, the famous German police dog and world war hero, is breaking all box-office records for attendance; according to Harry M. Warner, who is at present at the organization's west coast studios.

The original engagement was merely for a week's run, but its success was so overwhelming that the management decided to hold it over for a second week. The second week was even bigger than the first, it is said, and as a result it is now in its third week at the Alhambra.

Weber, North Accessories Meet Approval

That exhibitors are taking full advantage of the accessories on "Marriage Morals" and "Don't Marry for Money," the new L. Lawrence Weber and Bobby North productions, is evidenced by the repeat orders for advertising sales materials being received from the exchanges.

Masterpiece Film Attractions of Philadelphia, and Bond Photoplays of Buffalo and Albany, have already placed their third orders each on both productions it is said. In addition, Masterpiece has ordered two extra prints of both "Marriage Morals" and "Don't Marry for Money."

Seastrom Finishes First For Goldwyn

Victor Seastrom has completed his first Goldwyn picture, "The Judge and the Woman" from Sir Hall Caine's latest novel, "The Master of Man." The picture is now being edited. In the cast are Mae Busch, Conrad Nagel, Patsy Ruth Miller, Hobart Bosworth, Aileen Pringle, DeWitt Jennings and Evelyn Selbe.

Mr. Seastrom is now enjoying a short rest following the strenuous work of production.

COSTUMES FOR HIRE New York's Newest and Foremost Costume Rental Organization BROOKS 1437 Broadway Tel. 5580 Pen.

Exquisite in Human Appeal
Rich in Thrills, Drama and Romance



A SMASHING BOX-OFFICE TRIUMPH!!!

A Feature That Will Pound its Way into the Heart of Every Man, Woman and Child Who Sees it.

Suggested by John Greenleaf Whittier's Immortal Poem.

SUPERBLY ACTED BY A CELEBRATED CAST:

JOHN BOWERS	FRANKIE LEE
SYLVIA BREAMER	TULLY MARSHALL
RAYMOND HATTON	MARJORIE DAW
OTIS HARLAN	BRINSLEY SHAW
GERTIE MESSINGER	VIRGINIA TRUE BOARDMAN
GEORGE PERIOLAT	LOTTIE WILLIAMS

GEORGE McDANIEL

A David Kirkland Production

Distributed by

C. B. C. FILM SALES CORP.

1600 Broadway, New York

Joe Brandt, Pres.

"THE BAREFOOT BOY"

His Cycle—From Loveless Valley of Youth to Romantic Summit of Life



Robert Dexter, who succeeds C. L. Yearsley as Director of Advertising and Publicity for First National.

Metro Tieup With Arms Company Effective

One of the most effective National tieups inaugurated between a motion picture producing organization and a world known mercantile house was successfully brought about through the efforts of Bert B. Perkins, manager of exploitation for Metro and Peter P. Carney, chief of the publicity division of Winchester Repeating Arms Co.

This co-operative deal was consummated simultaneously with the releasing by Metro of Mr. and Mrs. Martin Johnson's picture, "Trailing African Wild Animals." A series of special exploitation features tieing up the nationally known Winchester big game guns and ammunition with the motion picture were devised and a special lineup of advertising accessories and window trim were made up to put this stunt across.

Jazz A-plenty in "Three O'Clock in Morning"

Color and jazz are said to abound in "Three O'Clock in the Morning," the attraction starring Constance Binney, which has just been completed for Associated Exhibitors. Combined with these is a wealth of picturesque exteriors and alluring sets.

Adapted from the Mann Page-Gerald Duffy big seller, "Clipped Wings," and following closely the lines of the novel, "Three O'Clock in the Morning" tells an appealing human story, and presents, according to a statement by Associated, an admixture of romance and comedy that seems to assure its popular reception by exhibitors and audiences.

"Day of Faith" Reaches Cutting Room

"The Day of Faith," from Arthur Somers Roche's novel, has been completed by Director Tod Browning and is now in the Goldwyn cutting room.



Group of scenes from the Selznick production, "Rupert of Hentzau."

Paramount Builds Mid-West Street

Bring West to Long Island for Glenn-Hunter in "West of the Water Tower"

OUT at the Paramount Long Island studio fifty carpenters are at work in the lot building the main street of Junction City, the mythical mid-western town which is the locale for "West of the Water Tower," the anonymous novel of small-town life which is being produced as a picture, with Glenn Hunter starring.

Hunter could not go on location to a small town because he is playing every night at the Cort theatre in "Merton of the Movies," so it was necessary for the producers to bring the town to him.

The street, which is more than 200 yards long, will show the Pastime Pool Hall, the Poland China Hog Association headquarters, the Commercial House, the drug store, and other familiar stores and shops that make up the main street of a small middle western town. A concrete sidewalk is being laid and water plugs and white-way electric light poles are being set by electricians.

When the set is completed it will function just as every well regulated main street functions, and the water tower will loom in the distance. The tower, too, will have to be built by the studio carpenters because there isn't a small-town water tower of that character in the environs of New York City.

Telegrams Laud "Spanish Dancer"

Screen Notables of Selected Audience Enthuse Following Initial Showing

ENTHUSIASTIC praise for Herbert Brenon's Parmount picture, "The Spanish Dancer," starring Pola Negri was the keynote of twenty-three telegrams received this week by Jesse L. Lasky, first vice president of the Famous Players-Lasky Corporation, following a special showing of the picture Saturday night to a selected audience in Hollywood.

That "The Spanish Dancer" was one of the most lavish, thrilling and picturesque productions ever made by Paramount was the gist of telegrams from Pola Negri, Hector Turnbull, Sid Grauman, Charles Eyton, William de Mille and others.

Pola Negri telegraphed as follows:

"Just saw 'The Spanish Dancer' and cannot thank you and Mr. Brenon enough for wonderful production. Mr. Brenon has made one of most beautiful and dramatic pictures I have ever seen and I am sincerely grateful."

Sid Grauman wired:

"When can I get 'The Spanish Dancer?' Just saw it at studio and think it is biggest artistic and box offices success. Reminds me of 'Three Musketeers' in picturesquesness of settings, warmth of color and drama of action. Congratulations to you and Herbert Brenon. It is a fine job well done."

Hector Turnbull telegraphed:

"Cannot tell you how thrilled I was at 'The Spanish Dancer.' Congratulations to you and Herbert Brenon. This picture, with its magnificent settings, its color, its splendid acting, and its dramatic action, will prove one of the sensations of the year. Miss Negri wonderful. Brenon has caught the Negri of 'Passion' and 'Gypsy Blood.' Moreno will be a revelation and the rest of the cast is great. Brenon's directing is finest I have seen in long time and stamps him as one of foremost directors in profession. 'The Spanish Dancer' is knockout if there ever was one."

Warner Product Sold for New England States

William D. Shapiro, of the Franklin Film Company, Boston, the Warner Brothers' franchise holder in New England, and first franchise holder to sign up for the new Warner product, visited the New York office of the Warner Brothers last week bringing important contracts for the new season. The contracts called for the playing of the entire forthcoming output of the Warner Studio for 1923-24 throughout the New England States.

New Warner Clip Sheet Offers Service

A new clip-sheet makes its appearance in the motion picture industry this week entitled "Studio Starlights." This was created by the Publicity Department of the Warner Brothers to supply the newspapers of the country with syndicate stories and special articles that will interest motion picture editors on all publications.

Studio Starlights will contain authentic interviews and articles written by the Warner stars, producers, directors and people connected with the different phases of the organization. Special stories that appeal to Sunday editors will run from time to time with mats from one column up to five columns, supplied free to the publications desiring this service. Herbert Crooker is the editor of this sheet.

Paramount Company Off For Arizona

A company of forty-one people left Los Angeles this week for Arizona, where scenes for "The Call of the Canyon," a Zane Grey production, will be filmed at locations in the vicinity of Flagstaff described in Mr. Grey's novel.

During the present journey, a small prospector's cabin thirty miles from Flagstaff will be used as headquarters in filming some of the scenes.

The featured players in the production are Richard Dix, Lois Wilson and Estelle Taylor. Heading the supporting cast are Noah Beery, Ricardo Cortez and Charles Ogle. The picture is being directed by Victor Fleming.

Richard Talmadge's First For Truart Completed

The first Richard Talmadge production to be offered under Truart release, which was produced by Carlos Productions from the novel "Fast Freight," has been completed and is on its way East to the home office of Truart.

Talmadge will make four productions for Truart during the 1923-24 season to be franchised on the independent market and three additional stories by nationally-known authors are under consideration, which will be announced shortly as the basis of next productions of this series.

Hughes Shooting "Law Against Law"

Rupert Hughes has finished location scenes of his new picture, tentatively titled "Law Against Law" and is now shooting at the Goldwyn studio. He will finish the production within two weeks.

McDermott Will Assist Allen Holubar

Vincent McDermott will be Allen Holubar's assistant director for the filming of "The Human Mill." Mr. Holubar's first special production for the Metro fall and winter program.

Extra!!!

Greatest disaster in all history in Japan

You can beat all News Weeklies by a mile if you act quick

F.B.O. has latest and greatest clean=up for Exhibitors

The greatest disaster in all history has just occured in Japan.

* * *

Every newspaper throughout the entire world is loaded with front page stories of this appalling catastrophe.

* * *

Millions are waiting breathlessly to hear and *see* what happened in Japan and what terrible havoc earthquakes accomplish.

* * *

NOW, while public interest is at fever heat comes F. B. O.'s offer to exhibitors to absolutely clean up with the great Japanese star Sessue Hayakawa in the biggest motion picture production in which he ever appeared—"THE VERMILION PENCIL."

* * *

In this marvellous photo drama are similar scenes as those enacted in the catastrophe of last week in Japan.

* * *

Your audiences will see a city razed to the ground—will see the effects of an earthquake—will see wild mobs fleeing madly to escape fires, quakes and death.

No picture in all the history of the industry strikes so timely or has such colossal crowd-drawing possibilities as "THE VERMILION PENCIL," not alone because of its earthquake scenes, but also because it features the great Japanese star Hayakawa.

* * *

Don't wait. . . Don't delay. . . Cash in on this once-in-a-lifetime opportunity.

* * *

Wire or long distance your nearest F. B. O. exchange for booking on "THE VERMILION PENCIL."

* * *

Our exchanges have prints, extraordinary posters, press sheets, exploitation, everything.

* * *

Your own local newspapers are your best publicity bets. . . . Secure front page copies of your own and other newspapers and plaster the front of your theatre tieing up "THE VERMILION PENCIL" and Hayakawa with the disaster in Japan, thus scooping all the News Weeklies which cannot show scenes yet for two to three weeks. . . . Don't waste time writing.

* * *

Use the long distance phone or telegraph your nearest F. B. O. exchange.



Victor B. Fisher, general manager, Mammoth Pictures Corporation.

"White Rose" Held Over In N. Y. and S. F.

Proving so popular that ticket selling had to be stopped on more than one occasion, D. W. Griffith's "The White Rose," was held over for a second week at the Strand theatre, New York, and played to capacity audiences nearly every day of the two weeks' run, according to United Artists.

Opening to the biggest business in more than a year, breaking all attendance and receipts records, and going into a third week of an engagement at the Strand theatre, San Francisco—this is the report that comes to Hiram Abrahams of United Artists Corporation on D. W. Griffith's "The White Rose," now showing at the San Francisco Strand.

Jack Pickford Will Keep Busy Producing

On completion of his picture "Valley of the Wolf," which he plans to finish for fall release through Allied Producers and Distributors Corporation, Jack Pickford expects to start production immediately on another new feature. No title has yet been decided on.

Marion Jackson, who wrote the continuity for "Valley of the Wolf," probably will prepare the script for the next new Jack Pickford production.

Rowland Enthuses Over Features

First National Chief Commends Production Efficiency of Coast Forces

WORK was completed this week on four First National productions at the United studios, the final editing and titling being rushed in order to screen them for R. A. Rowland, First National's general manager, who arrived recently from New York. They are Edwin Carewe's "The Bad Man," "Flaming Youth," with Colleen Moore; "Ponjola," Cynthia Stockley's novel, and "Thundergate," a Chinese-American drama with a featured cast.

According to Mr. Rowland no four successive pictures of any one company have maintained the standard of excellence which is found in this quartet of First National pictures. "The organization of the production forces of First National, developed by Production Manager Earl J. Hudson, now rivals any in the West Coast," wired Mr. Rowland, "and it is the systematized attention to detail that, in my opinion, is partly responsible for the high standard which is being maintained, not for one or two pictures, but indefinitely.

"To produce one box office knockout a season is not unusual. It may be due entirely to the genius of one individual director or star. But the aim of every producer is not an occasional 'big time' picture, but a consistent run of them and no matter how masterful the director, or how excellent the cast or the story, unless the production organization, working in the background, is running smoothly, there is danger of a slip-up.

"I do not, of course, mean to infer that mediocre talent can ever produce big pictures, even with every production facility. The picture can be no bigger than its cast, director and story. Provide these three elements and then add an efficient, far-sighted production policy and the result is dramatic perfection and decided commercial success.

"In 'The Bad Man,' Edwin Carewe has produced the best picture of his career and one of the finest comedy dramas ever made. It proves once more that the successful stage play will become a successful picture if placed in the hands of a director thoroughly conversant with his art. Without a doubt Carewe has exceeded his past two successes, 'Mighty Lak' a Rose', and 'The Girl of the Golden West.'

"'Flaming Youth,' despite my great expectations proved a revelation. This startling novel of excitement-living youth, written by Warner Fabian and one of the best sellers of fiction, has been transferred to the screen by John Francis Dillon in such a way that it is absolute box office insurance to the exhibitor. By every known standard 'Flaming Youth' is an audience picture. Colleen Moore's performance, different from all her previous roles, is among the most delightful things I have ever seen on the screen.

"Miss Breamer's performance and that of Owen Moore in 'Thundergate' will prove to be two of the finest screen characterizations of the season. 'Thundergate' is a corking melodrama adapted from Sidney Herschal Small's novel, 'The Lord of Thundergate,' and directed by Joseph DeGrasse.

"Of 'Ponjola' I can only say that it is as good as the book, which is now regarded as Cynthia Stockley's greatest novel. Its cast, consisting of Anna Q. Nilsson, James Kirkwood, Tully Marshall, Joseph Kilgour and Ruth Clifford, gives a splendid performance and Donald Crisp's direction is splendid."

"Pioneer Trails" Prints Being Shipped

"Pioneer Trails," the Vitagraph special, has been finally titled and edited by C. Graham Baker and Don Bartlett, and prints are being shipped to Vitagraph branches.

This super feature, which was directed by David Smith, and which has an all-star cast headed by Cullen Landis and Alice Calhoun, will be seen at a leading Broadway theatre soon. Those who have seen the picture in its final form, say that it is the greatest production ever made by David Smith, who has to his credit such successes as "Masters of Men," "The Ninety and Nine," "Black Beauty" and "The Courage of Marge O'Doone."

Vignola Spends Week In Taking Night Scenes

Night was turned into day all of last week at the Cosmopolitan studio in New York, when Director Robert G. Vignola and his entire company, including several hundred extras, engaged in taking night scenes for his forthcoming production, "Yolanda."

This sequence, one of the most important in the whole picture, was taken in a set that is said to be the largest ever built in the East, a huge castle of mediaeval France. The work required an entire week of night "shooting," which sets a record for Mr. Vignola for continuous night work. Owing to the magnitude of the scenes and the large number of players used, Mr. Vignola utilized the services of several extra cameramen and assistants in addition to his regular assistant, Phil Carle.

Extensive Campaign For "Drivin' Fool"

Preparations for an extensive advertising and exploitation campaign are now well under way on the Hodkinson feature, "The Drivin' Fool," starring Wally Van.

A strong tie-up with the Police Departments, Public Safety Commissions and Civic heads, encouraging careful driving among motorists, is the principal feature of the campaign from which many minor ideas will derive.

The propoganda campaign is nation-wide in scope and so planned that exhibitors will be able to localize it when they play the picture.

Mirror Mosaic Setting In Burr Feature

C. C. Burr's first Constance Binney starring vehicle has a "Mirror Mosaic" setting brilliantly studded with bits of mirror glass. To be assured of having a novel and elaborate setting in his first Associated Exhibitors release, Mr. Burr engaged Alex Hall, a feature effect man from Los Angeles, to design and execute the effects. This spectacular setting represents a Cafe Grotesque, wherein gay revels take place and the star does a solo dance.

LUDWIG G.B. ERB,
PRESIDENT



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Australasian to Handle Preferred Fifteen

AL LICHTMAN, President of Preferred Pictures Corporation, has just signed with Australasian Films, Ltd., to handle the new group of fifteen Preferred Pictures in the Australian and New Zealand territory. The deal was negotiated through Millard Johnson, American representative of Australasian.

Australasian Films is one of the largest companies in the world, controlling 110 first-run houses in the principal cities and towns of Australia. This company at present is building two of the finest theatres in that country, one in Sidney and one in Brisbane. Each of these is costing over $1,000,000, it is said.

Jackie Coogan Popular in Far East

Several facts of interest have been brought to light by a check of box office receipts and fan mail at the Jackie Coogan offices. It shows for instance, that Jackie is a tremendous drawing card in the Far East and that the famous starlet has a wide following there.

In Japan, during the Doya or extreme hot weather season, one of Jackie's pictures played to capacity business at Nippon's newest movie emporium, a feat unprecedented in the annals of the motion picture since its introduction in that land, it is claimed.

From Bombay, India, comes word of Jackie's triumph. The manager of the Royal Empire theatre of Bombay cabled Jack Coogan, senior, asking for an opportunity of being the first in his province to view "Long Live the King," Jackie's initial production for Metro.

Prepare Press Book On "Broadway Broke"

L. F. Guimond, Director of Advertising and Publicity for the Selznick Distributing Corporation, announces that the campaign book on "Broadway Broke" the Murray Garsson special production, to be released by Selznick, is nearing completion.

A startling original cover design has been created by Hirschfeld, the artist, which has been printed in a beautiful blending of go'd and black.

Nursery Rhyme Producer Makes Discovery

Grace L. Anderson, who is producing short subject entertainmen s founded on nursery rhymes and bedtime stories, has discovered a rival to the matinee idol honors of Rodolpho Valentino in Herbert Clarke, who is now playing juvenile leads with the Brockton players. Still in his 'teens, Mr. Clarke is booked for a feature production which will be made by Miss Anderson at an early date.

N. Y. Likes Mary Pickford Grown Up

Unanimous Approval of Critics and Public Is Bestowed Upon "Rosita"

That Mary Pickford grown up portraying a highly emotional role is going to be even more popular with the motion picture public as a whole than in her little girl and golden curl characterizations is indicated by the reception given her new cinema offering, "Rosita," which had its premiere showing at the Lyric theatre, New York, on Labor Day evening.

"Rosita" was unfolded before a typical first-night audience at the Lyric, where society, stage and screen were presented and from each of these three groups there was unstinted appreciation, praise and admiration. Newspaper critics had been given an opportunity to view Miss Pickford's latest and most ambitious screen offering at a private pre-view at the Ritz hotel, and were unanimous in their emphatic commendation of Miss Pickford's extreme artistry, Ernest Lubitsch's direction and the exceptionally beautiful photography.

"Nothing more delightfully charming than Mary Pickford's new picture, 'Rosita,' has been seen on the screen for some time," said the critic for the New York Times. "The combination of Edward Knoblock, Ernest Lubitsch and Mary Pickford is a difficult one to equal. 'Exquisite' is an adjective that fits this film as well as any."

"Mary Pickford in her new photoplay, 'Rosita,' has a vehicle worthy of her talents," said the New York American critic. "Few, if any, of her admirers will regret that she has graduated from the Pollyanna class and stepped into the long skirts of Rosita. In her beautifully mounted picture play of that name Miss Pickford makes it seem that she has been hiding a mature dramatic talent within her childish golden curls. 'Rosita' is magnificently mounted and admirably cast."

"After seeing 'Rosita' we've decided that Mary Pickford is quite capable of growing up," said the reviewer for the New York Daily News. "We enjoyed her characterization because the dainty blonde star, even as a grown-up Spanish street singer, is enabled to show her pretty ways and her faculty for doing what is to be done in the proper time and place."

"After seeing 'Rosita,' in which Mary Pickford plays for the first time a grown-up woman, there was a feeling that she had been defrauding the public of its rights by confining her efforts to child roles," said Louella Parsons in the Morning Telegraph. "We were unprepared to find in 'Rosita' one of this year's greatest productions and the finest thing Mary Pickford has ever done."

"The performance of Mary Pickford in 'Rosita' is, we think, an exceptionally brilliant one," said Harriette Underhill in the New York Tribune. "Perfection is attained in many directions. Ernest Lubitsch directed and he has put into the picture all of the charm, the spirit, and 'community acting' which has made him world-famed."

"Mary Pickford has given a right sweet and artistic performance in 'Rosita,' a picture which is good entertainment," said Quinn Martin, in the New York World.

"'Rosita' is thoroughly enjoyable and we wouldn't have missed it for worlds," said Don Allen in the Evening World. "The story is gripping and splendidly cast, directed and photographed."

"You'll wait a long, long time before you see a better picture than 'Rosita,'" said the critic for the Evening Telegram. "Here is a charming story full of romance and humor, which is told with unfaltering movement."

"Every foot of 'Rosita,' Mary Pickford's new production, is a delight to the eye," wrote the reviewer for the Evening Journal. "Acting, costumes, settings and photography combine to present a glowing stream of radiant beauty."

Lillian Gale Scores Big Hit in Serial

Brilliant Future in Character Work Predicted for Her by Director

LILLIAN GALE, formerly a member of the Motion Picture News staff, has played her first big character role in the George B. Seitz ten episode Pathe serial, "The Way of a Man," directed and adapted by Mr. Seitz from the novel written by Emerson Hough. C. W. Patton produced the serial, which is expected to be released early this fall.

Despite the fact that Miss Gale is a decidedly young lady, Mr. Seitz cast her in the role of Mandy McGovern, a hardened plainswoman of about seventy years. What convinced Seitz that Miss Gale could capably handle the role were a number of photographs revealing the young lady in a number of underworld character poses. In commenting on the first camera work of Miss Gale, Seitz said:

"She has succeeded admirably, and took direction like a duck takes to water. Considering that the part is the first in her picture career, she has done remarkable work. And I am of the firm conviction that with a little more training she will be one of the best character women in the business."

The first scenes in which Miss Gale portrayed her role were taken in the Arizona desert. As a plainswoman she drives a covered wagon, handles a shotgun and revolver with ease and finesse. All of which is a far cry from a typewriter in the News office to the grease paint of a motion picture actress.

On the strength of her remarkable characterization, Miss Gale has been offered a prominent part in a picture to be made by a well known director.

Metro Starts Plans for "Living Past"

ARRANGEMENTS are now under headway in the Metro organization for the beginning of production on "The Living Past," a screen transcription of William J. Locke's novel, "The Tale of Triona."

Metro Issues Press Sheet For "Three Ages"

Metro has issued an exceedingly helpful press sheet for Buster Keaton's initial feature length comedy, "Three Ages." An unusually comprehensive line of exploitation, publicity and advertising has been prepared for this six-reel feature of Buster's, material that should be of decided value to all exhibitors.

A novelty that should do much to acquaint the public with "Three Ages" is a Keaton hat, designed after the famous pancake headgear of the Metro comedian. Keaton's name, the title of the picture and a space for theatre imprint appear on the top and band.

Other exploitation suggestions for "Three Ages" include merchant tie-ups, lobby ballyhoo, window displays, unique prologue, cartoon, poster cut-outs and the description of a complete campaign already carried out by the Warfield theatre of San Francisco.

Campaign Book Ready For "Destroying Angel"

A new style campaign book, carrying everything, seemingly, an exhibitor could require, from puzzle cards and lobby hangers to unique advertising stunts, has been issued by Associated Exhibitors for its recent release, Leah Baird in "The Destroying Angel," and is now being distributed by the sales representatives of that organization. The book is the work of Frank C. Payne, veteran theatrical and newspaper man, now Miss Baird's special publicity director in New York.



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Discussion on Lighting Methods for Studios

Various Limitations of Present System Brought Forth With Suggestions for Changes.

By Douglas E. Brown

Paper Before a Sectional Joint Meeting of the S. M. P. E. and Motion Picture Directors' Association

IT is reasonable to believe that advancements will be made over present day methods and equipment used for lighting in studios. Changes do not necessarily need be on radically different lines than those of the present. However, it is always of interest to learn of the various devices and lines of endeavor followed by those who are working for the advancement of studio lighting, both in regards to methods and equipment.

On this page is presented an article by Douglas Brown who has spent considerable time studying the problems of studio lighting. Mr. Brown advances ideas that undoubtedly will be found of interest to many of our readers.

THE director works in a medium called light. In the studio he may appear to be an architect, or a stage manager, but he is neither of these. What seem to be the great structures of an architect are screens, designed to reflect interesting light patterns into the eyes of an audience. These costumed, painted actors move about at his bidding, so that shifting fingers of light may work above the heads of people in darkened theatres and tell an acceptable story.

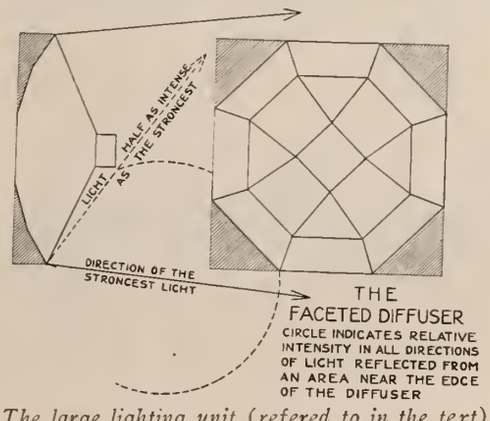
What is the least control of this medium that the director may reasonably ask the studio to place at his disposal? That when he stands near the camera he shall be able to paint the set with light until it looks right and that when it looks right he shall know exactly, to the least brush stroke of light, how it would look on the screen at the theatre.

There are in nature four sorts of light—the hard light of the sun, and the soft light of the sky, and the light reflected from objects, and the light of fires. These sorts of light have this in common—direction. They produce shadows and high lights. Light comes from somewhere; it moves in a straight line until it hits something. So in the studio it will be generally desirable to have most of the harder light come from one direction, and to have the softer light appear to be reflected from walls or other objects which one would naturally suppose illuminated by the hard primary light. The masses of heavier shadow may then be modified at will by throwing diffused light into them. However, any artist will develop his own special technique in the use of the lighting instrument, once it is made convenient to handle.

Evidently the studio requires very powerful lights, for the director ought to be able to light an entire set from one source, so extreme a limitation of the lighting is, in rare instances, extremely effective. There was, for example, the "Dance Macabre," a short subject shown at the Rialto last August, of which in criticism was said "the photography is exquisite." Francis Brugiere, who superintended the lighting, tells me that they did it with a single arc and a reflecting screen.

The author has indicated in a previous paper, "Transactions, S. M. P. E.," Volume XVI., that a million candle power might be required for this purpose. Only the high intensity arc, among commercially available sources, can approach this power. A sufficiently insistent demand from the studios, however, could produce arc lights and tungsten lights of upwards of a million candle power. Such powerful lights would be easier on the eyes than the great number of smaller ones now used to supply an equal amount of illumination, for the brightness would be no greater, and one would less often be required to look directly into the light.

Kleig eyes need never occur. The studio may be made more comfortable to work in than any outside location. Kleig eyes are caused by an improper use of arc lights, and especially by the mistaken and very dangerous practice of using bare, unscreened high intensity arcs. Kleig eye is a deep "sunburn" of the cornea, that transparent, celluloid-like shell which covers the front surface of the eyeball. The use of the cornea is to absorb the dangerous ultra-violet energy which exists in the light of the sun and keep it out of the delicate interior of the eye. But the cornea is not celluloid, it is living tissue. When the radiant energy from a bare arc light falls upon the cornea the ultra-violet energy which that shell is called upon to absorb is greater in amount, and of a far more penetrating and intense kind, than is sunlight. The cornea is overtaxed, bruised and burnt, becomes inflamed and swells. Then the whole eye is thrown into a fever, and the tear ducts may be closed up so that the eyelid rasps over the protruded eye.



The large lighting unit (refered to in the text) for studio use

This disease, then, should be prevented by putting a sort of artificial cornea in front of every kind of arc light. A sufficient protection for the actors' eyes would be a flint glass door in front of every light box to cut off dangerous energy. Flint glass is a more effective shield against ultra-violet energy than crown glass, but it is a trifle less transparent. A corium glass, which would have to be made to special order for the studios could be had as transparent as crown glass, and even better as an eyeshield than flint glass. The light lost in passing through a sheet of this glass a quarter of an inch thick would be much less than is lost in passing through the camera lens, and the dangerous energy removed would be of a kind that never gets through the lens into the interior of the camera, for it is filtered out by the flint glass of the anastigmat.

A half dozen powerful lights, of varying sizes, ought to be sufficient for the photography of any ordinary scene within the studio.

Soft lights, as directional as you please, may be provided by mounting an arc light to face into flat reflectors, painted with a lithophone paint to protect the eyes against ultra-violet energy, and yet reflected all the light. One of such design, devised by P. R. Bassett (see illustration), is a shallow octagonal dish, eight feet across, faceted like the impression a cut diamond might make in clay. Standing in the set, and looking into this reflector, you see fifty square feet of glowing surface, and the set will be brilliantly illuminated as though the bare arc had been used, and quite without sharp shadow edges. Light and reflector are mounted on a light wheeled frame, so that the apparatus may be shoved around anywhere like a 17-tube mercury arc bank, and it will produce five times as much light as the 17-tube bank. Very powerful soft light coming from one direction produces a natural, unforced illusion of depth, roundness and solidity in the picture on the screen.

An interesting feeling of counterpoint can be had if the light is varied in harmony with the tempo of the action, or to indicate the passage of time, or the gathering of storms. Imagine a picture: Certain persons in a room, and then the knocking on the door—it is danger. Might one not smoothly and with rapidity build up a sharper lighting, still logical, still apparently proceeding from the lamps upon the table, to show how a room

(*Continued on page* 1362)



On the left is shown the attractive mezzanine of the new Norva theatre, Norfolk, Va., while on the right is the promenade which presents an exceptionally attractive appearance.—Knappen

Many Inducements Offered at Ottawa for S. M. P. E. Convention

JUDGING from the interest already aroused in connection with the fall meeting of the Society of Motion Picture Engineers, the October gathering to be held at Ottawa, Canada, the capital city of the Dominion of Canada, will be a record-breaking one in point of attendance.

The arrangement committee, of which Raymond S. Peck, director of the Canadian Government Motion Picture Bureau, is the chairman, is determined to make the Ottawa convention a huge success. Ottawa boasts of one of the most modern and beautiful hotels on the North American continent—the Chateau Laurier, which is operated by the Canadian National Railways. The Chateau is situated in beautiful Major's Hill Park—in the heart of the city and will make ideal convention headquarters.

The papers committee is also preparing a programme that no member of the society can afford to miss.

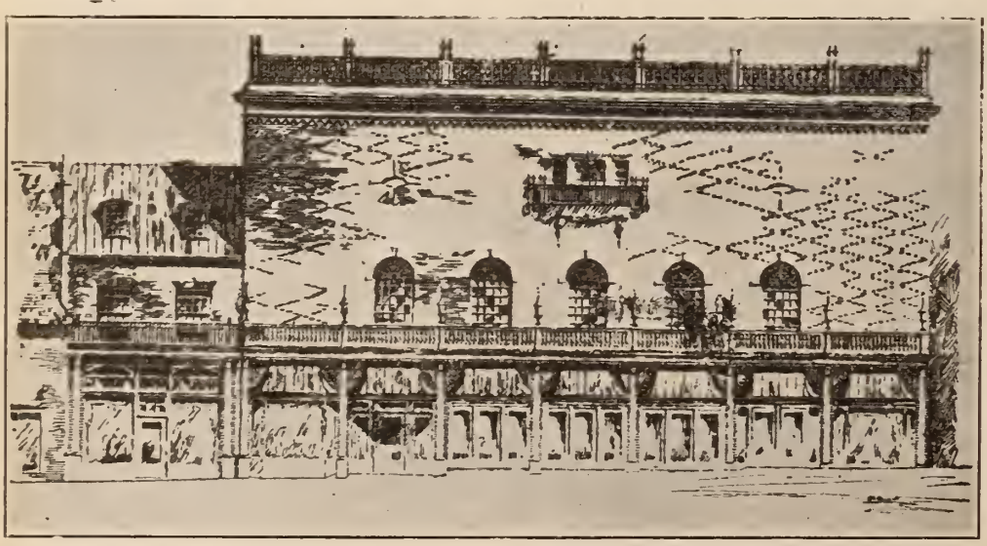
The City of Ottawa has a population of 150,000 and occupies a commanding position on the high cliffs overlooking the Ottawa River and is known throughout the world for its charm and beauty. Being the capital of the Dominion of Canada, the city has many fine Federal buildings which are valued at over $25,000,000. Opposite the city of Ottawa, separated by the majestic Ottawa river, lies the industrial city of Hull, in the province of Quebec.

Ottawa makes an ideal convention city because of its location and railway service. The city is served by the Canadian Pacific Railway, the Canadian National Railway and the New York Central Railway. It is just three hours' distance from Montreal and six hours from Toronto.

Members of the Society of Motion Picture Engineers can leave New York in the evening and be in Ottawa before noon the following day.

It is suggested that arrangements be made well in advance for accommodation at the convention headquarters, hotel—the Chateau Laurier, as a big attendance is anticipated. Mr. Peck, director of the Canadian Government Motion Picture Bureau, Ottawa, will be glad to answer any enquiries from members of the organization, concerning the forthcoming convention.

In a few weeks every member of the Society will receive from Ottawa, a richly illustrated folder minutely describing the Capital City of Canada and containing much information for those contemplating attending the convention.



A unique sketch made for a proposed theatre

Photographic Innovation

An innovation in motion picture photography that is expected to create considerable interest has been introduced by Elmer Clifton, the director, in his handling of "Six Cylinder Love," the Fox screen version of the play that ran for almost two years on Broadway.

This new method was used in the lavish cabaret scenes, which had a water landscape in the background. In the foreground was a scrim stretched taut across the dancing floor. Upon this netting was painted a deep sea scene in rich colors.

When the powerful studio lights were leveled on the scrim, the background of the set was blotted out. When these front lights went out the dance hall came into view, the floor being seen for the first time. When these lights went out the dancers were in silhouette, and the backdrop appeared to be pushed miles and miles away.

The result was a remarkable study in perspective and composition.

Park Theatre, Lehighton, Pa., Opened

Formal exercises of an elaborate character marked the opening of the new Park theatre in Lehighton, owned by Andrew Bayer and his six sons, Aloysius, Frank, Charles, William, Alphonse and Joseph, when there were two capacity houses. The theatre is located at Second and South Streets. The house, which has a seating capacity of 1,000, is modern and luxurious in all its appointments. It is fireproof and constructed of mauve brick with limestone trimmings. It is equipped with specially built projectors on the mezzanine floor, a Martin rotary converter and a Kreig spotlight switchboard for the production of the newest color effects. On the opening night Professor S. W. Unger of Allentown presided at a concert on the Moller organ. Two of the latest type Powers 6-B machines with governor speed control and snaplight lenses have been installed by the Philadelphia Theatre Equipment Corporation.—Berghaus.



The sign of quality seating combining all the elements of correct construction and comfort





The Majestic Theatre, Houston, Texas.
John Eberson — Architect
Seating by American Seating Company

THE same care and thought that directed the planning and selection of the essential items of equipment for the new Majestic Theatre, Houston, Texas, were exerted in the selection of the theatre chairs. As in every other detail, only the last word in theatre chair perfection would do.

The one selected was a handsomely upholstered theatre chair of American Seating Company manufacture, roomy and comfortable, built to last a generation.

As further aid to audience convenience, the chairs in their placement were slightly staggered so that each occupant is just a trifle to the side of and a little higher than the one in front of him. This is a detail readily understood and appreciated, but is only one of the many that mark the completeness of this new theatre of the South.

American Seating Company

NEW YORK	CHICAGO	BOSTON	PHILADELPHIA
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National Anti-Misframe League Forum

Simplified Electricity for Projectionists

Alternating Current Machinery

Lesson VII—Part 1

Alternating Current Generators

IN its simplest form, an alternating current generator is exactly the same as a direct current generator, with the sole exception of the method of drawing the current off of the armature coils.

In the case of the direct current generator a comparatively *large number* of coils each composed of a *few turns* of wire are used. The individual coils each have their ends connected to copper slugs called *commutator segments* and current is drawn from the machine by means of carbon or copper *brushes* rubbing on these commutator segments as the machine revolves.

The alternating current generator, on the other hand, instead of having a large number of coils of few turns, has a *small number* (either one, two or three, according to the

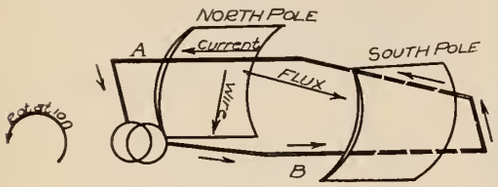


Figure 103

phase) of coils consisting of *many turns* of wire on its armature. One end, and sometimes both ends, of these coils are each connected to a solid copper ring fastened to the shaft of the generator and which revolves with it. These are known as *collector rings* and current is drawn off the machine through brushes rubbing on these rings.

Generation of Current

Alternating current differs from direct current *only* by reason of the fact that it flows first in *one direction*, then reverses and flows in the *opposite direction*. Direct current, on the other hand, flows constantly in the *same direction*. The *effects* of these two currents, however, are very different and it is these effects which make the study of alternating current circuits so difficult.

It was clearly explained in preceding articles that the commutator of a direct current generator causes the current to flow steadily in the same direction from whence comes its name. Suppose we consider a single loop of wire, such as that hown in Fig. 103, revolving between two magnetic pole, in the direction indicated. If the end of thi coil of wire were each connected to a commutator egment and the necessary brushes were provided, the result would be a direct current generator. If, however, the ends of the loop were each connected to a solid copper ring which revolved with the wire loop and a brush was placed in contact with each ring, we would have an alternating current generator.

The current is generated in the following manner. As side (A) of the loop moves *down* past the face of the north pole it cuts lines of flux flowing *from* the N pole *to* the S pole. We have already seen that if a wire is moved through a magnetic field, a voltage will be *induced* in the wire which will, if the circuit be closed, cause current to flow. In Fig. 103, we have the necessary conditions to cause such an induction of current in wire (A).

As wire (A) is moved *down* wire (B) which forms the opposite side of the loop, must obviously move *up* past the South pole. The direction of the flux has not been changed but that of wire (B) is just opposite to (A) so the current induced in B will flow in the opposite direction to that in (A). This can be easily verified by Fleming's *three finger, right-hand rule* described in Lesson VI, Part 1. While the currents in wires (A) and (B) are apparently flowing in opposite directions, relative to the pole faces, yet they are actually flowing in the *same* direction since the wires are sides of closed loop.

If any electrical device such as a lamp, be connected across the two copper rings, current will flow *out* of (A) into the lamp and then from the lamp *into* (B). As the loop revolves still further, wire (A) will take the position occupied by (B) and will move up past the South pole. When it does this, however, the induced current will no longer flow in the same direction but will be reversed. The current flowing in (B) will also gradually come to zero and reverse in direction as it leaves the South pole and moves over past the North pole. The current, over this half revolution of the loop will then flow *from* (B) through the lamp and into (A). On the next half revolution (A) will go past the North pole and (B) past the South pole and the current will have again reversed in direction.

Frequency

At each half revolution, then the current in both wires will be reversed and this will continue as long as the loop is revolved. This constant repetition of reversals gives rise to the term *frequency* often used in connection with alternating current machinery.

The time required for wire (A) to start from the position shown and make a complete revolution, returning again to its former position, is called a *cycle*. Frequency simply refers to the number of complete revolutions of the loop, made in *one second of time*.

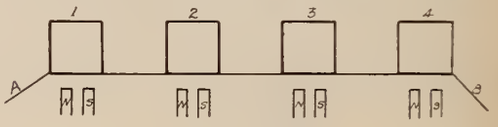


Figure 105

Thus if wire (A) makes 40 complete revolutions in one second, the frequency of the current would be 40. If it revolved 60 times per second, the frequency would be 60 cycles. Each complete cycle calls for *two* complete reversals of current. This is more clearly shown by Fig. 104. One reversal is sometimes called one *alternation*.

Single Phase Windings

The simple machine just described would give what is called *single phase* current. That is, only *one* wave of alternating current would be drawn from the machine. In actual practice, such a single phase machine would have, not a single loop of wire, as shown but rather a coil of wire composed of many turns in order to generate the proper voltage.

In order to make the machine as small and efficient as possible, the entire circumference of the circle through which the loop revolved would be used and to do this the large coil

(*Continued on page* 1360)

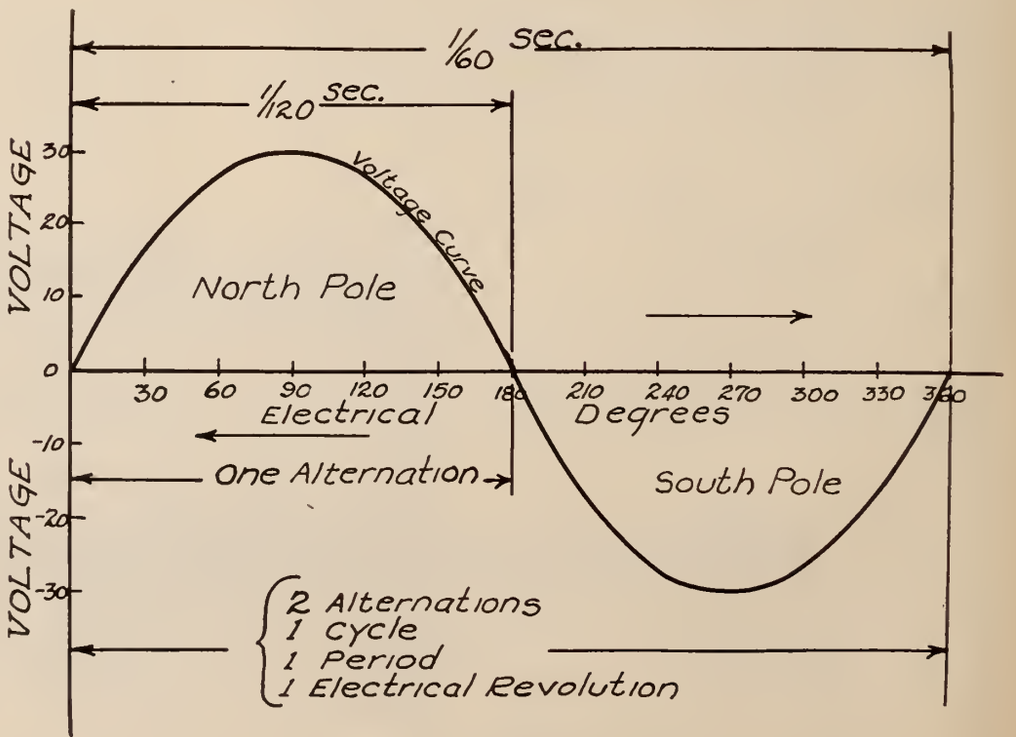


Figure 104

EASTMAN POSITIVE FILM

To protect the exhibitor against screening, unknowingly, film of inferior photographic quality we make Eastman Positive Film identifiable. The words "Eastman" "Kodak" are stenciled in *black* letters in the transparent film margin. Look for this positive proof that you are projecting the "film that carries quality through to the screen."

Eastman Film, both regular and tinted base, is now available in thousand foot lengths.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

Simplified Electricity for Projectionists

(*Continued from page* 1358)

would be divided into a number of smaller ones and distributed around the circumference of the circle. It might be well to mention that practically all alterating current generators have stationary armatures built in the form of a cylinder *inside* of which the *poles* of

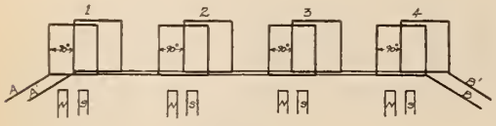


Figure 106

the machine revolve. This is exactly opposite to the practice followed in the construction of direct current machinery. This construction is simple, less costly, and requires less bracing of the conductors. It would be impossible to do this with a direct current machine because of the commutator.

The smaller coils, which are distributed over the circumference of the circle, have their ends connected so as to form a continuous loop, the two ends of which are connected to the proper collector rings as if only one loop were used. Where this construction is used each smaller coil must have its own north and south pole so if there are four coils there will be *eight* poles, four of which are north and the other four south. A simple wiring diagram of such a machine is shown in Fig. 105. This shows the armature cylinder before mentioned cut between coils 1 and 4 and spread out flat. If ends A and B were joined together so as to make a circle with four coils, the result would be the armature as it would appear on the machine. Each coil is shown with its north and south pole.

As each pair of poles sweep past a coil current is induced in each coil which goes thru *one complete cycle* since both a north and south pole moves past the coil. In the particular winding shown in Fig. 105 one complete revolution of the field pieces would occur when the pair of poles in front of coil 1 had moved past coils 2, 3, 4 and back to coil 1 again. Each revolution of the field pieces, then, represents *four* cycles so if the machine is revolving at the rate of 900 R.P.M. (revolutions per minute) the *frequency* would be 4 x 900 = 3600 cycles *per minute* or 60 cycles *per second*.

Two Phase Windings

Single phase current is very useful for such things as incandescent lamps, light motor loads and other simple devices. For heavy power-work, however, single phase motors do not possess the high *starting* torque required to run heavy machinery and recourse must be had to other ways of securing this starting torque.

If another winding be placed on top of that shown in Fig. 105 but moved forward a distance of 90 electrical degrees and the ends of this second winding are also connected to a separate pair of collector rings the result will be a *two phase* generator. Such a winding is shown in Fig. 106. Each pair of coils, one from each winding, has its pair of poles and no change in frequency results. Each of these phases can be used separately for single phase devices, such as lamps, etc., or both phases may be used simultaneously to operate 2-phase motors. A peculiar voltage relation exists between these two phases which will be explained in a later article. Instead of a single wave of current and voltage being supplied by such a winding, *two* waves, placed 90 degrees apart, are supplied.

Three Phase Windings

Two phase motors do not give the starting torque which can be secured by the use of *three* phase motors. In order to operate such three phase machines, naturally three phase current must be supplied them. This is obtained by placing *three* windings on the

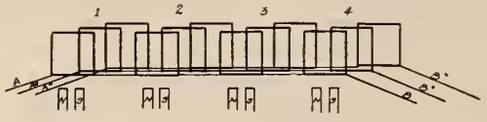


Figure 107

generator armature each spaced 120 degrees apart from the others as shown in Fig. 107. Three phase current is by far the most commonly used source of power for motor work due to the better speed regulation and torque characteristics. As will be explained later, single phase motors are used principally for light loads such as fans, rewinders, buffers, etc.

Power Plant for Warner Studios

To gain speed and efficiency in the production of the eighteen classics of the screen, the Warner Brothers completed last week the erection of a new power plant at an expenditure of $100,000. The entire electrical equipment was constructed from designs planned by F. N. Murphy, Chief Electrician of the Warner studios.

With the completion of this power plant the Warners are said to have the largest connected generating capacity in the Hollywood motion picture colony. It carries a load of 2,100 horse power, controlling sufficient power to illuminate a city of 30,000 population. In addition to this equipment the Warners recently acquired a portable gasoline generator set which is mounted on a five-ton truck and enables the company to generate its own "juice" while on location. Another portable power plant on a ten-ton trailer is also in use, and two more are being built in the East for the Warner studios.

Studio Invention Improves Close-ups

A third camera, equipped with a wide-focus, specially-built telescopic lens, set up on a long-legged tripod, for the purpose of "shooting" close-ups of screen players simultaneously with medium long range action, has been perfected by Richard Thomas, the young producer-director, who is filming "Other Men's Money" at the Hollywood studios.

According to Mr. Thomas, he has met with a greater degree of success than he anticipated. The device used, which is attached to an ordinary motion picture camera, is the result of several months' work of Mr. Thomas and his cinematographer, Jack Fuqua.

Audiences have grown so critical, declares Mr. Thomas, that the slightest variation in a player's facial expression from the medium shot to the close-up and back again is practically always noted and commented upon.

PENNSYLVANIA

Pittsburg—Architect, Peter M. Hulsken, Domestic Bldg., Lima, Ohio, drawing plans for two story, $200,000 theatre and dance academy, 60x200, to be of brick. Owner withheld.



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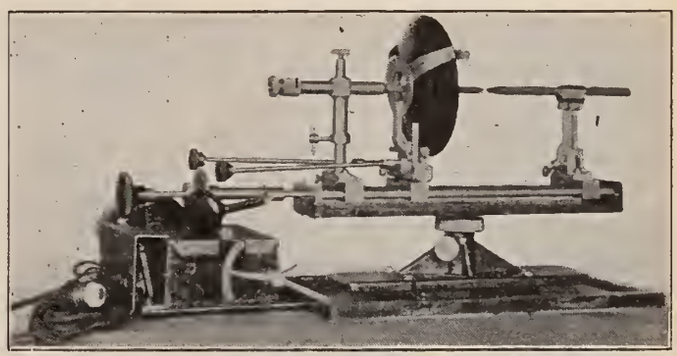
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Lighting Methods for Studios

(*Continued from page* 1355)

looks, seen through the dilated pupils of men in terror.

This could be done by slowly stepping down an opaque iris over the arc that faces into your soft light reflector. This exposes the skeleton of the lighting scheme. Shadows are made harsh. All light becomes sharp, and if the thing is overdone even shape may be distorted.

The movable portion of such a big light need not weigh more than 300 pounds, and the reflectors would weigh even less, so two workmen would be able to set up any combination the director might want, anywhere in the studio, within a few minutes.

This will be specially convenient while the set is being planned and built. Any part of the set, a flat, for instance, is a reflecting screen, designed so as to reflect a pattern in tones of gray into the camera. Distribution of mass, selection of line, contrasted values, the illusion of form on the screen, are the director's instruments. They are made convenient by convenient lighting. There can be no proper distinction between the design of a set and the lighting of it. These are inseparable. The flat, moreover, is almost always designed to produce the illusion of a piece of architectural structure. It represents the inside wall or the outside wall of a building, or an archway, or a flight of steps. It is only through a proper distribution of shadow that architecture takes on vitality, shows its structure. Light a building flatly, or with cross shadows, and, however real it may be, it will appear false, ready to tumble down upon you, or flimsy, supporting no weight. Its arches support nothing, its beams float upon a froth of ornament. Light has been a medium of the architect for three thousand years.

George Bellows has made some black and white sketches of prize fights which are cinematic. Light and shade are handled as though all the light came from a small cluster of brilliant lamps hung under a reflector a dozen feet above the center of the ring. They are pure chiaroscuro—tone contrast, light and shade. Effects quite as energetic as those are to be seen wherever moving pictures are made indoors. While a scene is being rehearsed most of the lights are cut off to spare the actor's eyes. Sometimes only one intense arc light high on a balcony throws a hard slanting light into a courtyard set, where a number of actors move about in rehearsal. The picture is a trifle arty, freakish, distorted, like something seen under moonlight. Black shadows shoot from under the feet of the moving crowd. But there is life in the picture, and spaciousness.

The motion picture camera, with its great depth of sharp focus searches out minute details of perfection or carelessness in lighting, as, for instance, in the rendition of line, or of the textures of materials or of flesh. To use soft focus destroys line and texture, leaving only shapes and a broad suggestion of values upon the screen. It is often a relief to the imagination, for it helps to conceal the bitter glare of rigid light from an inconvenient and over-complex lighting system. The most unfortunate sort of complexity is that which results from using several sorts of illuminant.

Pictorially, motion picture photography is pure chiaroscuro, an art which gets all of its effects by contrasts of brightness on one color. Therefore, it is important to be able to produce upon the screen the tone values the director saw or imagined in the studio. The camera is extremely sensitive to the nature of the illuminant. When two such different kinds of light are employed it will record the shadows, which are mostly illuminated by the mercury arcs, in one scale of values, and will record in an entirely different scale those portions of the set receiving direct light from the carbon arcs. A shadow on a dark blue wall paper, under such double illumination, may not register on the film at all. Shadows within the folds of a tapestry may turn out brighter than the unshadowed portion. Nearly all contrasts of value will increase or be reduced in a quite irregular fashion within the camera, as you shift from one light to the other. The appearance of these values will give no reliable notion of how they will contrast upon the screen.

The faceted diffuser shown on the first page of this article functions as follows:

When the hard light of the arc strikes the dull white matt surface of a facet it is scattered back in all directions, but the proportion of the light that will scatter in any given direction may be estimated. More of the light will take the "billiard ball" course than will take any other course. But a great deal of the light will travel off at a very wide angle from the "billiard ball" direction, so that if one stands opposite one of the edge facets and so close to the diffuser that it is just possible to see past the lightbox to the distant edge of the diffuser, the distant edge will appear more than half as bright as the near edge. This difference between the brilliance of the edges, when one stands that much "off center" drops to a negligible quantity at eight-foot distance from an eight-foot diffuser. Indeed, the 17 principal directions of light cross in such a manner that there is obtained in effect that paradox of which the cinematographer has dreamed—the beam of diffused light. A white wall, at a reasonable distance from the diffuser, is more brilliantly illuminated than it would be if the bare arc shone upon it from the same position.

NEW YORK

New York City—Wm. Hagedorn, 214 Moshulu P'kway, will build two story, 111x158, $300,000, on N. S. Fordham Road. Thos. W. Lamb, 644 8th Ave., architect. Brick construction, plans being drawn.

Saranac Lake—E. G. Pond, E. Main St., Malone, N. Y., will build theatre for $45,000, site and architect not yet selected.

NORTH CAROLINA

Salisbury—J. N. Davis and associates will build a theatre for pictures and vaudeville on West Inniss St. Theatre will be modern in every respect, and seat 1,500.

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Opinions on Current Short Subjects

"Is Conan Doyle Right?"
(Pathe—Two Reels)

IN the first place this subject does not give the answer to the question proposed—and therein lies the principal advantage for the clever showman. The picture is an expose of fraudulent practices as employed by fake mediums in fleecing gullible patrons who seek contact with the spirit world. In the hands of the aforementioned "clever showman," this subject ought to provoke wholesale discussion, centering about the question presented in the title, and the sort of discussion that means shekels for the box-office. Moreover, it is one that lends itself readily to presentation—a magician ballyhoo, house interior bathed in the eerie, subdued light of red or purplish lamps, a sleight-of-hand or mind reading act as a prologue, etc. Briefly, we believe here at last is a "showman's picture" in the short-subject field. As to the manner of mounting this expose of spurious spiritualistic practitioners, the entire subject has been handled in a highly entertaining manner. Several of the methods of alleged spirit communication,—often featured in the Sunday supplements and in books and lectures on the subject—table levitation, slate writing, materialization, the movement of inanimate objects such as instruments "at the control of the spirits," etc.—are presented here in their proper settings. Then follow the explanations, simple and comprehensively depicted, showing that at least most of these methods of "establishing spirit contact" are perfectly human in conception and mechanical in their execution. The picture carefully refrains condemning Spiritualism as a philosophy and from branding *all* spiritualists as cheats; it merely shows that certain mediumistic practices can be explained on perfectly natural grounds—and does this in a most entertaining fashion.—*E. F. SUPPLE.*

"The Optimist"
(Educational—Two Reels)

LLOYD HAMILTON essays the role of a comedy Pollyanna and Miracle Man in this one and puts over a highly amusing performance. The vein of satire is enhanced by Hamilton's mock seriousness which never relaxes even in the most ludicrous of the situations. There is some decidedly amusing incident worked into Hamilton's demonstration of optimism at all costs. At one place he enters the squalid room of a poverty-stricken family and while holding his hand to the sunshine outside grasps, quite by accident, a coin being tossed by two gamblers below the window. When later he throws a bottle of whiskey, which he has wrested from the drunken father, out the window and into the hands of the two gamblers below they take the bottle as compensation for the coin they have lost and conclude a bootlegger lives above. They return with a party of friends and the air literally rains coins being tossed aloft by the thirsty customers. With the aid of a basket Hamilton catches the money and hands it over to the amazed family. The second reel is largely a flash-back to the early settlement period with Hamilton as one of the Pilgrim Fathers. Again, he practices his philosophy of good-will on the Redman whose response is to attack the dwelling of the philosopher and his friends. Some of these sequences are uproariously funny and the sub-titles do their bit in sustaining the humor of the situations. Here is a subject rich in laughter and yet with a subtle vein of satire which we believe will appeal to the imagination of the spectator.—*E. F. SUPPLE.*

"Back to Earth"
(Universal—Two Reels)

THIS Century comedy is cleverly staged as well as amusing piece of work. The subject abounds in gags of the mechanical kind, a flying bungalow with all sorts of ingenious devices hidden away in the partitions being one of the features. The winged bungalow is the property of two real-estate sharps who have a decidedly effective way of fleecing their customers. They cruise about in their airplane-house until a desirable site presents itself. After landing they surround the dwelling with all sorts of attractive props and then receive prospective buyers to whom they demonstrate the marvelous mechanical contrivances with which the bungalow is equipped. After securing the purchase money from the new owner they await the latter's departure and then sail the bungalow up into the sky to select a new location and land some more easy money. In the end, of course, their duplicity leads to their own undoing. A thoroughly enjoyable comedy from start to finish and one that ought to go well in any type of house.—*E. F. SUPPLE.*

"Let's Build"
(Pathe—Two Reels)

THIS is the introductory number of the new Hal Roach series, which will be known under the group name of "The Spat Family." There are three principal characters—a dignified husband of the English type, a quick-tempered wife who is quite ready and competent to fight hubby's battles as well her own, and an overbearing, "know it all" brother of the wife, whose principal object in life seems to be to find something for sister's husband to do. In the present subject the trio undertake to build a house on a mountain side. With each character blundering at his or her respective task, continually getting in the other's way, and wholly dissatisfied with the progress of the other members of the party, the proceedings rapidly develop into riot of ludicrous mishaps and laughable situations. "Let's Build," in our opinion, strikes a fresh note in comedy production and sets a pace for humor and incident that will tax the ingenuity of Hal Roach's gag men to maintain successfully in the subsequent numbers of this series. We won't venture an opinion on the subjects to come, but we will say of "Let's Build" that here is a comedy number that is certain to provoke gales of laughter no matter what type of house it may be shown in.—*E. F. SUPPLE.*

"Face to Face"
(Universal—Two Reels)

"FACE TO FACE" is a western which presents in its background a number of mountain shots that would be properly hailed as highlights in a straight scenic. The story unfolded against these beautiful mountain settings is exceedingly simple in structure: a ranger is marked for death by a band of outlaws; by the use of his wits and fists, the hero defeats the band temporarily, but in the end is about to enter the trap they have set for him when his wife conceives a clever plan to apprize him of his danger; eventually the band is brought to justice and the wife and husband re-united. A fairly entertaining short-length drama of the western type in which the settings stand out for special note.—*E. F. SUPPLE.*

"Moving"
(Educational—One Reel)

THIS is a fair comedy with a measure of entertaining incident and some laugh-provoking situations. Cliff Bowes and Virginia Vance are featured in the roles of Newly-weds, apartment hunting. The device is resorted to of having an amateur wall-paper a room with resultant blunders and ultimate disaster. In this case the wall-paper is hung over even the doors and windows so that in the end most of the room is wrecked in an effort to locate an exit. The bungalow has a sliding front which is employed effectively in getting over some good laughs.—*E. F. SUPPLE.*

"A Man About Town"
(Pathe—One Reel)

MISTAKEN identity is the principal basis of the comedy supplied in this one. Stan Lurel, in the featured role, inquires of a car conductor the exact way to a certain location and is directed to follow a young lady sitting opposite him, who is also bound for the same location. Hence, when the young woman alights from the car Laurel promptly follows her. The problem would be a simple one if it were not for the fact that about every third girl Laurel passes is dressed exactly like the one he has been told to follow. The result is that in a short space of time Laurel is following different young ladies all over the town. Numerous side-plays, affording some real laughs, are worked into the action as Laurel flits from one trail to another.—*E. F. SUPPLE.*

"Dancing Love"
(Universal—One Reel)

THIS is a travesty on the marathon-dancing craze recently prevalent. Nervy Ned, after being informed by the girl of his choice that she will marry only a champion marathon dancer enters a contest and sets out to break all endurance records. Mickey Dugan, the present title-holder, is also entered. The rivalry between the two is very keen, and much of the reel is taken up with the mishaps that befall Nervy Ned and Mickey as a result of their mutual antagonism and counter-plotting.—*E. F. SUPPLE.*

"The Walk Out"
(Pathe—Two Reels)

THIS is a diverting comedy number based on the struggle between capital and labor. The theme is burlesqued, of course, the characterizations being amusingly caricatured and the incident commonly associated with strikes and labor troubles ludicrously exaggerated. "Snub" Pollard plays the featured role. While at first inclined to remain loyal to the boss he eventually sides in with the men but has considerable difficulty in proving to the strikers that he is indeed one of them.—*E. F. SUPPLE.*

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

MARCH

Feature	Star	Distributed by	Length	Reviewed
Adam and Eva	Marion Davies	Paramount	7 reels	Feb. 10
Adam's Rib	Special Cast	Paramount	10 reels	Feb. 17
Are You a Failure?	Special Cast	Preferred Pict.	6 reels	Mar. 17
Bolted Door, The	Frank Mayo	Universal	5 reels	Mar. 3
Brass	Monte Blue	Warner Bros.	9 reels	Mar. 17
Call of the Hills	Special Cast	Lee-Bradford-S.R.	5 reels	
Can a Woman Love Twice?	Ethel Clayton	Film Book. Offices	6 reels	Mar. 10
Daddy	Jackie Coogan	First National	6 reels	Mar. 17
Down to Sea in Ships	McKee-Courtot	Hodkinson	8 reels	Dec. 2
Driven	Special Cast	Universal	6 reels	Dec. 9
Flames of Passion	Larkin-Stonehouse	Independent Pict.	5 reels	Jan. 20
Fourth Musketeer, The	Johnnie Walker	Film Book. Offices	6 reels	Mar. 31
Gallopin' Through	Jack Hoxie	Sunset Prod.	5 reels	
Glimpses of the Moon	Bebe Daniels	Paramount	7 reels	Apr. 14
Good-By Girls	William Russell	Fox	5 reels	Mar. 24
Gossip	Gladys Walton	Universal	5 reels	Mar. 10
Her Accidental Husband	Special Cast	C. B. C.-S. R.	6 reels	
High Speed Lee	Reed Howes	Arrow	5 reels	
In the Devil's Bowl	Neal Hart	Wm. Steiner-S. R.	5 reels	
Isle of Lost Ships	Nilsson-Sills	First National	7 reels	Mar. 24
Is Divorce a Failure?	Leah Baird	Asso. Exhib.	6 reels	July 21
Just Like a Woman	Special Cast	Hodkinson	5 reels	Mar. 17
Lamp in the Desert	Special Cast	C. B. C-S. R.	5 reels	
Law Rustlers, The	Wm. Fairbanks	Arrow	5 reels	
Leopardess, The	Alice Brady	Paramount	6 reels	Mar. 17
Little Church Around the Corner	Claire Windsor	Warner Bros.-S. R.	7 reels	Mar. 3
Lion's Mouse, The	Standing-Marsh	Hodkinson	5 reels	Mar. 31
Lost and Found	Special Cast	Goldwyn	7 reels	Mar. 17
Lost in a Big City	John Lowell	Arrow	7 reels	Jan. 27
Luck	Johnny Hines	Mastodon-S. R.	7 reels	Apr. 14
Mad Love	Pola Negri	Goldwyn	6 reels	Feb. 24
Man and Wife	Special Cast	Arrow	5 reels	Aug. 4
Midnight Guest, The	Special Cast	Universal	5 reels	Mar. 17
Mr. Billings Spends His Dime	Walter Hiers	Paramount	6 reels	Mar. 17
Nth Commandment, The	Special Cast	Paramount	7 reels	Mar. 31
Noise in Newboro, A	Viola Dana	Metro	6 reels	Apr. 28
Outlaws of the Sea	Marguerite Courtot	Selznick Dist. Corp.	5 reels	
Pilgrim, The	Charles Chaplin	First National	4 reels	Jan. 27
Racing Hearts	Special Cast	Paramount	6 reels	Feb. 24
Refuge	K. MacDonald	First National	6 reels	Apr. 21
Scars of Jealousy	Special Cast	First National	6 reels	Mar. 3
Shreik of Araby, The	Ben Turpin	Allied Prod. & Dist.	5 reels	Mar. 3
Single Handed	Hoot Gibson	Universal	5 reels	Mar. 31
Smilin' On	Pete Morrison	Sanford Prod.	5 reels	
Success	Special Cast	Metro	6 reels	Feb. 24
Temptation	Special Cast	C. B. C.-S. R.	7 reels	
Tents of Allah	Blue-Alden	Asso. Exhib.	7 reels	Apr. 21
Three Jumps Ahead	Tom Mix	Fox	5 reels	Apr. 14
Vanity Fair	Mabel Ballin	Goldwyn	8 reels	Mar. 17
Vengeance of the Deep	Special Cast	Selznick Dist. Corp.	5 reels	Apr. 28
Western Justice	Josephine Hill	Arrow	4 reels	
When a Woman Turns	Tom Kennedy	Norca Pict.-S. R.	5 reels	
Where the Pavement Ends	Special Cast	Metro	7 reels	Mar. 24
White Flower, The	Betty Compson	Paramount	6 reels	Mar. 10
Your Friend and Mine	Special Cast	Metro	6 reels	Mar. 31

APRIL

Feature	Star	Distributed By	Length	Reviewed
Abysmal Brute, The	Reginald Denny	Universal	8 reels	Apr. 21
Alice Adams	Florence Vidor	Asso. Exhibitors	7 reels	July 7
Backbone	Special Cast	Goldwyn	7 reels	May 12
Bella Donna	Pola Negri	Paramount	8 reels	Mar. 31
Bright Shawl, The	Rich Barthelmess	First National	8 reels	Apr. 28
Broken Violin, The	Special Cast	Arrow	6 reels	
Bucking the Barrier	Dustin Farnum	Fox	5 reels	Apr. 21
Clansmen of the North	Travers-R. Dwyer	Selznick Dist. Corp.	5 reels	
Cordelia the Magnificent	Clara K. Young	Metro	6 reels	June 2
Crashing Thru	Harry Carey	Film Book. Offices	5 reels	Apr. 7
Dead Game	Ed Gibson	Universal	5 reels	Apr. 21
Go-Getter, The	Special Cast	Paramount	8 reels	Apr. 21
Grumpy	Roberts-McAvoy	Paramount	7 reels	Mar. 31
Her Fatal Millions	Viola Dana	Metro	6 reels	May 5
Hunting Big Game in Africa		Universal	10 reels	Jan. 27
Jacqueline	Special Cast	Arrow	7 reels	Mar. 31
Little Red Schoolhouse	Special Cast	Arrow	6 reels	May 26
Lovebound	Shirley Mason	Fox	reels	May 19
Madness of Youth	John Gilbert	Fox	5 reels	Apr. 28
Nobody's Bride	Herbert Rawlinson	Universal	5 reels	Mar. 31
Old Sweetheart of Mine	Dexter-Eddy	Metro	6 reels	Apr. 14
Power Divine, The	Wynn-Livingston	Independent Pict.	5 reels	
Prodigal Daughters	Gloria Swanson	Paramount	8 reels	Apr. 28
Rip Tide, The	Special Cast	Arrow	6 reels	June 2
Safety Last	Harold Lloyd	Pathe	7 reels	Mar. 3
Salty Saunders	Neal Hart	Wm. Steiner-S. R.	5 reels	
Slander the Woman	Dorothy Phillips	First National	6 reels	May 19
Snow Bride, The	Alice Brady	Paramount	6 reels	May 26
Snowdrift	Charles Jones	Fox	5 reels	June 9
Souls for Sale	Special Cast	Goldwyn	8 reels	Apr. 7
Sunshine Trail, The	Douglas MacLean	First National	5 reels	Aug. 4
Tansy	Special Cast	Burr Nickle Prod.	5 reels	
Tiger's Claw, The	Jack Holt	Paramount	5 reels	Mar. 31
Town Scandal, The	Gladys Walton	Universal	5 reels	Apr. 14
Trailing African Wild Animals		Metro	7 reels	May 19
Trail of the Lonesome Pine	Mary M. Minter	Paramount	6 reels	Mar. 31
Timmed in Scarlet	Special Cast	Universal	5 reels	Apr. 7
Westbound Limited	Ralph Lewis	Fiml Book. Offices	7 reels	May 5
What Wives Want	Special Cast	Universal	5 reels	May 5
Within the Law	Norma Talmadge	First National	8 reels	May 12
Wonders of the Sea	Lulu McGrath	Film Book. Offices	4 reels	Nov. 4
You Are Guilty	Kirkwood-Kenyon	Mastodon-S. R.	5 reels	Mar. 31
You Can't Fool Your Wife	Special Cast	Paramount	7 reels	May 5

MAY

Feature	Star	Distributed By	Length	Reviewed
Affairs of Lady Hamilton	Liane Haid	Hodkinson	8 reels	Apr. 28
Bavu	Wallace Beery	Universal	8 reels	Apr. 28
Black Shadows		Pathe	5 reels	June 2
Boston Blackie	William Russell	Fox	5 reels	June 2
Burning Words	Roy Stewart	Universal	5 reels	June 2
Crossed Wires	Gladys Walton	Universal	5 reels	May 19
Double Dealing	Hoot Gibson	Universal	5 reels	May 26
Empty Cradle, The	Alden-Morey	Truart Film	7 reels	
Fighting Strain, The	Neal Hart	Wm. Steiner-R. R.	5 reels	
Fog Bound	Dorothy Dalton	Paramount	6 reels	June 9
Fortune of Christina McNab	Special Cast	Playgoers	5 reels	
Fools and Riches	Herbert Rawlinson	Universal	5 reels	May 12
Girl of the Golden West	Kerrigan-Breamer	First National	7 reels	June
Girl Who Came Back	Special Cast	Preferred Pict.	6 reels	Apr. 2
Lonely Road, The	Kath. MacDonald	First National	5 reels	May 12
Man From Glengarry	Special Cast	Hodkinson	5 reels	Mar.
Ne'er-Do-Well, The	Thos. Meighan	Paramount	7 reels	May
Ragged Edge, The	Lunt-Palmeri	Goldwyn	7 reels	June 16
Remittance Woman The	Ethel Clayton	Film Book. Offices	7 reels	May 19
Rustle of Silk, The	Compson-Tearle	Paramount	7 reels	May 14
Sixty Cents an Hour	Walter Hlers	Paramount	6 reels	May 26
Soul of the Beast	Madge Bellamy	Metro	5 reels	Apr. 21
Stepping Fast	Tom Mix	Fox	5 reels	May 26
Sunken Rocks	Alma Taylor	Burr Nickle Prod.	5 reels	
Valley of Lost Souls	Special Cast	Independent Pict.	5 reels	
Wandering Daughters	Special Cast	First National	6 reels	June 30
Wolf Tracks	Jack Hoxie	Sunset Prod.	5 reels	

JUNE

Feature	Star	Distributed By	Length	Reviewed
Bargains	Special Cast	Burr Nickle Prod.	5 reels	
Below the Rio Grande	Neal Hart	Wm. Steiner-S. R.	5 reels	
Counterfeit Love	Special Cast	Playgoers	5 reels	Aug. 11
Critical Age, The	Special Cast	Hodkinson	5 reels	May 19
Daughters of the Rich	Special Cast	Preferred Pict.	6 reels	June 30
Desert Rider, The	Jack Hoxie	Sunset Prod.	5 reels	
Devil's Partner, The	Norma Shearer	Independent Pict.	5 reels	
Divorce	Jane Novak	Film Book. Offices	6 reels	June 16
Don Quickshot of the Rio Grande	Jack Hoxie	Universal	5 reels	June 9
East Side, West Side	Harlan-Percy	Principal Pict.	6 reels	Apr. 21
Fog, The	Harris-Landis	Metro	7 reels	July
Exciters, The	Daniels-Moreno	Paramount	6 reels	June 16
Heart Raider, The	Agnes Ayres	Paramount	5 reels	June 16
Last Moment, The	Special Cast	Goldwyn	6 reels	May 19
Main Street	F. Vidor-Blue	Warner Bros.	10 reels	June 23
Man of Action	Douglas MacLean	First National	6 reels	June
Michael O'Halloran	Irene Rich	Hodkinson	7 reels	June 23
Monkey's Paw, The	Special Cast	Selznick	5 reels	
Mysterious Witness, The	Robert Gordon	Film Book. Offices	5 reels	June 30
Only 38	Special Cast	Paramount	6 reels	June 23
Paddy - the - Next-Best Thing	Mae Marsh	Allied Prod. & Dist.	6 reels	May 28
Purple Dawn, The	Bessie Love	Aywon	5 reels	Apr. 28
Queen of Sin	Special Cast	Selznick	6 reels	Apr. 7
Railroaded	Herbert Rawlinson	Universal	5 reels	June 16
Rum Runners	Leo Maloney	Aywon	5 reels	
Sawdust	Gladys Walton	Universal	5 reels	June 30
Shock, The	Chaney-Valli	Universal	7 reels	June 23
Sun-Dog Trails	Wm. Fairbanks	Arrow	5 reels	
Temporary Marriage	Harlan-Davis	Principal Pict.	7 reels	May 12
Trifling With Honor	Special Cast	Universal	5 reels	May 14
Western Blood	Pete Morrison	Sanford Prod.	5 reels	
Woman With Four Faces	Compson-Dix	Paramount	6 reels	June 30
Youthful Cheaters	Glenn Hunter	Hodkinson	6 reels	June 2

JULY

Feature	Star	Distributed By	Length	Reviewed
Brass Bottle, The	Special Cast	First National	6 reels	July 28
Children of Dust	Special Cast	First National	6 reels	June 23
Children of Jazz	Special Cast	Paramount	6 reels	July 21
Crashing Courage	Jack Livingston	Independent Pict.	5 reels	
Desert Driven	Harry Carey	Film Book. Offices	5 reels	July
Drug Monster, The	Special Cast	Aywon	5 reels	
Flying Dutchman	Special Cast	Film Book Offices	6 reels	Aug. 4
Forbidden Lover, The	Special Cast	Selznick	4 reels	
Forbidden Range	Neal Hart	Wm. Steiner Prod.	5 reels	
For You My Boy	Special Cast	Rubicon Pict.	6 reels	May 5
Gentleman of Leisure, A	Jack Holt	Paramount	5 reels	July 28
Good Men and Bad	Special Cast	Selznick	4 reels	
Homeward Bound	Thomas Melghan	Paramount	7 reels	
Itching Palms		Film Book Offices	5 reels	July 28
Law of the Lawless, The	Dorothy Dalton	Paramount	6 reels	June 30
Love Piker, The	Anita Stewart	Goldwyn-Cosmo.	6 reels	July 7
Man Between, The	Special Cast	Asso. Exhibitors	6 reels	
Man's Man, A	J. Karren Kerrigan	Film Book. Offices		
McGuire of the Mounted	William Desmond	Universal	5 reels	July 14
Penrod and Sam	Special Cast	First National	6 reels	June 23

Feature	Star	Distributed By	Length	Reviewed
Rapids, The	Harry Morey-Mary Astor	Hodkinson	5 reels	June 30
Self Made Wife, A	Special Cast	Universal	5 reels	July 21
Shootin' For Love	Hoot Gibson	Universal	5 reels	July 7
Skid Proof	Charles Jones	Fox	5 reels	
Stormy Seas	McGowan-Holmes	Asso. Exhibitors	5 reels	Aug. 4
Toilers of the Sea	Special Cast	Selznick	5 reels	
Trilby	Special Cast	First National	7 reels	Aug. 4
Victor, The	Herbert Rawlinson	Universal	5 reels	July 28

AUGUST

Feature	Star	Distributed By	Length	Reviewed
Alias the Night Wind	William Russell	Fox		
Bright Lights of Broadway	Special Cast	Principal Pict.	7 reels	Sept. 8
Broken Wing, The	Special Cast	Preferred Pict.	6 reels	Aug. 18
Circus Days	Jackie Coogan	First National	6 reels	June 30
Common Law, The	Special Cast	Selznick	8 reels	Aug. 11
Cricket on the Hearth	Special Cast	Selznick	6 reels	
Destroying Angel, The	Leah Baird	Asso. Exhibitors	7 reels	
Dulcy	Constance Talmadge	First National	6 reels	Sept. 8
Gold Madness	Guy Bates Post	Principal Pict.	6 reels	
Harbor Lights	T. Moore-Elsom	Asso. Exhibitors	5 reels	Sept. 8
Hollywood	Special Cast	Paramount	8 reels	July 14
Human Wreckage	Mrs. Wallace Reid	Film Book Offices	7 reels	July 14
Huntress, The	Colleen Moore	First National		
If Winter Comes	Special Cast	Fox	12 reels	Mar. 17
Legally Dead	Milton Sills	Universal	5 reels	Aug. 18
Love Brand, The	Roy Stewart	Universal	5 reels	Aug. 11
Man Who Won, The	Dustin Farnum	Fox	5 reels	Sept. 1
Miracle Baby	Harry Carey	Film Book Offices	6 reels	Aug. 18
Out of Luck	Hoot Gibson	Universal	5 reels	Aug. 4
Purple Highway, The	Madge Kennedy	Paramount	7 reels	July 7
Range Patrol, The	Livingston-Wynn	Independent Pict.	5 reels	
Rupert of Hentzau	Special Cast	Selznick	10 reels	July 21
Salomy Jane	Special Cast	Paramount	7 reels	Aug. 18
Scarlet Lily, The	K. MacDonald	First National	6 reels	
Second Hand Love	Charles Jones	Fox		
Shadows of the North	William Desmond	Universal	5 reels	Aug. 25
Soft Boiled	Tom Mix	Fox		Aug. 4
Spoilers, The	Special Cast	Goldwyn-Cosmo	8 reels	June 30
Tea—With a Kick	Special Cast	Asso. Exhibitors	6 reels	Sept. 8
Three Wise Fools	Special Cast	Goldwyn-Cosmo	7 reels	July 7
Tinned Off	Special Cast	Playgoers Pict.	5 reels	
Wife in Name Only	Special Cast	Selznick	5 reels	
Yesterday's Wife	Rich-Percy	C. B. C.-S. R.	6 reels	

SEPTEMBER

Feature	Star	Distributed By	Length	Reviewed
Ashes of Vengeance	Norma Talmadge	First National	10 reels	Aug. 18
Barefoot Boy, The	Special Cast	C. B. C.-S. R.	6 reels	
Blinky	Hoot Gibson	Universal	6 reels	Sept. 1
Bluebeard's Eighth Wife	Gloria Swanson	Paramount	6 reels	July 14
Breaking Into Society	Bull Montana	Film Book. Offices	5 reels	
Broadway Gold	E. Hammerstein	Truart Film	7 reels	July 7
Cheat, The	Pola Negri	Paramount	8 reels	Aug. 11
Clean Up, The	H. Rawlinson	Universal	5 reels	
Daytime Wives	Derelys Perdue	Film Book Offices	6 reels	Sept. 8
Eleventh Hour, The	Jones-Mason	Fox	7 reels	Aug. 4
Enemies of Women	L. Barrymore-Rubens	Goldwyn-Cosmo	10 reels	Apr. 14
Exiles, The	John Gilbert	Fox		
Fair Cheat, The	Special Cast	Film Book. Offices	6 reels	
Fighting Blade, The	Rich. Barthelmess	First National		
French Doll, The	Mae Murray	Metro	7 reels	July 28
Gun Fighter, The	William Farnum	Fox		
Haldane of Secret Service	Houdini	Film Book. Offices	6 reels	
Hell's Hole	Charles Jones	Fox	6 reels	Aug. 11
Her Reputation	Special Cast	First National		
Lawful Larceny	Special Cast	Paramount	6 reels	Aug. 4
Lone Star Ranger, The	Tom Mix	Fox		
Monna Vanna	Lee Parry	Fox	11 reels	
Merry-Go-Round	Philbin-Kerry	Universal	10 reels	July 14
Mothers-in-Law	Special Cast	Preferred Pictures	7 reels	Aug. 18
Potash and Perlmutter	Barnard-Carr-Gordon	First National		
Rouged Lips	Viola Dana	Metro	6 reels	Sept. 8
Scarred Hands	Smith-E. Sedgwick	Madoc-S. R.	5 reels	
Silent Command, The	Special Cast	Fox		
Silent Partner, The	Special Cast	Paramount	6 reels	Sept. 1
Souls in Bondage	Special Cast	Sanford Prod.	6 reels	
St. Elmo	John Gilbert	Fox	6 reels	Aug. 18
Strangers of the Night	Special Cast	Metro	8 reels	
Tango Cavalier, The	Geo. Larkin	Aywon	5 reels	
Three Ages	Buster Keaton	Metro	6 reels	July 21
To the Last Man	Special Cast	Paramount	7 reels	Sept. 8
Unknown Purple, The	Walthall-Lake	Truart Film	7 reels	
Untameable, The	Gladys Walton	Universal	5 reels	Sept. 8
Virginian, The	Special Cast	Preferred Pict.		
Vow of Vengeance	Jack Livingston	Independent Pict.	5 reels	
Wanters, The	Special Cast	First National		
Where Is This West?	Jack Hoxie	Universal	5 reels	

Comedy Releases

Feature	Star	Distributed By	Length	Reviewed
Ain't Love Awful		Universal	2 reels	May 26
Alley Cat, The	Aesop's Fables	Pathe	2/3 reels	Mar. 24
All Over Twist	Buddy Messinger	Universal	2 reels	
Amateur Night on Ark	Aesop's Fables	Pathe	2/3 reels	May 26
Applesauce		Fox	2 reels	
Author, The	Al St. John	Fox	2 reels	
Babies Welcome	Dorothy Devore	Educational	2 reels	Mar. 3
Backfire	Lige Conley	Educational	2 reels	June 23
Back Stage	Children	Pathe	2 reels	June 2
Back to Earth	Earle-Engle	Universal	2 reels	
Back to the Woods	Neal Burns	Educational	2 reels	June 16
Bad Bandit, The	Aesop Fables	Pathe	2/3 reel	
Barnyard, The	Larry Semon	Vitagraph	2 reels	May 12
Beauty Parlor, The	Aesop's Fables	Pathe	2/3 reel	
Before the Public	Snub Pollard	Pathe	2 reels	Mar. 3
Be Honest	Dippy Doo Dad	Pathe	1 reel	Aug. 18
Between Showers		Educational	1 reel	
Borrowed Trouble	Carter DeHavens	Film Book. Offices	2 reels	
Bowled Over	Paul Parrott	Pathe	1 reel	Mar. 24
Boys to Board	Children	Pathe	2 reels	
Broke	Jimmie Adams	Educational	1 reel	Mar. 3
Buddy at the Bat	Buddy Messinger	Universal	2 reels	
Bum Grafters	Neely Edwards	Universal	1 reel	
Bumps		Educational	1 reel	
Bum Slickers	Edwards-Roach	Universal	1 reel	
Burglar Alarm, The	Aesop's Fables	Pathe	2/3 reel	
Bus Boy, The	Buddy Messinger	Universal	2 reels	
Busher, The	Lee Moran	Educational	2 reels	Aug. 18
Busy Body, The	Murray-Anderson-McKee	Hodkinson		
California or Bust	Snub Pollard	Pathe	2 reels	Apr. 28
Captain Applesauce	Eddie Lyons	Arrow		
Carmen, Jr.	Baby Peggy	Universal	2 reels	
Cat That Failed, The	Aesop's Fables	Pathe	2/3 reel	
Chop Suey Louie	Joe Rock	Jo-Rok Prod.	2 reels	
Circus Pals		Fox	2 reels	
Clothes and Oil		Fox	2 reels	May 26
Coal Dust Twins	Neely Edwards	Universal	1 reel	
Cold Chills	Louise Fazenda	Educational	2 reels	Apr. 28
Collars and Cuffs	Stan Laurel	Pathe	1 reel	
Courtship of Miles Sandwich	Snub Pollard	Pathe	2 reels	June 30
Covered Push-Cart, The	Aesop's Fables	Pathe	2/3 reel	July 7
Col. Heeza Liar and the Burglar		Hodkinson	1 reel	
Col. Heeza Liar in Uncle Tom's Cabin		Hodkinson	1 reel	
Col. Heeza Liar, Nature Fakir		Hodkinson	1 reel	
Col. Heeza Liar's Vacation		Hodkinson	1 reel	
Crimson Coppers	Neely Edwards	Universal	1 reel	
Dad's Boy	Buddy Messinger	Universal	2 reels	
Day By Day—In Every Way	Aesop's Fables	Pathe	2/3 reels	
Dogs of War	Children	Pathe	2 reels	
Day By Day—In Every Way		C. B. C.-S. R.	2 reels	
Don't Flirt		Pathe	1 reel	May 26
Don't Get Fresh	Buddy Messinger	Universal	2 reels	June 30
Do Your Stuff	Paul Parrott	Pathe	1 reel	Mar. 3
Dude, The	Adams-Vance	Educational	1 reel	Apr. 14
Easter Bonnets		Educational	2 reels	
Easy Terms	Neely Edwards	Universal	1 reel	
Empty Bottles	Bert Roach	Universal	1 reel	
Exit Stranger		Educational	1 reel	May 12
Fakers	Edwards-Roach	Universal	1 reel	
Family Troubles	Eddie Barry	Educational	1 reel	Mar. 31
Fare Enough	Jack Cooper	Universal	2 reels	June 23
Farmer Al Falfa's Bride	Aesop's Fables	Pathe	2/3 reels	May 5
Fish Story, A	Aesop's Fables	Pathe	2/3 reels	
F. O. B.	Lloyd Hamilton	Educational	2 reels	May 5
For Art's Sake	Paul Parrott	Pathe	1 reel	May 26
For Guests Only	Paul Parrott	Pathe	1 reel	
For Safe Keeping	Paul Parrott	Pathe	1 reel	Mar. 17
For the Love of Tut	Eddie Lyons	Arrow	2 reels	
Fortune's Wheel	Lewis Sargent	Universal	1 reel	
Forward March	Larry Semon	Vitagraph	2 reels	
Fourflusher, The		Fox	2 reels	May 5
Fresh Eggs	Paul Parrott	Pathe	1 reel	June 30
Gamblers, The	Aesop's Fables	Pathe	2/3 reels	
Gas and Air	Stan Laurel	Pathe	1 reel	
Get Your Man	Paul Parrott	Pathe	1 reel	Mar. 31
Giants vs. Yanks	Children	Pathe	2 reels	Mar. 31
Good Deeds	Walter Forde	Universal	1 reel	
Good Riddance	Paul Parrott	Pathe	1 reel	Apr. 14
Great Explorers, The	Aesop Fables	Pathe	2/3 reel	
Green as Grass	Jimmie Adams	Educational	2 reels	Apr. 14
Green Cat, The	Snub Pollard	Pathe	2 reels	Aug. 4
Handy Man, The	Stan Laurel	Metro	2 reels	
Helpful Hogan	Charles Murray	Hodkinson	2 reels	July 14
High Kickers	Cooper & Follies	Universal	2 reels	Sept. 1
His School Daze	Bert Roach	Universal	1 reel	Sept. 8
Hold On	Engel-Earle-Marcel	Universal	2 reels	
Hold Tight	Lige Conley	Educational	2 reels	Mar. 3
Host, The	Neely Edwards	Universal	1 reel	Aug. 4
Hot Water	Neal Burns	Educational	2 reels	Mar. 24
Imperfect Lover, The	Brownie (dog)	Universal	2 reels	
In Hock	Neely Edwards	Universal	1 reel	July 7
Jack Frost	Snub Pollard	Pathe	2 reels	July 21
Jazz Bug, The	Bert Roach	Universal	1 reel	
Jolly Rounders, The	Aesop's Fables	Pathe	2/3 reels	
July Days	Children	Pathe	2 reels	Aug. 25
Jungle Romeo, A	Snooky	Geo. H. Wiley	2 reels	Mar. 17
Kick Out	Lige Conley	Educational	2 reels	
Kid Reporter, The	Baby Peggy	Universal	2 reels	June 9
Kill or Cure	Stan Laurel	Pathe	1 reel	July 14
Kinky		Educational	1 reel	
Knockout, The	Lyons-Moran	Universal	1 reel	
Live Wires	Paul Parrott	Pathe	1 reel	Aug. 25
Lodge Night		Pathe	2 reels	July 28
Lots of Nerve	Pal (dog)	Universal	2 reels	Aug. 18
Love Nest, The	Buster Keaton	First National	2 reels	Mar. 24
Maid to Order	Lewis Sargent	Universal	1 reel	
Marathon Dancers, The	Aesop's Fables	Pathe	2/3 reel	Aug. 4
Midnight Cabaret, The	Larry Semon	Vitagraph	2 reels	
Mouse Catcher, The	Aesop's Fables	Pathe	2/3 reels	
Movie Dare Devil, The	Hurd Cartoon	Educational	1 reel	Apr. 14
Mummy, The		Fox	2 reels	June 9
Mysteries of the Sea	Aesop's Fables	Pathe	2/3 reel	
Mystery Man, The	Snub Pollard	Pathe	2 reels	Aug. 18
Nobody's Darling	Baby Peggy	Universal	2 reels	Aug. 4
Nip and Tuck		Pathe	2 reels	Aug. 11
Noon Whistle, The	Stan Laurel	Pathe	1 reel	May 5
No Wedding Bells	Larry Semon	Vitagraph	2 reels	Feb. 10
Nuisance, The	McKee-Anderson-Murray	Hodkinson	2 reels	Feb 17
Oh, Nursie	Marcel-Cooper	Universal	2 reels	May 26
Oh Shoot	Bobby Dunn	Arrow	2 reels	
Oh, Sister	Adams-Vance	Educational	1 reel	Mar. 3
One Hard Pull	Aesop's Fables	Pathe	2/3 reels	
One Wild Day	Bull Montana	Metro	2 reels	
Oranges and Lemons	Stan Laurel	Pathe	1 reel	Aug. 11
Pace That Kills, The	Aesop's Fables	Pathe	2/3 reel	
Panic's On, The	Carter DeHavens	Film Book. Offices	2 reels	
Peanuts	Lewis Sargent	Universal	1 reel	
Pearl Divers, The	Aesop's Fables	Pathe	1 reel	Aug. 11
Peg o' the Movies	Baby Peggy	Universal	2 reels	
Pencil Pusher, The	Chuck Reisner	Universal	1 reel	Aug. 25
Pharoah's Tomb	Aesop's Fables	Pathe	2/3 reels	

Feature	Star	Distributed By	Length	Reviewed
Pick and Shovel	Stan Laurel	Pathe	1 reel	June 16
Pill Pounder, The	Charles Murray	Hodkinson	2 reels	
Pitfalls of a Big City	Ben Turpin	Pathe	2 reels	
Pleasant Journey, A	Children	Pathe	2 reels	Mar. 4
Please Arrest Me	Monty Banks	Federated- S. R.	2 reels	
Plumb Crazy	Bobby Vernon	Educational	2 reels	June 2
Plus and Minus	Bowes-Vance	Educational	1 reel	Aug. 11
Pop Tuttle's Lost Nerve	Dan Mason	Film Book. Offices	2 reels	May 26
Pop Tuttle's Russian Rumor	Dan Mason	Film Book. Offices	2 reels	June 2
Pop Tuttle's Tactics	Dan Mason	Film Book. Offices	2 reels	
Post No Bills	Paul Parrott	Pathe	1 reel	Aug. 4
Private, Keep Off	Carter DeHavens	Film Book. Offices	2 reels	
Radio Romeo	Walter Forde	Universal	1 reel	
Rice and Old Shoes	Carter DeHavens	Film Book. Offices	2 reels	June 16
Ringer for Dad, A	Carter DeHavens	Film Book. Offices	2 reels	
Roaring Lions on Steamship		Fox	2 reels	July 23
Roll Along	Jimmie Adams	Educational	2 reels	May 26
Salesman, The	Al St. John	Fox	2 reels	Apr. 14
Say It With Diamonds	Carter DeHavens	Film Book. Offices	2 reels	
Sheik, The	Aesop's Fables	Pathe	2/3 reels	
Shoot Straight	Paul Parrott	Pathe	1 reel	Mar. 17
Short Orders	Stan Laurel	Pathe	1 reel	Sept. 1
Should William Tell	Edwards-Roach	Universal	1 reel	July 7
Sing Sing	Edwards-Roach	Universal	1 reel	Sept. 1
Sister's Beau	Buddy Messinger	Universal	2 reels	
Skeletons	Neely Edwards	Universal	1 reel	
Skylarking		Pathe	2 reels	Sept. 8
Small Change	Eugene-Vance	Educational	1 reel	May 26
Smarty	Buddy Messinger	Universal	2 reels	
Smile Wins, The	Paul Parrott	Pathe	1 reel	
Snowed Under	Bull Montana	Metro	2 reels	
Sold at Auction	Snub Pollard	Pathe	2 reels	May 26
So Long, Buddy	Buddy Messinger	Universal	2 reels	Aug. 25
So This Is Hamlet	Charles Murray	Hodkinson	2 reels	
Speed Bugs	Fred Spencer	Universal	2 reels	
Speed the Swede	Paul Parrott	Pathe	1 reel	Apr. 28
Spider and the Fly	Aesop's Fables	Pathe	2/3 reels	
Spooks	Aesop's Fables	Pathe	2/3 reels	June 2
Spooky Romance, A	Jack Cooper	Universal	2 reels	
Spring Fever	Fred Spencer	Universal	2 reels	Aug. 4
Springtime	Aesop Fables	Pathe	2/3 reels	
Stork's Mistake, The	Aesop's Fables	Pathe	2/3 reels	
Sunny Gym	Brownie (dog)	Universal	2 reels	
Sunny Spain	Paul Parrott	Pathe	1 reel	May 5
Sweet and Pretty	Brownie (dog)	Universal	2 reels	
Sweetie	Baby Peggy	Universal	2 reels	Feb. 24
Tail Light	Bowes-Vance	Educational	1 reel	July 14
Take the Air	Paul Parrott	Pathe	1 reel	Sept. 8
Take Your Choice	Bobby Vernon	Educational	2 reels	Apr. 14
Taking Orders	Baby Peggy	Universal	2 reels	June 23
Their Love Growed Cold	Hurd Cartoon	Educational	1 reel	June 2
This Way Out		Educational	2 reels	
Thoroughbred, The	Aesop's Fables	Pathe	2/3 reel	
Three Gun Man, The		Fox	2 reels	May 26
Three Strikes	Lige Conley	Educational	2 reels	June 30
Tin Knights in a Hallroom		C. B. C.-S. R.	2 reels	
Tips	Baby Peggy	Universal	2 reels	
To and Fro	Neely Edwards	Universal	1 reel	
Traffic		Educational	1 reel	May 12
Tramps of Note	Neely Edwards	Universal	1 reel	
Traveling Salesman	Aesop's Fables	Pathe	2/3 reels	
Tropical Romeo, A	Al St. John	Fox	2 reels	
Tut Tut King	Edwards-Roach	Universal	1 reel	
Two Auctioneers, The		Universal	1 reel	
Two Twins, The	Bull Montana	Metro	2 reels	Apr. 28
Uncovered Wagon, The	Paul Parrott	Pathe	1 reel	July 7
Under Two Jags	Stan Laurel	Pathe	1 reel	June 2
Uneasy Feet	Lloyd Hamilton	Educational	2 reels	Mar. 24
Unhappy Husbands	Barton Editorial	Second National	1 reel	
Vamped	Jack Cooper	Universal	2 reels	
Walrus Hunters, The	Aesop Fable		2/3 reel	
Watch Dog, The		Pathe	1 reel	June 9
West is West	Bowes-Vance	Educational	1 reel	Aug. 11
Where Am I?	Snub Pollard	Pathe	2 reels	Mar. 31
Where'a My Wandering Boy This Evening	Ben Turpin	Patbe	2 reels	July 7
Where There's a Will		Fox	2 reels	
Whiskers	Lewis Sargent	Universal	1 reel	
White Wings	Stan Laurel	Pathe	1 reel	
Why Dogs Leave Home	Brownie (dog)	Universal	2 reels	
Wild and Wicked	Charles Murray	Hodkinson	2 reels	July 21
Winter Has Came	Dorothy Devore	Educational	2 reels	May 5
Won't You Worry?	Bert Roach	Pathe	1 reel	July 21
Wrecka		Educational	1 reel	July 28

Short Subjects

Feature	Star	Distributed By	Length	Reviewed
Alaskan Honeymoon, An (Educational)		Fox	1 reel	
Algeria (Educational)		Fox	1 reel	
Alpine Ride Up Stanserhorn (Burlingham)		Truart Film	1 reel	
Arctic Hike on Great Aletsch Glacier		Truart Film	1 reel	
Barnaby's Grudge, Reginald Denny		Universal	2 reels	
Bath, Famous British Spa (Burlingham)		Truart Film	1 reel	
Better Than Gold (Drama)	Roy Stewart	Universal	2 reels	June 23
Borneo Venice, A (Burlingham)		Truart Film	1 reel	
Broad Highway (Bray Romance)		Hodkinson	1 reel	
Cat and the Fiddle, The (Hodge-Podge)		Educational	1 reel	
Cataracting Around Niagara (Burlingham)		Truart Film	1 reel	
Champion in the Making, A		State Rights		
Christopher of Columbus (Geo. O'Hara)		Film Book. Offices	2 reels	
City of Dreams (Bray Romance)		Hodkinson	1 reel	
Close Harmony (Sing Them Again Series)		Educational	1 reel	July 28
Columbia the Gem of the Ocean, R. Denny		Universal	2 reels	
Crystal Ascension, The (Artfilm)		Pathe	1 reel	May 26
Crystal Jewels (Educational)		Fox	1 reel	
Dark Timber (Wilderness Tales)		Educational	1 reel	
Dipping in the Deep (Hodge Podge)		Educational	1 reel	Aug. 11
Dizzy Land of Wm. Tell (Burlingham)		Truart Film	1 reel	
Don Coyote (Drama), Reginald Denny		Universal	2 reels	
Double Cinched (Drama), Leo Maloney		Pathe	2 reels	Mar. 3
Double Suspicion (Drama), Neal Hart		Universal	2 reels	
Down the Crater of Vesuvius		Truart Film	1 reel	
Drifter, The (Drama), Harry Carey		Universal	2 reels	
Duck, The (Rod-Gun Series)		Hodkinson	1 reel	
Eagle's Talons, The (Serial)		Universal	15 episodes	
Einstein's Theory of Relativity		Premier Prod.	2 reels	
End of a Perfect Fray, Geo O'Hara		Film Book. Offices	2 reels	
Extra Seven, The (Drama), Leo Maloney		Patbe	2 reels	Mar. 31
Face to Face (Drama), Edmund Cobb		Universal	2 reels	
False Play (Drama), Pete Morrison		Universal	2 reels	
Festive Haul, The		Pathe	1 reel	
Fight for a Mine, A (Drama), Roy Stewart		Universal	2 reels	June 9
Figbting Blood (Drama), George O'Hara		Film Book. Offices	2 reels	Feb. 3
Fighting Fists (Drama), Jack Ford		Universal	2 reels	
Fighting Skipper, The (Serial)		Arrow	15 episodes	
Fight in the Fog, The, Jack Mulhall		Universal	2 reels	
Forgetting the Law, Jack Daugberty		Universal	2 reels	
From Montreuv to Bernese Alps		Truart Film	1 reel	
From the Windows of My House		Educational	1 reel	May 12
Fun From the Press		Hodkinson	1 reel	
Gall of the Wild, Geo. O'Hara		Film Book. Offices	2 reels	
God's Law (Drama), Roy Stewart		Universal	2 reels	
Golf Played by Gene Sarazen		Educational	1 reel	June 9
Gray Rider, The (Wilderness Tales)		Educational	1 reel	July 14
Grim Fairy Tale, A, Geo. O'Hara		Film Book. Offices	2 reels	June 16
Guilty Hand, The (Drama), Roy Stewart		Universal	2 reels	
Hard to Beat (Drama), Roy Stewart		Universal	2 reels	
Haunted Valley (Serial)		Pathe	15 epis'ds	Apr. 28
Heavyweight Fight Pictures		Universal	3 reels	May 26
Her Dangerous Patb (Serial)		Pathe	10 episodes	
Homeward Trail, The, Pete Morrison		Universal	2 reels	July 14
Hyde and Zeke (Drama), Leo Maloney		Pathe	2 reels	June 9
Immortal Voice (Bray Romance)		Hodkinson	1 reel	July 14
In the Days of Daniel Boone (Serial)		Universal	18 epis'ds	June 30
In Wrong Right (Drama), Leo Maloney		Pathe	2 reels	
Island of Surprise (Burlingham)		Truart Film	1 reel	
Jenkins and the Mutt (Wilderness Tales)		Educational	1 reel	Feb. 3
Judy Punch, George O'Hara		Film Book. Offices	2 reels	
Jungle Belles of Borneo (Burlingham)		Truart Film	1 reel	
King of the Ice		State Rights	2 reels	
Knight in Gale (Drama), Geo. O'Hara		Film Book. Offices	2 reels	Feb. 3
Knight That Failed, Geo. O'Hara		Film Book. Offices	2 reels	
Land of Tut Ankh Amen		Fox	1 reel	
Lonesome Luck, Jack Daugberty		Universal	2 reels	June 23
Long Live the Ring, George O'Hara		Film Book Offices	2 reels	
Lure of the South Seas (Burlingham)		Truart Film	1 reel	
Lyin' Hunt, A (Howe Hodge-Podge)		Educational	1 reel	
Mediterranean Scenes (Burlingham)		Truart Film	1 reel	
Memories of Alpine Republic		Truart Film	1 reel	
Mixed Trails (Wilderness Tales)		Educational	1 reel	June 16
Monkey Land Up Barito River, Borneo		Truart Film	1 reel	
Mont Blanc (Burlingham)		Truart Film	1 reel	
Moon Blind (Wilderness Tales)		Educational	1 reel	Feb. 3
Naked Fists (Drama), Neal Hart		Universal	2 reels	
Night Riders, The (Drama), Harry Carey		Universal	2 reels	
One Hundred Per Cent Nerve (Leo Maloney)		Pathe	2 reels	Apr. 28
One of Tbree (Drama), Roy Stewart		Universal	2 reels	
Oregon Trail, The (Serial)		Universal	18 epis'ds	Feb. 10
Outlaw and the Lady (Drama), Harry Carey		Universal	2 reels	
Paradising on Italian Lakes		Truart Film	1 reel	
Partners Three (Drama), Leo Maloney		Pathe	2 reels	Mar. 17
Pelican Island (Burlingham)		Truart Film	1 reel	
Perilous Ascent of Zinal-Rothorn		Truart Film	1 reel	
Pbantom Fortune, Tbe (Serial)		Universal	12 epis'ds	Mar. 17
Quaint Berne, Swiss Capital		Truart Film	1 reel	
Radio Active Bomb (Drama), Roy Stewart		Universal	2 reels	
Red Russia Revealed		Fox	2 reels	
Right of Way Casey (Drama), Neal Hart		Universal	2 reels	
Romance of Life (Bray Romance)		Hodkinson	1 reel	
Roped and Tied (Drama), Neal Hart		Universal	2 reels	
Rustlin' (Drama), Jay Morley		Universal	2 reels	Aug. 18
School Days in Japan (Educational)		Fox	1 reel	
Science of Life (Series)		Bray Prod.	1 reel	May 12
Sea of Dreams		Educational	1 reel	June 16
Secret Code, The (Drama), Roy Stewart		Universal	2 reels	
Sentinels of the Sea (Educational)		Fox	1 reel	
She Supes to Conquer, George O'Hara		Film Book Offices	2 reels	
Shooting the Earth (Hodge Podge)		Educational	1 reel	June 9
Six-Second Smith (Drama), Geo. O'Hara		Film Book. Offices	2 reels	Feb. 3
Sky Trails Above Lake Lucerne		Truart Film	1 reel	
Some Punches and Judy, Geo. O'Hara		Film Book. Offices	2 reels	
Some Sense and Some Nonsense		Educational	1 reel	May 5
Something For Nothing, Reginald Denny		Universal	2 reels	
So This is Hollywood, George O'Hara		Film Book Offices	2 reels	
Speed Demons (Hodge Podge)		Educational	1 reel	
Starland Revue (Series)		Film Book. Offices	1 reel	
Steel Shod Evidence, Leo Maloney		Pathe	2 reels	July 7
Steel Trail, The (Serial)		Universal	15 epis'ds	Aug. 11
Strike of the Rattler, Pete Morrison		Universal	2 reels	Aug. 25
Tarpon Fishing (Hodge Podge)		Educational	1 reel	
Tempest Cody Rides Wild, Marie Walcamp		Universal	2 reels	
This Wife Business		Alexander Film	2 reels	
Tom, Dick and Harry, Leo Maloney		Patbe	2 reels	June 30
Trail of No Return (Drama), Hart-Sedgwick		Universal	2 reels	May 26
True Gold, Jack Daugherty		Universal	2 reels	
Turkey, The (Rod and Gun Series)		Hodkinson	1 reel	
Two Stones With One Bird		Film Book. Offices	2 reels	
Under Secret Orders (Drama)		Universal	2 reels	
Unsuspecting Stranger (Drama), Pathe		Pathe	2 reels	May 26
Wandering Two (Drama), Reginald Denny		Universal	2 reels	
Wedding Feast Among Borneo Dyaks		Truart Film	1 reel	
Weeping Waters (Artfilm)		Pathe	1 reel	May 5
When Fighting's Necessary, Leo Maloney		Pathe	2 reels	Apr. 14
When Gale and Hurricane Meet		Film Book. Offices	2 reels	
Widower's Mite (Drama), Reginald Denny		Universal	2 reels	
Wild Waters (Educational)		Fox	1 reel	
Will He Conquer Dempsey? Firpo		Selznick		
Wings of the Storm (Drama), Leo Maloney		Pathe	2 reels	May 12
Winter in the Engadine		Truart Film	1 reel	
Yellow Men and Gold, Leo Maloney		Patbe	2 reels	

THE WILLIAMS PRINTING COMPANY, NEW YORK

Simplex

ANOTHER BROADWAY TRIUMPH!

Form 1220

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Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

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WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
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E M PORTER

GENERAL MANAGER PRECISION MACHINE CO 317 EAST 34 ST NEWYORK NY PLEASE ACCEPT MY PROFOUND THANKS AND APPRECIATION FOR THE SUPURB PROJECTION HERE AT THE ASTOR THEATRE PREMIRE OPENING OF THE HUNCHBACK OF NOTRE DAME CONSIDERING THE FACT THAT ALL PARQUET AND BOX SEATS WERE SOLD AT TEN DOLLARS PER SEAT AND THOUSANDS TURNED AWAY TO WHAT NEWYORKS BEST CRITICS SAY IN THEIR PAPERS TODAY TO BE THE MOST DISTINGUISHED AUDIENCE IN YEARS OUR SIMPLEX PROJECTION WAS ONE OF THE MOST OUTSTANDING FEATURES STOP YOUR MR KRULISH GAVE US THE VERY BEST IN HIM WHICH MEANT THE BEST PICTURE IN THE WORLD WAS PROJECTED BY THE BEST MACHINE ON EARTH THANKS

JAMES V BRYSON

903P

THE PRECISION MACHINE CO. INC.
317-29 East 34th St.--New York



Rothacker-Aller Laboratories, Inc.
Hollywood, California



Samuel Goldwyn

Samuel Goldwyn presents
"Potash and Perlmutter" by
Arrangement with A. H. Woods.
Barney Bernard, Alexander
Carr, Vera Gordon and splendid
Supporting cast make
Abe and Mawruss everlastingly
Realistic. Scenario by
Frances Marion from the play
By Montague Glass and Charles
Klein. Directed by Clarence G.
Badger; photographed by
Rudolph Bergquist; art titles by
Oscar C. Buchheister; Charles J.
Hunt, production manager.
Art director, W. B. Ihnen.
Costumes designed by Madame
Frances, Stein and Blaine,
Evelyn McHorter.
A First National Picture—
Rothacker Prints and Service.

Rothacker

FILM MFG. CO. CHICAGO, U.S.A.



Look Better—
Wear Longer!

Founded 1910
by
Watterson R. Rothacker

SEPTEMBER 22, 1923

Motion Picture News

Reg. U. S. Patent Office



VOL. XXVIII No. 12 *Entered as Second Class Matter, October 13, 1913, at the Post Office at New York, N. Y., under the Act of March 3, 1879*

PRICE, 20 CENTS

Published Weekly—$3.00 a year

Los Angeles — 729 Seventh Avenue, New York — Chicago

UNIFORMLY GOOD

WISE film men want laboratory work uniformly good. There are sixteen separate pictures in every foot of film. Each photograph must be a perfect reproduction to give the finished photoplay the smoothness of technical excellence. That's one of the superior points in STANDARD PRINTS. They have an even quality. They are uniformly good.

Each director and cinematographer has different ideas for expressing things on the screen. But they all want the same standard of photographic excellence. The laboratory must maintain this in negative and prints while stamping each production with the individuality of director and cinematographer.

Our ability to give film that personal touch brings the industry's leading producers to STANDARD FILM LABORATORIES. Experience has shown many of them that they get more for their money by using STANDARD SERVICE and that exhibitors are better satisfied with STANDARD PRINTS.

Standard Film Laboratories

John M. Nickolaus *S. M. Tompkins*

Seward and Romaine Streets

Holly 4366

Hollywood, California



Service Standard Standard Prints

Yes, lightning can strike twice in the same place

The people who made the famous "BACK HOME AND BROKE"



THOMAS MEIGHAN



GEORGE ADE



LILA LEE



ALFRED E. GREEN

Also produced

THOMAS MEIGHAN in "Woman-Proof"

by GEORGE ADE

DIRECTED BY ALFRED E. GREEN
PRESENTED BY ADOLPH ZUKOR

YOU'VE all been clamoring for another "Back Home and Broke." Here it is.

George Ade has turned out a story which, while totally different in theme, has all the elements that "Back Home and Broke" had—and more.

It was made to order for Thomas Meighan and it's a perfect fit. With a title that's exploitation-proof.

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

The PEOPLE'S CHOICE

THE management of the New Orpheum Theatre, Madison, Iowa, left it to the people to pick the opening attraction.

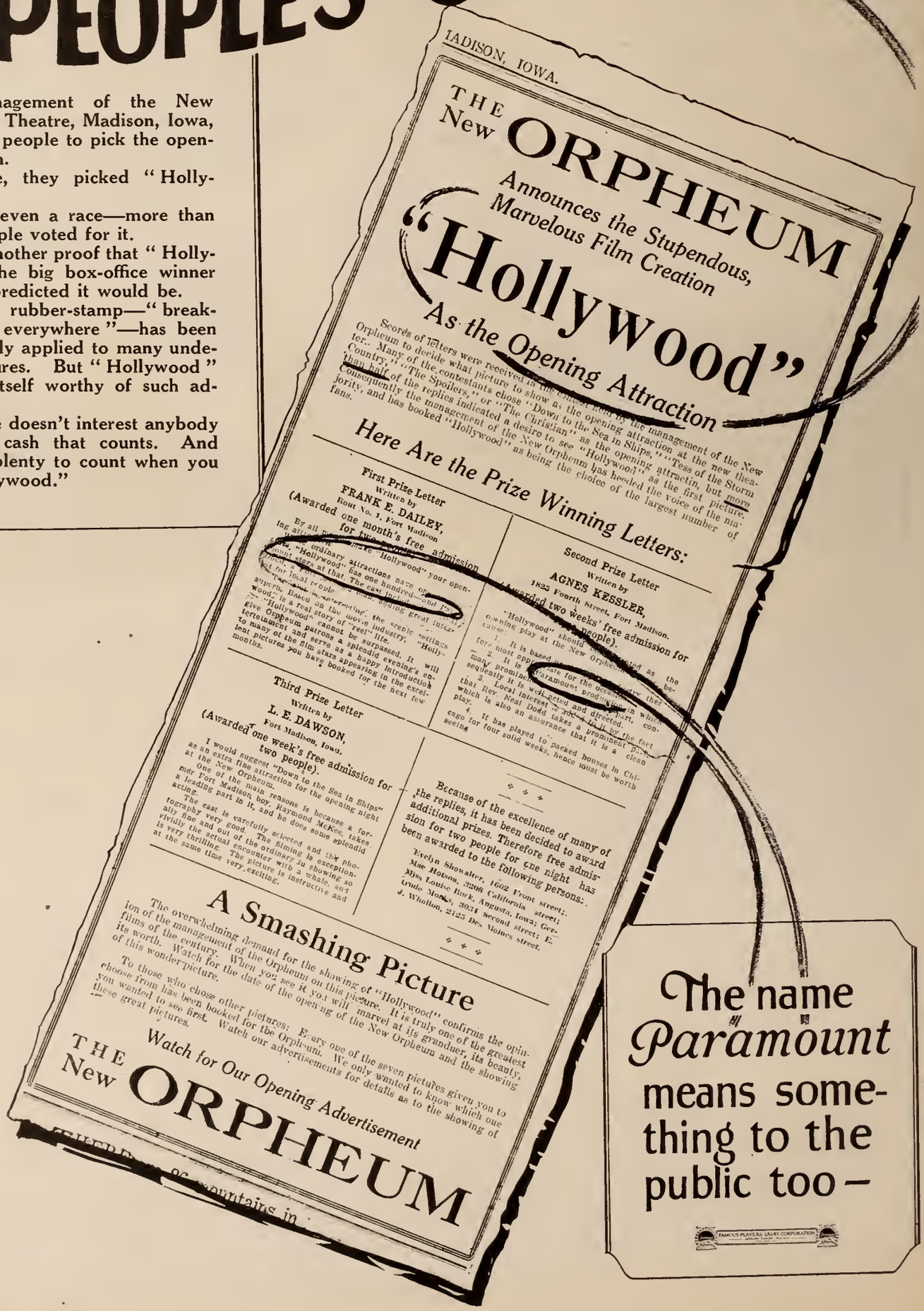
Of course, they picked "Hollywood."

It wasn't even a race—more than half the people voted for it.

It's just another proof that "Hollywood" is the big box-office winner that critics predicted it would be.

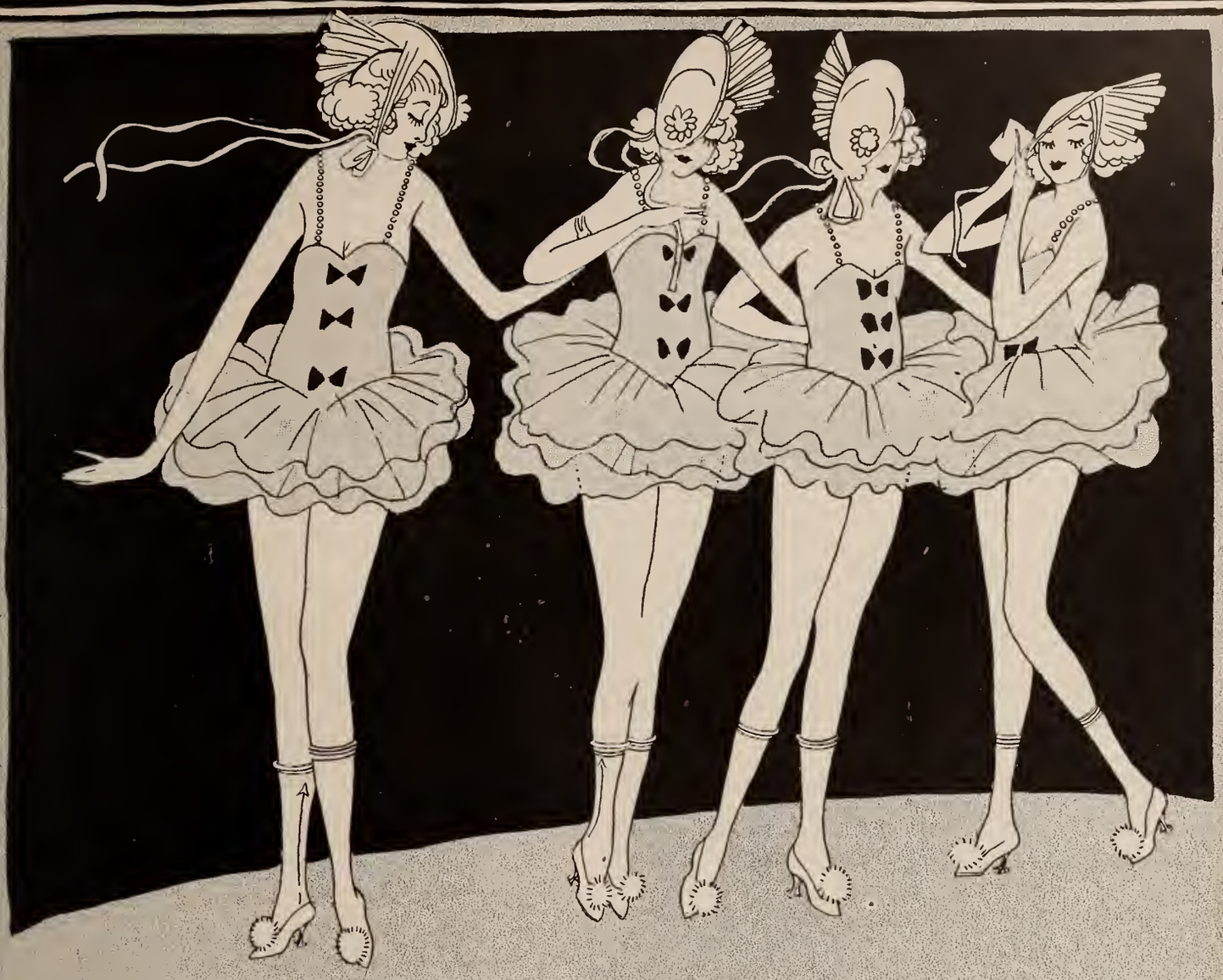
That old rubber-stamp—"breaking records everywhere"—has been promiscuously applied to many undeserving pictures. But "Hollywood" is proving itself worthy of such advertising.

Cold type doesn't interest anybody—it's cold cash that counts. And there'll be plenty to count when you play "Hollywood."



The name *Paramount* means something to the public too—

FAMOUS PLAYERS-LASKY CORPORATION



Paramount Mack-Sennett Comedies

THE Paramount-Mack Sennett two-reelers put comedy short subjects on the motion picture map. And few comedies, since produced, can touch those earlier knockouts.

Your public hasn't forgotten them, either. They roared at them then, and they'll howl at them now. More than that, there's a real demand to see Ben Turpin, Charles Murray, Marie Prevost and other favorites in the pictures that made them famous.

They've all been re-titled and re-edited by Ralph Spence, and your Paramount Exchange will supply you with fresh prints and new advertising material.

Book them now at Paramount Exchanges

Paramount Pictures

UNIVERSAL SUPER JEWEL

MERRY GO ROUND

Directed by
RUPERT JULIAN

UNIVERSAL JEWEL

A CHAPTER IN HER LIFE

A LOIS WEBER PRODUCTION

With a brilliant cast • Based on the story of "JEWEL" by Clara Louise Burnham

UNIVERSAL JEWEL

DRIFTING

Starring PRISCILLA DEAN

From the play by John Colton and Daisy H. Andrews
Directed by Tod Browning from W. A. Brady's Production

UNIVERSAL SUPER JEWEL

THUNDERING DAWN

with J. Warren Kerrigan and Anna Q. Nilsson
A Harry Garson Production

UNIVERSAL JEWEL

THE SPICE OF LIFE

Starring REGINALD DENNY

Story by Byron Morgan • Directed by Harry Pollard

UNIVE
HAS THE

UNIVERSAL HAS NO

I CAN'T figure out to save my life why this business should be confronted with some "new plan" for selling goods every year or every season.

I can't figure out why exhibitors will seriously debate and discuss every new selling method adopted by one company or another. I can't take it seriously. I can't see any mystery about the fundamentals of business. I can't see that it is necessary to strain the old bean trying to think up some new way of selling goods when the old way has been demonstrated to be satisfactory to everybody.

The Universal has no new selling plan. *It never had a new one.* Our policy has been to make the best pictures we knew how and then sell them to every exhibitor who felt like buying them.

We never have said to any exhibitor, "You can't have this unless you jump through a *hoop.*" We never have tried any stunt calculated to make the exhibitor blind to what sort of a deal he was getting.

It isn't necessary. It isn't strictly on the square. And it isn't a good policy on which to base a permanent institution. Whenever it works successfully it is only temporarily so, and it always has a bad kick-back.

Naturally I want to sell as many pictures as I can to as many exhibitors as I can. And I want to get the best

DATE THE B

Presented
CARL

RSAL PICTURES

NEW SELLING PLAN

price I can and still keep my customer friendly and on a profit-making basis. He, on the other hand, wants to get them for as little as he can and still not put me out of business.

Any other basis is a false one!

There are no ifs, ands or buts about our selling plan. We'll sell on the basis of your needs and your requirements. We have no hard and fast rule.

Most of the exhibitors this year are booking every blessed one of our big productions without seeing them in spite of the fact that I have always cried "Look before you book." Whether they haven't time to look at each picture before booking, or whether they are willing to book Universal pictures on faith, the fact remains that they are booking *THE WAY THEY WANT TO BOOK* and not according to any fixed plan of ours.

I'm glad to see other producers discarding "plans" and "systems" and getting down to brass tacks. It's a step in the right direction. When they cast aside ALL strings and ifs and buts, they will have reached the point established by Universal years ago!

Carl Laemmle

President.

UNIVERSAL SUPER JEWEL

A LADY OF QUALITY
Starring VIRGINIA VALLI
with MILTON SILLS and an extraordinary cast
A HOBART HENLEY PRODUCTION
From Frances Hodgson Burnett's famous novel and play

UNIVERSAL JEWEL

MY MAMIE ROSE
Starring MARY PHILBIN
From the story by Owen Kildare
Directed by Irving Cummings

UNIVERSAL SUPER JEWEL

THE ACQUITTAL
with
CLAIRE WINDSOR and NORMAN KERRY
Directed by Clarence Brown • From GEORGE M. COHAN'S Production of Rita Weiman's play

UNIVERSAL JEWEL

WHITE TIGER
Starring PRISCILLA DEAN
Directed by TOD BROWNING

UNIVERSAL JEWEL

BABY PEGGY
in THE DARLING OF NEW YORK
Directed by KING BAGGOT

IG TEN NOW

by LAEMMLE

Two Big Thrill

PRODUCED BY

"The
STEEL TRAIL"

Starring
WILLIAM DUNCAN

NOW PLAYING

"BEASTS of PARADISE"

Starring
WILLIAM DESMOND and EILEEN SEDGWICK

Directed by WM. CRAFT

NOW BOOKING

ing Chapter Plays

UNIVERSAL



ONE PICTURE
YOU'LL NEVER FORGET

THE GREATEST ACTED
PRODUCTION EVER SCREENED

A DOMESTIC DRAMA
THAT RESPONDS
WITH
DYNAMIC
POWER



"IN THE SPIDER'S WEB"







FOR DISTRIBUTION RIGHTS
ADDRESS

INDEPENDENT PICTURES CORPORATION

JESSE J. GOLDBURG PRESIDENT

1540 BROADWAY, NEW YORK CITY

THIS IS AN IMPORTANT TELEGRAM TO YOU!

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NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

Form 1201

CLASS OF SERVICE	SYMBOL
Telegram	
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Night Message	Blue
Night Letter	Nite
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RECEIVED AT

24BZ FAG 51 NL RELAY
LOS ANGELES CALIF SEP 4 1923
D W GRIFFITH
1476 BROADWAY NEW YORK NY

YOUR MAGNIFICENT PRODUCTION THE WHITE ROSE HAS TAKEN LOS ANGELES BY STORM IF THERE EVER WAS A PICTURE THAT WAS MADE FOR THE CLASSES AND THE MASSES IT IS THIS MOST HUMAN DOCUMENT STOP OUR AUDIENCES WEPT AND SMILED AND FROM THE BOX OFFICE RESULT THEIR APPROVAL IS ONE HUNDRED PERCENT

931A SEP 5

SID GRAUMAN



ONCE AGAIN THE MASTER PRODUCER GIVES YOU A TREMENDOUSLY HUMAN PICTURE

NOW BOOKING

UNITED ARTISTS CORPORATION

MARY PICKFORD — CHARLIE CHAPLIN
DOUGLAS FAIRBANKS — D. W. GRIFFITH
HIRAM ABRAMS • PRESIDENT



This is why Sid Grauman's audiences were taken by storm!



The only great cast is that cast that tells a story in a great way.

"The White Rose"

Hammers out its appeal in tones that never jar because the players WERE the characters; not just acting the characters.

Not in recent years has any player won such lavish praise as MAE MARSH, who is greater in this picture than in "The Birth of a Nation" or "Intolerance."



Ivor Novello was specially selected from all young men of stage and screen for this role. He is great.

Carol Dempster, a different type, always getting better and better, is better than ever in this film.



Neil Hamilton, one of those real "finds" D. W. Griffith so often makes, is on his way to greatness.

Through it all moves that sensitive magic of quick humanity that only Griffith, the real master of the films, gives always to his work.



D. W. GRIFFITH'S

"The White Rose"

D. W. GRIFFITH

presents

The WHITE ROSE



NOW BOOKING

UNITED ARTISTS CORPORATION

MARY PICKFORD CHARLIE CHAPLIN
DOUGLAS FAIRBANKS D. W. GRIFFITH
HIRAM ABRAMS · PRESIDENT

Your box-office approval will be 100 per cent also













There is something real and human about

"The White Rose"

That quickly stirs your calm and chatting audiences into friendly groups, tensely silent and alert with sympathy.

Your spectators laugh and they sigh and sit in tight delight, for this splendid story is so natural they become as interested as if it were about some one they all knew intimately.

As Don Allen in the New York Evening World, says: "It is one of the really big films of all time because it is so very, very human."

It is no wonder Mr. Grauman's audiences are "taken by storm." Every audience is. You should show it in your theatre.

D. W. GRIFFITH'S

"The White Rose"

D. W. GRIFFITH

presents

The WHITE ROSE

NOW BOOKING

UNITED ARTISTS CORPORATION

MARY PICKFORD — CHARLIE CHAPLIN
DOUGLAS FAIRBANKS — D. W. GRIFFITH
HIRAM ABRAMS · PRESIDENT

D. W. GRIFFITH

presents

"Orphans of the Storm"

Adapted from

"The Two Orphans"

by arrangement with Kate Claxton

With Lillian and Dorothy Gish





In the Greatest Vote Ever Taken Anywhere on the Popularity of Great Motion Pictures

D. W. GRIFFITH'S

"Orphans of the Storm"

Was declared the second choice of the picture-going public in the four nations of the British Isles

England and Ireland,
Scotland and Wales.





"Orphans of the Storm" ran second only to "Way Down East" against all the greatest pictures of the last four years.

This Griffith masterpiece has all that any picture can have; everything for any class of audience,

And the Greatest Love Story of All History

NOW BOOKING

UNITED ARTISTS CORPORATION

MARY PICKFORD CHARLIE CHAPLIN
DOUGLAS FAIRBANKS D. W. GRIFFITH
HIRAM ABRAMS • PRESIDENT

D. W. GRIFFITH'S

"One Exciting Night"





Have You Shown the Only Different Picture in Two Years

Week after week your audiences see motion pictures that are pretty much the same.

A star; a love story; a kick at the end—and there you are!

Do you realize there has been only one picture made in recent years that is

Absolutely Different!

Read what these exhibitors said in trade paper reports:

" 'One Exciting Night' turned them away during the second week: held for a third."—Middle West.

"Business very big with 'One Exciting Night.' "—Pershing Theatre, St. Louis.

"Business splendid."—Garden, Milwaukee.

"Business at peak during second week."—Stillman, Cleveland.

"Although 'One Exciting Night' had a four weeks' run at the Stanton, only seven blocks away, it did a landslide business."—Palace, Philadelphia.

"Second week, big business."—New Theatre, Baltimore.





Give your audiences a real change with

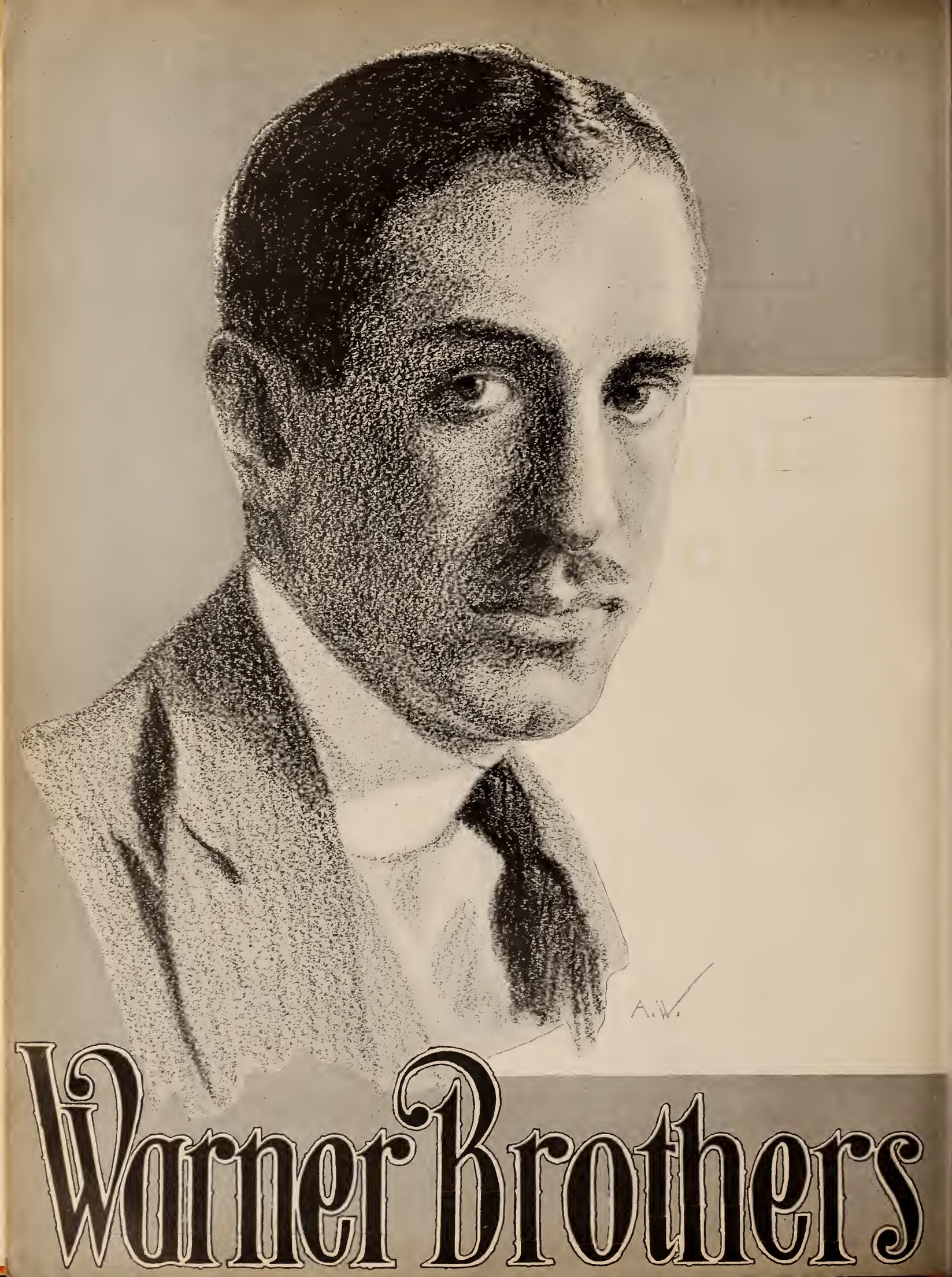
D. W. GRIFFITH'S

"One Exciting Night"

NOW BOOKING

UNITED ARTISTS CORPORATION

MARY PICKFORD CHARLIE CHAPLIN
DOUGLAS FAIRBANKS D. W. GRIFFITH
HIRAM ABRAMS · PRESIDENT


A. W.
Warner Brothers

WARNER BROS.
Classics of the Screen



Sidney Franklin

represents the modern spirit of the photoplay. Though comparatively young in years, he boasts an experience that covers practically the entire history of the motion picture art. Photoplays produced under Mr. Franklin's direction have always represented a step forward and have invariably contained that indefinable something that distinguishes genius.

His vast experience achieved through association with prominent players and authors has placed him at the top of his profession, and in Warner Brothers *"Classics of the Screen"* he is producing real masterpieces of the silent art which will endure for years to come.

Franklin's re-creation of "BRASS" alone would have stamped him a master of screencraft. His forthcoming production of "TIGER ROSE," with Lenore Ulric in the title role, and with the co-operation of David Belasco, will make the public as eager to see the words, *"A Sidney Franklin Production,"* on a film as they would the name of any star performer.

"TIGER ROSE" is but the first of a series of pictures to be produced by Mr. Franklin for Warner Bros.

"Classics of the Screen

THRILLS! BEAUTY! INTENSE DRAMA!

BIGGEST PICTURE HIT NEW YORK'S EVER KNOWN!
NOW READY FOR EXHIBITORS!

GREAT!

STAR · STORY · SETTINGS

GEORGE ARLISS

with ALICE JOYCE and SAM H. HARRIS



in "The GREEN GODDESS"

Directed by SIDNEY OLCOTT

42d ST. WEST OF B'WAY, Twice Daily

Daily Matinees at 2.30, Evenings at 8.30

THEATRE

GREAT!

Produced by

DISTINCTIVE PICTURES CORPORATION

Distributed by

Goldwyn-Cosmopolitan



TRUART FILM Corporation
announces
The SECOND of a series of

ELAINE HAMMERSTEIN
Productions

based upon HAROLD McGRATH'S *Renowned Novel*

The DRUMS *of* JEOPARDY

An Edward Dillon Production
Adapted by Arthur Hoerl

The first series of five ELAINE HAMMERSTEIN productions has been franchised to the best independent exchanges everywhere. A partial list of these foremost exchanges will be found on the following page. Their efforts to obtain the best in independent production merits exhibitor support—and the quality of Truart product will earn the public's patronage.

? The World Has a Lot of Laughs Coming ?

Franchise Arrangements Thru
TRUART FILM CORPORATION
M. H. HOFFMAN
Vice-President & General Manager
1540 BROADWAY—NEW YORK

Truart Films
The Perfect Setting

TRUART offers 18 Eminent Photoplays in 1923-24

A PROVEN TRIUMPH !



TRUART *presents*
the FIRST of the

ELAINE HAMMERSTEIN
Series

"BROADWAY GOLD"

An Edward Dillon Production

by W Carey Wonderly
by arrangement with Young's Magazine

with ELLIOT DEXTER *and* KATHLYN WILLIAMS





Franchise Arrangements Thru
TRUART FILM Corporation
M. H. HOFFMAN
Vice President & General Manager
1540 Broadway — New York



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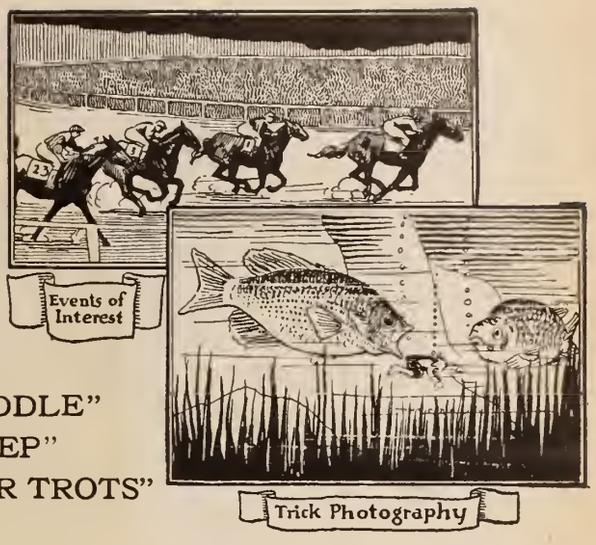
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The whole co this new Zie

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who plays opposite to Richard production, "Children of the (title not yet announced). And

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With an exceptional cast in picture you can be proud of

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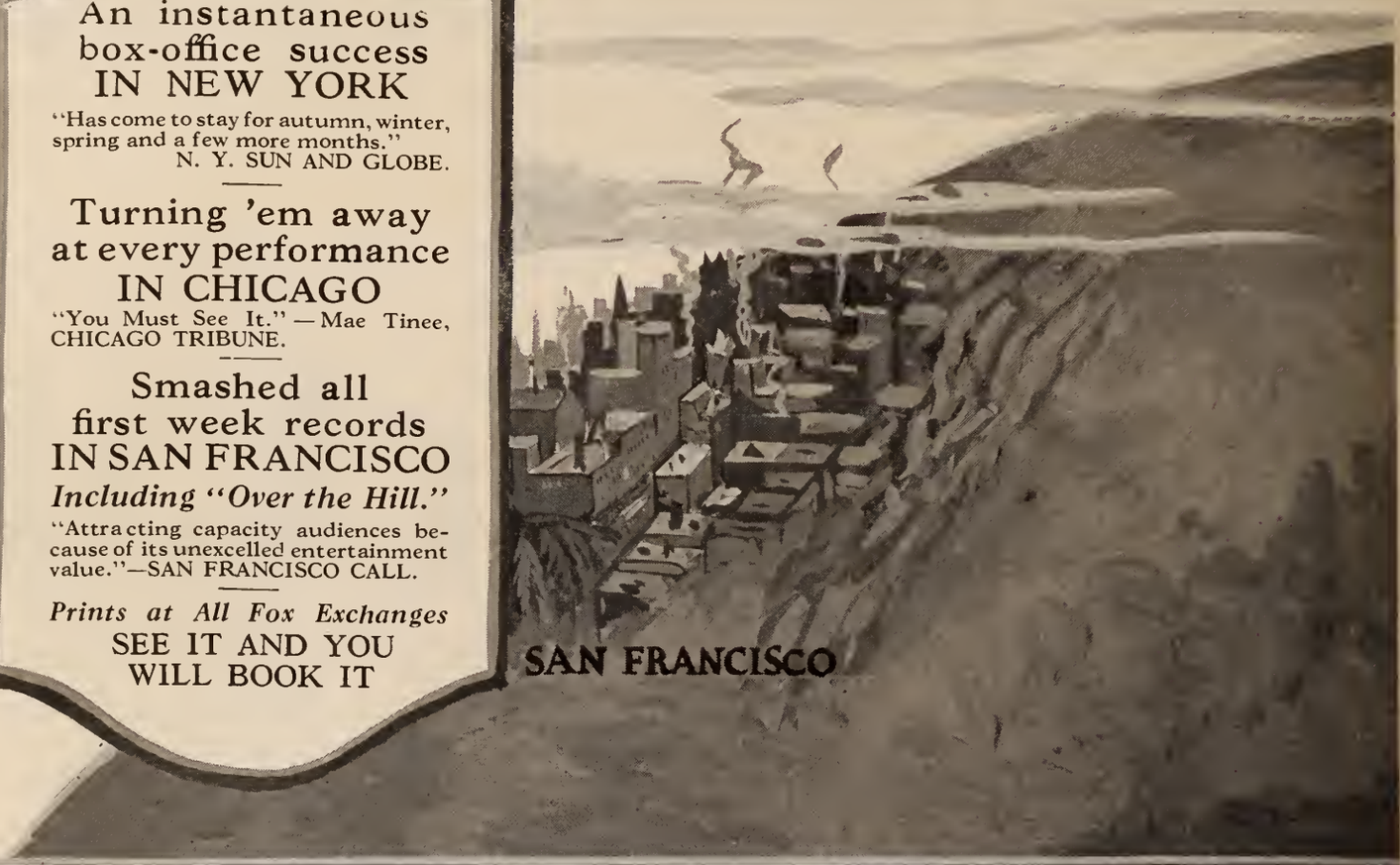
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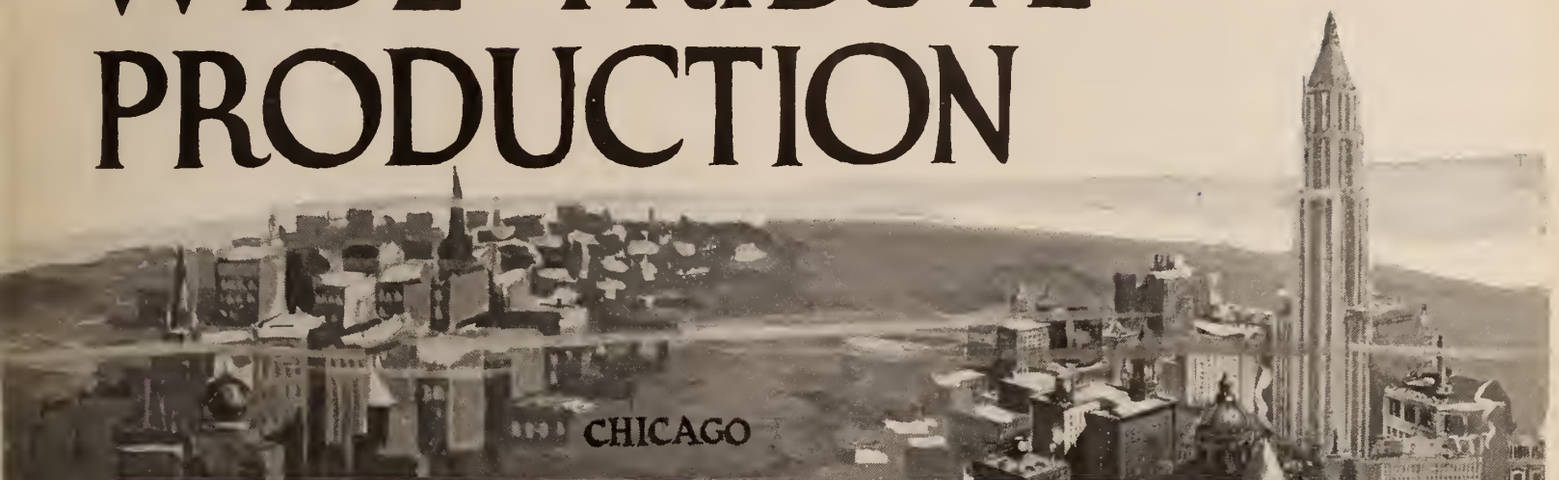
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A HARRY MILLARDE *production*

20 YEARS OF PROGRESS

INDEPE & STRE

-WIDE TRIBUTE PRODUCTION



The author says- "It IS the book"

Dear Mr.Fox,

I think you have made a quite admirable film record of my novel IF WINTER COMES and I am sure that all who see it will think so too.

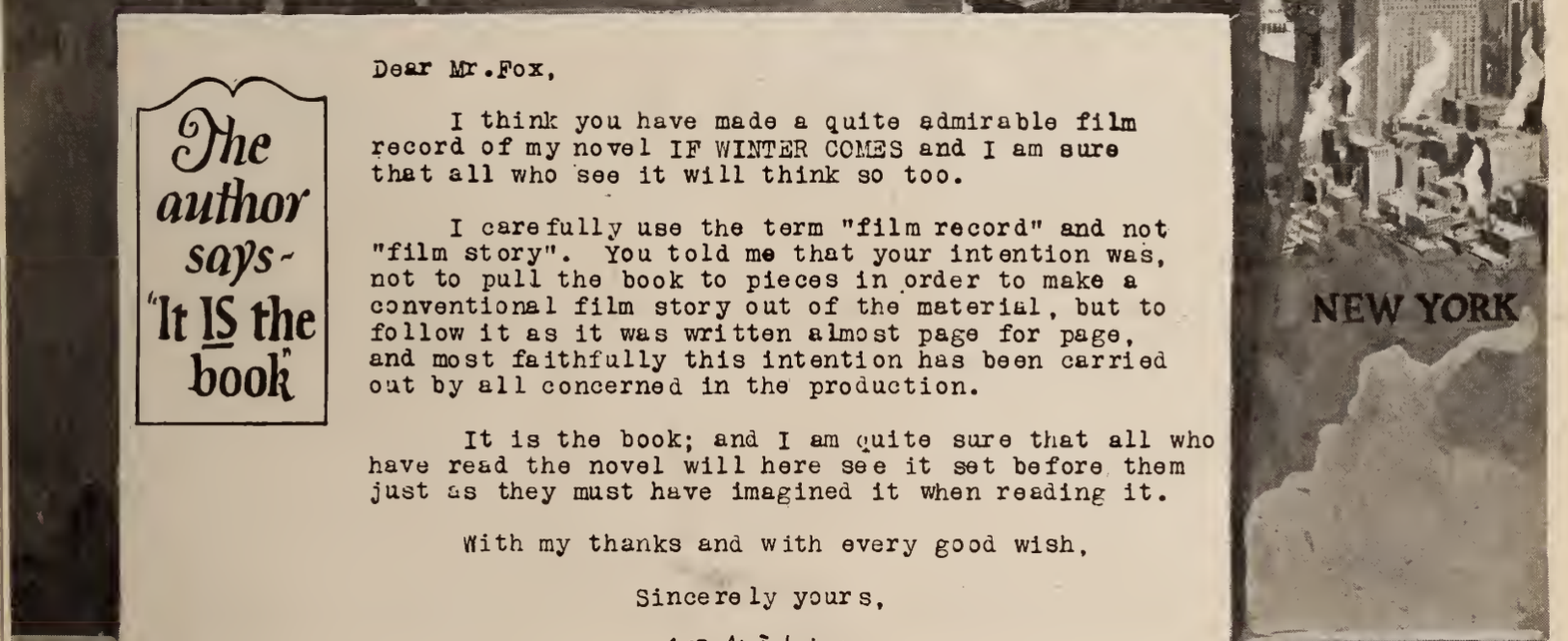
I carefully use the term "film record" and not "film story". You told me that your intention was, not to pull the book to pieces in order to make a conventional film story out of the material, but to follow it as it was written almost page for page, and most faithfully this intention has been carried out by all concerned in the production.

It is the book; and I am quite sure that all who have read the novel will here see it set before them just as they must have imagined it when reading it.

With my thanks and with every good wish,

Sincerely yours,

A.S.M. Hutchinson



OF A.S.M. HUTCHINSON'S NOVEL

R COMES

"MIGHTIER THAN THE BOOK"

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John Gilbert

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From the novel by Augusta Evans
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BARBARA LA MARR
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For the past twenty-five years
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Millions will see
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MAURICE FLYNN – RUTH CLIFFORD

Story by George Scarborough *Directed by Emmett J. Flynn*

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The most unusual picture ever screened



"GLENN PURITAN"

with Mary Astor, Osgood

An inspired picturization

"The Scare

Amusing - Ama

Almost missed

"Thou art a scarecrow-a tinkling clod, a rigmarole of dust"

Adapted by Ashmore Creelman, Directed by Frank Tuttle, Photographed & Supervised by Fred Waller Jr.

The power of "Puritan Passions" to hold a strated at the premier showing in Manchest well-known critics of nationally-circulated back to New York that night in order that t whimsical romance.
If "Puritan Passions" will hold men in the three hundred different pictures in a year, s has a most unusual appeal.

Let the Critics



A perfect piece of work . . . intensely interesting . . . thrillingly beautiful. . . . A wierd note that is seldom found in motion pictures. . . . Glenn Hunter does a marvelous piece of acting. . . . It is a gem of restrained fire, and will probably mark a milestone in the progress of motion pictures. Mary Astor is very beautiful.—*BOSTON GLOBE*

"His work in it is nothing short of superlative. . . . A beautiful, unusual picture. . . . Going to be a big success, financially as well as artistically. . . . Mary Astor is exquisitely lovely.
—*BOSTON TRAVELER*

This picture is decidedly out of the beaten path. . . . Artistic in a high degree. Acted by an excellent cast. Glenn Hunter handles a difficult role well.—*MOTION PICTURE NEWS*

Distributed by HODKINSON

with America's best loved actor

HUNTER *in* PASSIONS"

Perkins & a notable cast of Percy Mackaye's crow"

zing - Absorbing

their train

n audience spellbound was strikingly demon-
er-by-the-Sea, Mass., a fortnight ago. Seven
trade papers risked missing their only train
hey might see the finish of this delightfully

ir seats who view on an average probably
urely the claim may justly be made that it

guide you

Its publicity features are manifold. Will get you plenty of crowds. . . . Will make you money and friends. . . .
—*EXHIBITORS TRADE REVIEW*

The story is full of dramatic values. . . . A special musical score has been prepared which should help immensely.—*FILM DAILY*

Well produced and finely acted. . . . Glenn Hunter gives a fine performance.—*MOVING PICTURE WORLD*

Will prove a rare treat. . . . Mary Astor is pretty and charmingly appealing. . . . The story is intensely holding, the suspense being maintained to the end.
—*EXHIBITORS HERALD*



"Since my eyes met yours, a new passion has entered into my soul."

A Film Guild Production

THE LOEW CIRCUIT

Nothing Equals This Series

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FIGHTING BLOOD



The Famous H. C. Witwer-Collier's Weekly Series

"FIGHTING BLOOD" now mopping up for thousands of exhibitors. Just ask any exhibitor in the U. S. A. who is playing them what he thinks of them. No feature ever filmed is as sure in its money pulling power as is the "FIGHTING BLOOD" series. Exhibitors are "nuts" over them. Go see 'em at your nearest F. B. O. exchange. The stuff on the screen is the answer.

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FOR THE FIRST TIME IN PICTURE HISTORY THE MANY TRICKS OF SPIRITUALISM ARE FULLY EXPOSED, *and in a photo-drama of tremendous action*

"YOU ARE IN DANGER"

IS ONE OF THOSE SURPRISE PICTURES

that seldom appear and never disappoint

"YOU ARE IN DANGER"

IS
a picture that will score and increase your patronage
a picture that will entertain after pulling 'em in
a picture that will make money for you

Dramatists and Critics who have seen this picture pronounce it far superior to anything of its kind heretofore attempted. As a picture attraction it has no equal, and its *exploitation value* is beyond entire description.

Featuring **PAULINE STARKE, MITCHELL LEWIS, CARMEL MYERS,**
AND
JAMES MORRISON
—all big box office attractions

"You Are In Danger"



UNLESS YOU WRITE FOR OUR PRESS SHEET TODAY

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ISSUES CHALLENGE TO ALL SPOOK PICTURES

With a certified check for $5,000 as a forfeit and a committee of scientists and photographic experts as the jury, Blair Coan Productions, Inc., producers of "You Are in Danger," challenges all proponents of spiritualism to place their much-discussed ectoplasm photographs alongside of the negative from portions of the movie drama.

If any difference can be detected between the negatives from the film drama and the photographs on which Conan Doyle and other believers in spirit manifestations have based their contentions, the film producers stand ready to give up the forfeit.

Andre Barlatier, master trick photographer, filmed the spirit scenes around which much of the mystery element of "You Are in Danger" is built. Barlatier also took many of the various ectoplasm photographs over which the spiritualists and their opponents are now debating. The producer's forfeit is also offered to anyone who can show an ectoplasm photograph which Barlatier cannot reproduce with every effect of genuineness.

OTHER Men's Daughters, a feature produced and directed by Ben Wilson, is added proof that good sense is more important than millions and sincerity of purpose, greater than artificial display.

In this picture, which will be released by the Grand-Asher Distributing Corporation early in October, may be seen the harmonious combination of an excellent story from the pen of a famous novelist, fine acting by distinguished stars, inspirational directing and extremely artistic production.

Because Evelyn Campbell, wrote "Other Men's Daughters" with a vivid, human appeal, that interest has been preserved in its screen edition. Nowhere is there the lavish and gaudy show which taxes, too greatly, the mind of the observer.

No awe-inspiring sum was spent upon production nor were all the greatest and most famous stars of screendom cast for this picture. It is neither weird nor grotesque.

Yet nothing of effort or money has been spared to make "Other Men's Daughters" a perfect creation.

With Bryant Washburn and Mabel Forrest in the leading roles, brilliant and satisfying acting is assured. And all that can be added to a picture by the assembling of an accomplished supporting cast is here in evidence.

Released by the Grand-Asher Distributing Corporation at 15 West Forty-fourth street, New York City. Foreign Rights Controlled by the Apollo Trading Corporation, 1600 Broadway, New York City.

Other Men's Daughters

THE MARK OF A GRAND PICTURE

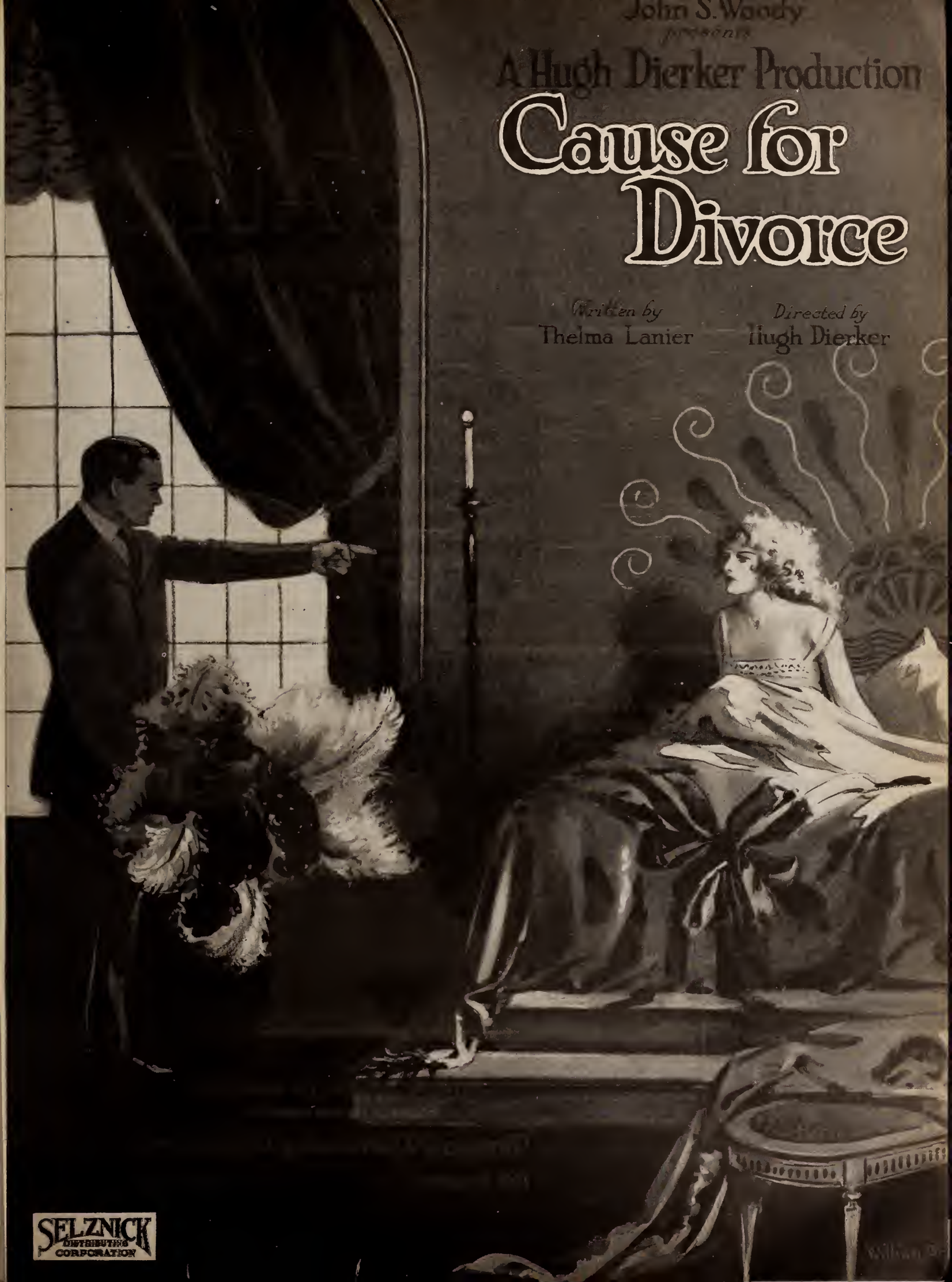
John S. Woody
presents

A Hugh Dierker Production

Cause for Divorce

Written by
Thelma Lanier

Directed by
Hugh Dierker



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LILY OF THE ALLEY

Written & Directed by Henry Edwards

WITH THE FOLLOWING CAST:



Henry Edwards
Chrissie White
Campbell Gullan
Mary Brough
Frank Stanmore
Lionel d'Aragon



A masterpiece of Production. A dream of a Slum Story with thrill upon thrill. No description is adequate except that it reveals Henry Edwards and Chrissie White in the finest acting parts they have ever had—the finest that the public could wish for.



Hepworth
1923 – 1924
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"Lilly of the Alley"
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"Tit for Tat"
"Mist in the Valley"
"Boden's Boy"
"Comin' Thro' the Rye"
"A Daughter in Revolt"

Territories now open for negotiations

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Heart Throbs That'll Touch Every Woman Mystery That'll Hold Every Man





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Just such another stirring heart drama as "Humoresque," by the same director.



Arthur H. Jacobs
presents a

Frank Borzage Production

"The AGE of DESIRE"

Adapted from the story by Dixie Willson and directed by Frank Borzage: Photographed by Chester Lyons: ~ Art settings by Frank D. Ormston: with a stellar cast including~

MARY PHILBIN ~ MYRTLE STEDMAN ~ WM. COLLIER, JR.
FREDERICK TRUESDELL ~ JOSEF SWICKARD ~ FRANKIE LEE

FIRST NATIONAL PICTURES

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EDWIN CAREWE

~ creates another screen masterpiece and one destined to make Box office history ~

in his presentation of

"THE BAD MAN"



The Robin Hood of the Desert

From the famous stage success by Porter Emerson Browne with

HOLBROOK BLINN

and an all star cast

What a record! First, "Mighty Lak a Rose," then "The Girl of the Golden West," and now comes the best of all. Keep your eye on "The Bad Man."

Directed by Edwin Carewe; Screen adaptation by John Lynch; Scenario by Finis Fox; Photography by Sol Polito, A.S.C.

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Samuel Goldwyn *presents*

"Potash and Perlmutter"

The most popular story of stage or fiction.

FIRST NATIONAL PICTURES

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Roars of laughter come so fast, the occasional tear must hurry to make room for the smiles.





GREAT though expectations were for "Potash and Perlmutter"—with its popular appeal proved throughout the world by record after record as stage-play, book and story-series—every expectation has been exceeded by "Potash and Perlmutter's" positive screen triumph.

The utmost in entertainment has been achieved!





Samuel Goldwyn *presents*-

POTASH *and* PERLMUTTER



By Montague Glass and Charles Klein
with

BARNEY BERNARD
ALEX CARR
VERA GORDON

Martha Mansfield, Ben Lyon, Hope Sutherland, De Sacia Mooers, Lee Kohlmar and twenty others

Directed by CLARENCE BADGER
From scenario by FRANCES MARION
Produced by arrangement with A·H·Woods

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It will attract millions of people into thousands of theatres

Partial Record of "Potash and Perlmutter"

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175 stories in the Saturday Evening Post during the past nine years.

225,000 books sold.

60 great Daily Papers carry a story each week.

Those figures prove what "Potash and Perlmutter" means to your audience. They've read the stories or seen the play or heard the nation laugh. They *want* the picture.

Don't keep your patrons waiting.



A Whole Show From Frills to Thrills

Imagine all this in one picture!

The stars of the Broadway cast.

Laughs you never laughed before; the throb of genuine drama, too.

Gowns to gasp at—next season's models, by Mme. Francis, in radiant display.

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A stunning follies show by units from Ziegfeld Follies and the Music Box Revue!

"Potash and Perlmutter" presents entertainment unsurpassed.

Samuel Goldwyn's

initial independent production has the creative experience of ten years, the talent of world-renowned artists, the literary genius of four masters — blended for the box office!

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Published Weekly
Motion Picture News, Inc.
William A. Johnston, President
E. Kendall Gillett, Treasurer
729 7th Avenue, New York City
752 South Wabash Ave., Chicago
Room 616 Security Bldg., Hollywood, Calif.
Western Union Cable Address is "Picknews," New York
Entered as Second-Class Matter, October 13, at the Post Office at New York, N. Y., under the Act of March 3, 1879

Motion Picture News

Founded in September 1913

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William A. Johnston, Editor
J. S. Dickerson, Managing Editor
Fred J. Beecroft, Advertising Mgr.
L. H. Mason, Chicago Representative
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Subscription price $3 per year, postpaid in United States, Mexico, Hawaii, Porto Rico, and Philippine Islands. Canada, $5. Foreign, $10.

VOL. XXVIII NEW YORK, SEPTEMBER 22, 1923 NO. 12

"Picture Brains"

"YOU raise a vital question in your last week's editorial," writes a producing executive.

"You intimate that the community theatre audience in general may not want the 'big' picture, or at least that they prefer certain stars and star program pictures.

"Have you considered that, maybe, it is the exhibitor's fault; that the smaller town audience everywhere would prefer these splendid efforts if only the exhibitor could sell them to his public, as too few exhibitors are able to do———?"

* * * *

Yes, we have considered this important phase of the matter and many other phases of it. And we are by no means of any one mind on an answer.

But we do feel this: that baffling as it is, it is the biggest problem facing the motion picture show world today. And with all the millions going into pictures, some shrewd thinking must be done.

* * * *

The motion picture audience, as we well know, is a new kind of show audience. It isn't Broadway, nor big town, nor small city nor community, nor rural alone. It is all this; it is general; some forty millions of people more or less regularly and some six millions every day must be entertained by the pictures. And that is a new and tremendous undertaking.

Can one type of picture satisfy this very broad audience?

Must not pictures be made definitely for the urban audience on the one hand and on the other for the rural audience? That question arises right along.

And just as it seems a logical enough theory some pictures come along, popular with all classes and communities and knock this supposition full of holes.

We referred last week to Harold Lloyd's "Why Worry." This picture will go equally well everywhere. Which brings forth an important fact, that comedies have advanced further along the motion picture road of entertainment. And they have made this advance by being chockful of *action* and *new* business.

Chaplin is right when he says: "We of the films have not gone ahead as our public has. The public is not tired of the old faces. It is tired of the old face in the old material."

The impression seems to prevail that people in the large cities are up to the so-called "bigger and better" pictures and that the small town audience is not; that it is necessary, therefore, to make pictures down to the small town taste.

But it seems to me that the small town audience is, on the contrary, the more exacting. In the large city there are many different kinds of audiences. Enough people will go to see "Peter the Great," to make it seem a successful metropolitan picture. In the small town the one main audience there prefers the swift action, modern story and setting and the star personality of Tom Mix. * * * *

The one thing that is everywhere demanded is action, not as Chaplin says "quick action" merely, but "combination of circumstances, one happening directly after another." That is one reason why the star is liked; it isn't necessary to waste two reels of film in introducing new personalities. The other thing universally demanded is new business.

"New business" doesn't mean colossal sets, magnificence, lavishness. The fact is that this sort of "bigness" is old to the public. The limit has about been reached. The bigger picture, bigger in these respects, is not necessarily a better picture.

* * * *

The great trouble today, it seems to us, is that there is too little *thinking in pictures.* The author thinks in words and the director thinks in big sets. Picture subleties are lacking, picture brains in other words.

We can imagine one of our well heralded dramatic directors laying his plans for "Why Worry."

First, Harold Lloyd as the wealthy clubman would be staged amid luxurious surroundings rivalling the dream of a mad interior decorator; and we would get at least two reels of this sort of stuff. Then directions would be issued to build a tropical island out in the California desert, pumping the surrounding water in from the Pacific ocean, all at a cost exceeding one million dollars.

And audiences, metropolitan and urban would marvel and yawn.

It wouldn't do a bit of harm if some agile minds got busy today with all the vim and imagination employed when pictures were in their sturdy, rollicking and despised youth. The picture has grown up to be too much of a lounge lizard.

WM. A. JOHNSTON.

PICTURES AND PEOPLE

COSMOPOLITAN PRODUCTIONS may be relied upon to stage its studio festivities in the same artistic and finished manner that is characteristic of its pictures. Fresh proof of this was given on Monday, September 10th, when the scribes of the trade papers, fan magazines and New York dailies were invited to the big plant on the Harlem River to look on at the taking of mob scenes for "Yolanda," the latest Marion Davies super-super, and, only incidentally, of course, to partake of an elaborate luncheon. A room in the studio had been suitably decorated for the occasion and every provision was made for the comfort and enjoyment of the visitors, with Marion Davies presiding as an always tactful and charming hostess. Lynn Harding, Ralph Graves, Mary Kennedy, Robert G. Vignola, Luther Reed, Miss Thurlow, General Manager Utassy, Louis Macloon, and other members of the cast and studio staff were on hand for the occasion. After luncheon, the party adjourned to the lot, in the rear of the studio, where Joseph Urban had erected a huge castle set, superb in appearance. Some 1,600 players were taking part in scenes laid at a jousting tournament, and the advance glimpses given of the splendor of the production augur well for "Yolanda" and for Marion Davies, who may be expected to repeat her triumphs in "When Knighthood Was In Flower" and "Little Old New York."

* * *

AFFORDING as fine a spectacle as can be imagined, the huge dirigible, ZR-1, built by American engineers, sailed majestically over New York yesterday at the noon hour when the open spaces were filled with upturned faces. The giant ship sailed serenely along against a background of blue sky. Those fortunate enough to witness this impressive event went back to their work with a genuine thrill. The aerial spectacle afforded a vision of sheer beauty.

The people looking towards the heavens forgot the deadly purpose behind this work of art. They forgot that it could be used as an instrument of destruction; they saw only the grace and beauty and marveled over it.

The cameramen of the news weeklies naturally missed no opportunity to capitalize the event. They had their cameras in advantageous positions atop of skyscrapers—and it is said that several accompanied the crew of the mighty dirigible.

* * *

MARSHALL NEILAN, having completed the editing of his Russian picture, "The Rendezvous," while vacationing in New York, will return to Los Angeles and environs this week. Reason? There's man's work to do.

* * *

THE motion picture theatres of New York won't have everything their own way on Sunday evening, September 23, for the long cherished hope of theatrical managers for a general Sunday performance of legitimate attractions is to be realized.

The American Red Cross-Japanese Relief Committee has arranged with the Producing Managers Association for performances of all regular productions on the evening of the 23rd. The occasion will be known as "Japanese Relief Night" and receipts are to be turned over to the Red Cross. The plan calls for performances of straight plays, musical comedies, vaudeville and revues.

* * *

THE July issue of the Silver Cross, a monthly publication, carries an editorial pertinent to the screen: "The movies are here to stay, and if we find that our community is not getting the right kind of pictures, instead of washing our hands of responsibility, why not get together a band of influential people and go to the movie managers in the right way and ask for better films? Kindly tact and constructive methods will do far more to improve the situation than wholesale criticism without proposing any practical remedies."

* * *

JAKE WILK, who is parked temporarily at Dinard, France—enjoying a well earned vacation, postcards that they screened "Way Down East" the other night and that between reels one can play roulette in the casino. He asks if that wouldn't be a good idea for Riesenfeld, Plunkett or Rothafel to adopt.

* * *

THREE in a row for James Cruze. Quite a record to achieve in one season. No sooner did the director startle the screen world with "The Covered Wagon," than he surprised them with "Hollywood." And now comes "Ruggles of Red Gap," which firmly establishes Mr. Cruze as a genius in making stories sparkle with humor. His deft treatment of story, his skill at pointing his incident and enriching the characterization by giving each important figure a well planted reason for being present makes him one of the most dependable directors now facing the Kliegs.

"Ruggles of Red Gap" is nearly director proof, but that isn't to say that it could not have been spoiled with inadequate direction. On the contrary Cruze has made the vital figures of Ruggles, Cousin Egbert, Effie and the Honorable George stand out like cameos. His incident is rich and the plot breezes through with humorous flashes. The picture carries keen satire, a sprinkling of burlesque and effervescent comedy all the way. And yet there is pathos added to give it proper balance.

Edward Horton makes Ruggles a very human valet—one who looks and acts in keeping with a gentleman's gentleman. His meekness—his curious, shy, inquisitive expression—so perfectly etched that Harry Leon Wilson might have drawn him from life, indicate a sure gift for pantomime. He deserves to go far on the screen. There is nothing of the strutting poseur in his studies. One may be certain that any role assigned him will be interpreted as well as human understanding can make it.

Some players would have clowned the figure—made him a stupid "silly ass" type of English servant. Horton makes him stupid enough, but his stupidity earns him a quick sympathy. You actually feel sorry for the poor chap whose ancestors for generations have taken orders—who continues to take orders in spite of the newfound independence that Cousin Egbert gives him. He almost hesitates to assert his freedom.

It is sheer enjoyment when Egbert goads him to strike his snobbish relative from Boston.

"Ask him if it is Tuesday," says Egbert. "If he says yes knock him down."

"But sir, it is Tuesday," pipes the gentle Ruggles.

This bit of delightful by-play bounds to the surface in several instances, giving color to the figures and clever incident to the plot.

Ernest Torrence's Cousin Egbert is picturesquely sketched—played in an awkward manner typical of a ranchman who is unable to adapt himself to cultural expression. He is the braggart, but only while his wife is not at his elbow. Torrence portrays him like a big, vital boy with an eye for cutting capers and embarrassing his relatives. He tucks his hands inside his suspenders and uses a toothpick with careless abandon before his guests. A finely wrought character study, played for all it is worth by a skillful pantomimist.

These two figures with the Honorable George, also

admirably limned by Frank Elliot, generate the humor.

"Ruggles of Red Gap?" A delightful comedy gem, excellently directed and acted by artists who understand real entertainment values.

* * *

PERLEY POORE SHEEHAN is winning as much recognition in the screen world as he did when writing exclusively for fiction magazines. His name on a picture as sponsor of its adaptation or continuity is assurance that it will be well constructed and so simplified as to be ever interesting.

Mr. Sheehan was formerly editor of the Paris Herald and his literary activities have guided him in various fictional channels. At one time he was associated with the Munsey Publications as a short story writer—and has contributed to the Saturday Evening Post over a score of years. One of his well remembered screen contributions is "The Whispering Chorus," which was one of the first expressions of realism ever produced. He was also co-author with Robert H. Davis of "We Are French."

We take the liberty here to compliment him for his adaptation of "The Hunchback of Notre Dame," the Universal masterpiece. He has translated Victor Hugo to the screen in such a manner that the French author's flair for realism is admirably caught. He has flavored it with all of Hugo's detail. May he continue to interest screen patrons with his scripts for many, many years to come.

* * *

JOE FARNHAM, whose pen and scissors have led him along the road to royalties—who, in his capacity of film surgeon, is often called to treat sick pictures, leaves New York Tuesday for Los Angeles, which will be his permanent residence in the future. Hail and Farewell! Success 'n' everything.

* * *

LAST Wednesday evening the members of S. Rankin Drew Post with the Women's Auxiliary, started off its season's entertainment events with a party at the Sam H. Harris theatre to see George Arliss in the film version of "The Green Goddess."

The post, named for the first American actor killed in action during the war, is made up of the men from the Forty-second Street and Broadway vicinity who were in the service. Officers from other posts and State officers and delegates en route to the American Legion Convention in Saratoga attended the theatre as guests.

* * *

WHOOPEE! Tom Mix, accompanied by his royal retinue of cowboys and Indian chiefs, arrived in New York last Friday from Los Angeles. The Fox star rushed East to be among those present at the Polo Grounds when his friend, Jack Dempsey, steps into the ring to defend his title against Luis Firpo, whom the sporting writers have termed "the wild bull of the pampas."

This is Mix's first appearance in New York since he came here on a similar occasion two years ago to occupy a ringside seat at the historic battle between friend Jack and Monsieur Georges. The cowboy star will linger just long enough "to see Dempsey win"—after which he will board a westbound train for Los Angeles. Had he arrived a month ago he could have participated in Tex Austin's rodeo at the Yankee Stadium. There was plenty of wild ridin' in the ball park—and Tom would in all probability have walked off with most of the prizes.

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HAL ROACH is occupying his time in the East attending the Broadway stage and screen hits. He couldn't help but register gladness over the reception of "Why Worry" at the Strand. The other day he was the guest of honor at the A. M. P. A. luncheon and made a very enjoyable speech.

* * *

THE secret is out. We've grown so accustomed to reading of million dollar productions that we refuse to enthuse over the cost. But we are more than interested in the cost figures of Rex Ingram's "Scaramouche," which have mounted into the colossal sum of $1,139,014. The end is not yet in sight as the picture is now being edited, with the consequent retakes and the insurance which it is predicted will itself call for a premium well into six figures.

* * *

THE gentry of New Orleans are in for a musical treat when the Pearce Concerts, sponsored by J. Eugene Pearce of Pearce Enterprises and the Tudor theatre, are offered at the Shrine Mosque on several Sundays during the winter months. The artists engaged are Paul Kochanski, violin; Arthur Rubenstein, piano; Madame Emma Calve, soprano; Dusolina Giannini, mezzo soprano; Jean Gerardy, cello; Emilio deGogorza, baritone, and Albert Spalding, violin. Other special attractions are the Denishawn Dancers and the Ukrainian National Chorus.

* * *

JAMES R. GRAINGER, general manager of Sales of Goldwyn-Cosmopolitan, has returned from a sales trip that took him to Buffalo, Cleveland, Cincinnati, Detroit and other key centers west of the Alleghenies.

* * *

PUPILS of the New York School of Dramatic Art have been instructed to attend performances of "The Hunchback of Notre Dame" at the Astor theatre this week in order to gain a real impression of the value of make-up in regard to dramatic characterization as illustrated by Lon Chaney in the title role. If, according to reports, it takes Chaney three hours to make up, we see where the pupils will disobey union hours and be kept after school.

* * *

TOM GERAGHTY, scenario writer and production editor for Famous, has arrived in New York for a short vacation, part of which will be spent with Booth Tarkington at the author's summer home at Kennebunkport, Maine. They will talk over plans for the filming of "Pied Piper Malone," the original story which the novelist and playwright has written for Tom Meighan. Incidentally this is the first original screen story ever written by Mr. Tarkington.

* * *

REX INGRAM and his wife, Alice Terry, are in New York on business and pleasure. They will journey to Washington to see the premiere of "Scaramouche," which opens there on Saturday night, at the Belasco theatre. The receipts for the first night will be given to the Japanese Relief.

* * *

GEORGE M. SPIDELL, purchasing agent for Famous Players, is to be honored by the Masons in their 11th annual Convention. The supreme council of the Scottish Rites has selected Mr. Spidell to succeed the late President Harding in taking the highest degree of Masonry—the Thirty-third.

Film Men in Japan Reported Safe

Cochrane and McIntyre, of Famous Players, and Goodman, of Fox, Escape Injury

ALL the American film representatives who were in the 'quake zone at the time of the recent Japanese disaster are believed to be safe.

Official confirmation of the escape of Tom D. Cochrane and R. E. McIntyre, Famous Players-Laskey representatives in Tokio, was received by E. E. Shauer, director of the foreign department, in a cable from Mr. Cochrane, dated Kobe, September 10.

The Paramount office in Shiba ward was totally destroyed. Mr. Cochrane and Mrs. Cochrane, with the latter's sister, were at a resort near Tokio when the 'quake came, and escaped without injury. They have established temporary quarters at the Oriental Hotel, Kobe, while Mr. McIntyre is remaining in Tokio for the present.

News of the escape of Delbert Goodman, American representative of Fox in the Orient, was received September 12 by Sydney Abel, manager of the Fox foreign department. The message came through the Navy Department at Washington, and gave no details, but reported Mr. Goodman was uninjured.

Mail advices received by N. L. Manheim, Universal export manager, indicate that the Imperial theatre of Tokio was staging a gala performance of "The Leather Pushers" when the fatal earthquake rocked the Nippon capital.

At the request of Japanese officialdom, the letter stated, a de luxe presentation had been arranged by Frank L. Lappin, acting manager for Universal in Japan, in the absence of Manager Edward B. Rowe, who was then in America. The showing was scheduled for the last week in August, including the fatal first of September. The H. A. Snow picture, "Hunting Big Game in Africa," had previously been shown in the Imperial theatre, and was viewed by many prominent people of the Island Empire.

On the day preceding the earthquake, Al Lichtman, president of Preferred Pictures Corporation, received a cablegram from Tsurio Sasaki, prominent Tokio distributor, closing negotiations for him to handle the Preferred Product in Japan. A complete set of prints, accessories, etc., was immediately shipped to Tokio. Mr. Lichtman has been unable to secure any information concerning Mr. Sasaki since the catastrophe.

Picture theatres throughout the country have aided the Red Cross Drive for relief funds. Collections are being taken from employees and patrons. Many theatres have set up Red Cross booths in their lobbies.

The manager of the Japanese interests of one large American film company who reached San Francisco early last week from New York, to journey to the hard hit isles to determine what could be salvaged from the ruin, was told by the Japanese consulate-general at San Francisco, that he could not be permitted to go to Yokohama or Tokio. The argument of lack of sustenance will stop a morbid tourist, but a man with millions of yen in Japanese property at stake is no ordinary tourist, and the film man is now on his way to Tokio.

New Britain Palace Theatre for Pictures Only

The policy of the Palace theatre at New Britain, Conn., will be changed the 23rd, the management announcing this week that after that date the house will be exclusively devoted to the showing of motion pictures. The theatre is one of the representative ones in that city and a notable addition to the exclusively motion picture houses of Connecticut.

M. P. T. O. of Northwest and Music Tax Society Reach Complete Agreement

THE Motion Picture Theatre Owners of the Northwest and the American Society of Composers, Authors and Publishers, at a meeting held in Minneapolis September 10, resolved their differences and agreed upon conditions licensing all the members of the M. P. T. O. of the Northwest, covering the public performance of copyrighted music.

This announcement is made in a telegram to Motion Picture News from W. A. Steffes, President of the Northwest exhibitor organization, and confirmed by a wire from E. C. Mills, of the American Society, who attended the Minneapolis conference.

Mr. Steffes' wire continued: "As a result of the conference, which was attended in behalf of the M. P. T. O. of the Northwest by Messrs. Steffes, Theodore L. Hayes, Clinton, Kaplan, Friedman, Hitchcock, Johnson, Buchanan, Carrish and Dryer; and, in behalf of the American Society by Messrs. Mills, of New York, Hartman of Chicago, and Snethen and Summers, of local counsel, an amicable agreement all around was reached, pursuant to which licenses will now be taken by all theatres in the territory included in the jurisdiction of the M. P. T. O. of the Northwest, including Minnesota, North and South Dakota and Northern Wisconsin.

"The agreement marks the end of the misunderstanding heretofore existing between the music men and the exhibitors of this section and is in line with similar arrangements now being made wherever responsible exhibitor organizations get together with the music people."

"The conference resulted in complete agreement upon a basis of absolute fairness and equity to both copyright proprietors and exhibitors, illustrating once more the possibility of harmonious adjustment of differences when reasonable men get together and discuss matters in a reasonable manner," Mr. Mills telegraphed. "The result will be to save exhibitors in this section vast sums in costs of litigation, penalties, etc., and demonstrates to exhibitors the result possible from active, intelligent and militant organization. We are happy to report complete accord and mutual agreement."

Better Films Committee Launched in Macon

AT a luncheon given on the mezzanine floor of the Rialto theatre, Macon, Georgia, a Better Films Committee was tentatively organized last week to work along the general lines of all similar committees in the Southeastern states.

A. C. Cowles, newly appointed head of public relations department of Southern Enterprises, and E. R. Rogers, district manager of that company, of Chattanooga were present and actively engaged in helping for mthe organization. Officers were elected and plans made for the immediate reviewing of pictures and the inauguration of children's matinees.

Mrs. Percy Chestney was elected president; E. Clem Powers, vice-president; Mrs. Martha Barnes, secretary and Mrs. Charles Harrold, treasurer.

M. P. T. O. A. Asks Congress for Tax Consideration

The M. P. T. O. A. has forwarded letters to all members of the United States Congress in the campaign for the elimination of admission and seat taxes. These letters point the value of the screen along educational lines and as a co-operative agency on Government issues. This co-operation has been established with the departments of Agriculture, Post-Office, Labor, Commerce and Interior.

The letter advances the screen as a publicity medium with the same powers as the newspaper and magazine and therefore entitled to the removal of the taxes. The plea is made for justice and fairness at the coming session of Congress.

T. O. C. C. Charges Against Loew, Fox and Moss

Charges have been preferred by the Theatre Owners Chamber of Commerce against Marcus Loew, William Fox and B. S. Moss, accusing them of violating the resolution passed by the Chamber to the effect that no member should make any individual agreement with Operators' Union No. 306.

Mr. Loew will be summoned before the Board of Directors of the T. O. C. C. next Tuesday. Mr. Fox, it is expected, will be heard the following week and Mr. Moss the week after.

Resume Visual Instruction in Washington

The visual instruction classes of the public grade and high schools and the Americanization School, of the Board of Education of the District of Columbia, will be resumed at the conclusion of the current vacation period. The Americanization class will continue the visual course in the projection room of the Metropolitan theatre after a month's respite.

Sunday Closing Bill Loses in Alabama

By a very narrow margin the Sunday closing bill was defeated in the Alabama legislature by a vote of 17 to 16. Every session has its Sunday closing bill, but never before has opinion and vote been so evenly divided as in this instance, which is considered a distinct victory for the motion picture interests.

Big Plans for Michigan Convention

M.P.T.O. Officials Visit N. Y.

A GROUP of executives of the Motion Picture Theatre Owners of Michigan, headed by President W. S. McLaren and General Manager H. M. Richey, arrived in New York this week, on important business preliminary to the annual state convention to be held at Jackson October 16-17.

The chief topic which engaged the attention of the exhibitor executives, while in New York, related to the non-theatrical situation in the Wolverine State, which Mr. Richey declared is assuming "serious proportions."

By correspondence with Will H. Hays, a conference was arranged between the Michigan group and Courtland Smith, secretary of the Hays organization, at which the Michigan exhibitors offered the producers "an opportunity to solve the situation."

The Michigan officials also had an appointment with the American Society of Composers, Authors and Publishers for the purpose of working out an equitable solution of the music tax problem similar to that reached between the Society and the M. P. T. O. of the Northwest at the Minneapolis conference this week.

Mr. Richey, interviewed by a representative of MOTION PICTURE NEWS, also told in detail of the work of the Michigan organization, and called attention particularly to the business-like manner in which the annual convention was being approached.

New Convention Plan

This involves a brand new convention plan. Instead of waiting until the convention actually meets and then appointing committees, who would do their work hurriedly, the committees have already met, drafted their reports, and are ready, through their chairmen, to go on the convention floor.

"In this way," Mr. Richey added, "the theatre owners will leave the convention knowing exactly what has been done the past year and what the future activities will be, will have an actual part in planning them and will help in carrying them out."

In the Michigan group, who visited New York, besides President McLaren and Mr. Richey, were the following: Glenn Cross, Battle Creek; Phil Gleichman, and Fred DeLoder of Detroit; Claude Cady, Lansing; A. J. Kleist, Pontiac, and W. S. Butterfield, Battle Creek.

Stressing the non-theatrical situation, which he described as a menace to the small exhibitor particularly, Mr. Richey declared that the Michigan organization was seeking only fair play.

"The situation arises in this way," he explained. "The home offices of the distributors are naturally pressing for business. Theatres in a large majority of towns of the State run from two to four nights a week, and they are limited for product to the twenty-five exchanges in the city of Detroit. But they can use the product of only eight or nine of these, and have no room for the others.

"The salesman of the others, urged by exchange managers, who in turn are crowded by New York, seek of course to sell their product to the exhibitor. Finding that the exhibitor has no room for it, the salesman welcomes the opportunity to sell it to the church or school, thus creating serious competition for the little exhibitor.



Will Hays and Sol Lesser, pictured as they sailed for London during the week.

"I do not wish to be unfair to the exchanges, but I think this policy of theirs is very unwise. The result may be the driving out of business of the small theatre owner, and this cannot be a good thing, because the exhibitor is vital to the producer's welfare.

"We have therefore sought the conference with the Hays organization in order to arrive at a co-operative solution of the problem. Our suggestion is that the matter be handled through the Joint Arbitration Boards. Where the exhibitor can show that he is able and willing to pay a fair price for product, the Detroit exchanges should refuse to sell to churches and schools. But, of course, if it is shown that the exhibitor is merely trying to hammer down the price, then the producer should have the opportunity to sell to the non-theatrical institution.

"What we are trying to do is to get relief for the little fellow—fairly and on a co-operative basis. The situation has become so serious that we felt we should come to the Hays organization first. We want to co-operate. But, failing a friendly solution, there are other means available to us. Those we do not wish to use unless it becomes imperative to do so."

Non-Theatrical Situation

Citing an example of what happens in the present non-theatrical situation, Mr. Richey declared he had documentary proof to show that in one case a theatre in Michigan was asked $150 rental for a picture, and then the same picture was sold to a church for $25.

"This matter," he continued, "will be taken up at the Jackson meeting. We want some definite action on it to report to our convention. That is the reason we postponed the meeting until October 16-17.

"It will be a very unusual convention," Mr. Richey went on. "In preparation for it, we called in to Detroit last week the members of five committees—Ways and Means and Budget, Constitution and By-Laws, Admission Tax, Non-Theatrical Situation and Future Activities. These men are from all over the State. The meetings were very successful. We shall go to the convention with our business program and reports all ready. It won't be the usual convention, where things are done in a hurry, officers elected, resolutions passed, etc. You know the kind I mean.

"The Budget Committee have fixed the budget for the new year. The Committee on Constitution and By-Laws have revamped that document for the approval of the delegates. A complete outline of activities is ready."

As an instance of what had been accomplished, Mr. Richey said that the Auditing and Budget Committee estimated the organization would close the year with $7500 to $8000 in the treasury.

"We have also put into force our Fire, Compensation and Public Liability Insurance Department," he continued. "One hundred and twenty-eight fire insurance policies, aggregating $750,000 have been written. This represents a saving to exhibitors of about $80,000. Our headquarters in Detroit is now engaged in mailing out dividend checks to theatre owners. Besides saving them forty-five per cent. on insurance, we have also secured an actual reduction in the premium rate.

"Our Compensation and Public Liability work only began in June, but we have written sixty-eight policies, representing a saving to exhibitors of $11,000.

"For every dime paid by the exhibitors of Michigan to the organization, we have returned one dollar in cash benefits. And this does not include the benefits of protection they have obtained by their membership.

Admission Tax Repeal

"We expect to have the biggest convention we have ever held, and our ambition is to get every theatre owner in the State to Jackson. One of the things we shall do while in New York is to arrange for speakers on specific subjects, such as Insurance, Advertising and Exploitation, Theatre Accounting and Public Good-will—topics vital to the welfare of the exhibitor in the conduct of his business. We expect to have every Michigan Congressman present at the convention, so that they may hear first-hand from the exhibitors of their respective sections on Admission Tax Repeal."

Mr. Richey then outlined the work done already by the organization toward repealing the tax. "I have held seventeen sectional meetings in the State in order to get concrete data on the Admission Tax," he said. "Excluding Detroit, the year has been a poor one for the exhibitors of the state. Fifty-five per cent. of the theatre owners found it necessary to absorb the tax. If they don't get relief, a large number will go out of business."

The entertainment features of the convention have been well provided for. There will be a banquet, a dance and a ham and egg breakfast. For the ladies, President McLaren has arranged a luncheon, a theatre party, a tour through the Jackson State Prison, and a visit to some of the manufacturing plants of the city.

As a final word, Mr. Richey told in one sentence the strength of the Michigan organization: "We have 458 actual, cash, due-paying members," he said, "and there are 512 theatres in the State."

Canadian M. P. T. O. A. Launched

Enthusiastic Meeting Pledges Affiliation With Exhibitors of America

GEORGE B. SPARROW of Montreal was elected the first president of the Canadian Division of the Motion Picture Theatre Owners of America at its organization meeting in the Mount Royal Hotel, Montreal, on September 6 and 7 when practically 100 representatives of the moving picture theatre business were present from the United States and from the various Canadian Provinces from Manitoba to Nova Scotia. Mr. Sparrow is vice president of His Majesty's theatre, a legitimate house of Montreal, and president of the J. B. Sparrow Theatrical and Amusement Company, Ltd., which is identified with the operation of other theatres in Montreal and Quebec.

The vice president of the Dominion Board elected on the final day of the conference was J. C. Brady, proprietor of the Madison theatre, Toronto, who has been president of the Motion Picture Exhibitors Protective Association of Ontario for years and who has also been prominently identified with the Canadian Exhibitors Exchange, Ltd., Toronto. A. Sperkados of Montreal was appointed treasurer and Vincent Gould of Montreal was chosen as National secretary for Canada with offices in the Albee building, Montreal.

Directors were appointed as follows: For Ontario, Harry Alexander, M. Gebertig and H. Ginsler of Toronto; Fred Guest of Hamilton, Mayor J. A. Cooper of Huntsville, and J. Coplan of the Princess theatre, Ottawa. For Quebec, A. Denis, Montreal, and T. D. Bouchard, member of the Quebec Legislature for St. Hyacinthe. For Maritime Provinces, F. G. Spencer, St. John, N. B., and J. McAdam, Halifax, N. S. For Manitoba, W. Kershaw of Winnipeg, president of the Manitoba Exhibitors Association, and J. McNichol of Winnipeg. The Provinces of British Columbia, Alberta and Saskatchewan were not represented at the convention and no officers were elected for those districts. Three more vice presidents are to be elected as well as a representative from the Province of Ontario on the board of directors of the M. P. T. O. to speak for the Canadian division. H. S. Ross, K. C., Montreal, was appointed legal adviser to the Canadian branch. The only woman at the convention was Ray Lewis of Toronto, editor of the *Moving Picture Digest,* which was made official organ of the Canadian Division.

Important visitors and officials at the Canadian convention included Sydney S. Cohen, National president of the M. P. T. O., Harry Berman, New York, general sales manager of the Film Booking Offices; R. F. Woodhull, Dover, N. J., president of M. P. T. O. of New Jersey; Charles Whitehurst, Baltimore, M. P. T. O. director; J. M. Seider, East Orange, N. J., Harry Davis, Pittsburgh, director, A. J. Moeller of New York, service manager of the M. P. T. O., and Howard Smith of Buffalo, president of the M. P. T. O. of New York State.

A resolution was adopted in which the Canadian members pledged support to the Theatre Owners' Distributing Corporation with headquarters in New York City. National Motion Picture Day, Monday, November 19, established by the M. P. T. O., was also approved. The annual convention of the Canadian Division of the M. P. T. O. is to be held in May, 1924. Another conference is to be held shortly in Toronto, Ontario, to arrange further details. Canadian directors are to hold meetings each month.

Sydney Cohen spoke on the movement toward "centralized control" of the moving picture industry and declared that the M. P. T. O. would relentlessly oppose this. Film Rental prices and alleged distribution discrimination came in for discussion and President Cohen declared that the enactment of vicious laws had been prevented and several unjust taxes had been revoked as a result of the activity of the M. P. T. O. He pointed to excessive taxes in Canada and declared that moving pictures were to be classed as an economic necessity and not as a luxury such as theatrical performances for which the admission prices ran to $3. Injury to one was the concern of all—was the motto of the organization.

Congressman Bloom of New York City declared that he had built his first theatre 17 years ago and had been building them ever since—in adding his good wishes and greetings to those of President Cohen. Alderman Trepanier of Montreal officially welcomed the delegates and visitors to Montreal. G. B. Sparrow, who was ultimately elected president of the Canadian association, was the chairman of the splendid luncheon which was conducted in the Mount Royal Hotel at noon on September 7.

Priscilla Dean to Form Own Company

PRISCILLA DEAN, at the expiration of her contract with Universal, will form her own producing company, according to advices received this week from the West Coast offices of Motion Picture News.

It is assumed that Miss Dean will enter the ranks of independent star producers, along lines similar to those followed by other prominent players.

Film Boards of Trade in Coast Conference

Uniform territorial rules to be put into effect by the Film Boards of Trade were drafted at a meeting held quietly in Los Angeles this week by Charles C. Pettijohn, representing the Hays organization, and the heads of the Western Film Boards.

Representatives of the latter in attendance were: S. J. Goldman, San Francisco; C. W. Koerner, Portland; J. W. Rue, Butte; Guy F. Navarre, Seattle and Spokane; Robert Yost, Los Angeles; J. S. Hammel, Denver; W. F. Adamson, Salt Lake City; and W. A. Ryan, Oklahoma City.

The sessions, which lasted several days, were characterized by quiet, organized business methods, without a blare of trumpets. Mr. Pettijohn, who declined to make a statement for publication, was scheduled to leave Los Angeles Friday, September 14, with his mission of co-ordinating the work of the Film Boards fully accomplished.

Chicago Houses Advancing Admission Prices

WITH reports of better business becoming general, a tendency towards slight advance in admission prices to meet the mounting film rentals is apparent in Chicago, and several theatres already have made advances. Among these are the Howard, which goes to forty cents for adults and seventeen cents for children; the Keystone which goes from twenty-five cents to twenty-eight; the De Luxe, from twenty-five cents to twenty-eight; the Panorama, twenty-two to twenty-five; the Douglas and Rogers, twenty-two to twenty-five, and the Adelphi and Bryn Mawr.

It is reported that a number of other theatres will announce price boosts in the next few days.

Fall Business Resumes in Washington

With the Labor Day holidays came the general resumption of the fall film and theatre season in the Washington territory. Two Virginia cities witnessed the opening of new 500-seat theatres. In Roanoke colored elite were out en masse for the opening of Tiffany Toliaver's new Strand, Monday, September 3. The house policy will be pictures, colored "Tabs" and road offerings.

The New Hamilton was opened September 1 by John W. Hamilton as a white photoplay house, at Martinsville, Virginia. The new theatre is in a choice location, adjoining the Henry Hotel.

A new theatre for colored, in southwest Washington, has been under construction for some time, the old Thompson dairy being remodeled.

The Rosalie, a colored film and vaudeville theatre erected about eighteen months ago, has recently changed hands and it is believed that the vaudeville policy will be abandoned.

The Iceland park vaudeville and film theatre for colored, in a Washington neighborhood section is expected to change to a films-only policy this fall.

Many New Companies Join Ranks in N. Y.

Newly formed motion picture companies in New York State, during the past week, showed the following capitalization and directors: Red Seal Pictures Corporation, $500; E. M. Fadman, Max Fleischer, Rose Salzman, New York City; Farfarello Thalia Operatic Corporation, $500, Fred L. Weisler, Anna Finkel, Brooklyn; Reuben Weinstein, New York City; System Amusement Co., Inc., Buffalo, $15,000, J. Adam Weiss, Melvin Greene, Benjamin Isenberg, Buffalo; That's That, Inc., $40,000, W. B. Tunick, E. L. Simon, New York City; Goldie Schwartz, Brooklyn; Medical Science Film Corporation, $10,000, Edward Miller, J. J. Kron, Belle Traum, New York City; National Screen Announcements, Inc., $2,000, Hyman Emerson, A. B. Silverman, B. H. Berman, New York City; Farash Theatre Company, Inc., Albany, $500, William W. Farley, William M. Shirley, Schenectady; William F. Rafferty, Syracuse; Benrose Theatre Corporation, $20,000, Benjamin, Rose and Julius Joelson, New York City.

Authors and Critics on Picture Values

"Best and Worst" Are Picked

OPINIONS on motion pictures from authors and newspaper critics throughout the country have been gathered by the Hays organization and distributed to producers for their information.

In asking the writers and critics for their views, Will H. Hays wrote that their communications would be considered confidential; therefore no names can be printed. The collection of opinions, however, includes some of the best known people in the writing world, as well as many of the representative newspaper reviewers of photoplays.

The questionnaire asked for opinions under the following heads: Best Feature; Worst Feature; Best Comedy; Worst Comedy, and General Remarks. The newspaper critics usually stuck closely to these classifications. The authors, however, ignored them entirely, in some instances, and wrote essays on the subject of "What's Wrong with the Movies."

Among the authors, "The Covered Wagon," closely followed by "Robin Hood," "Down to the Sea in Ships" and "Nanook," led the "best features." Others named were: "Tol'able David," "The Village Blacksmith," "Tess of the Storm Country," "The Law of the Lawless," "Human Wreckage," "Minnie," "Vanity Fair," "The Birth of a Nation," "Hearts of the World," "The Tale of Two Cities," "Sentimental Tommy," "Prisoner of Zenda," "Forever," "A Doll's House," the Strongheart pictures, "The Bright Shawl," "Grumpy," and "When Knighthood Was in Flower."

Opinions in Detail

A few of the authors put down what they considered the "worst features," as follows: "The Rustle of Silk," "The Impossible Mrs. Bellew," "Sawdust," "Prodigal Daughters," "The Top of the Morning," "The Ne'er Do Well," "Adam's Rib" and "The Beautiful and Damned."

Comedies considered best were: "Grandma's Boy," "Shoulder Arms," "The Kid," "Penrod and Sam," "Grumpy" and "The Shriek of Araby." Worst: "Safety Last," the Nervy Ned Series, and Chaplin's comedies. One author answered by saying: "Almost all."



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Miriam Battista was recently given an audience by President Coolidge when she made a personal appearance at one of the Washington theatres.

In the newspaper poll, fifty-four critics went on record. "Down to the Sea in Ships" and "Only 38" head the list of "best features." Then follow "Robin Hood," "The Covered Wagon," "Penrod and Sam," "Within the Law," "Enemies of Women" and "Driven." The following got one vote each: "Peg of My Heart," "Trifling Women," "Oliver Twist," "Bali the Unknown," "Grumpy," "The Critical Age," "Quicksands," "Alice Adams," "The Rustle of Silk," "The Flirt," "Where the Pavement Ends," "The Go-Getter," "Salome," "Minnie," "The Famous Mrs. Fair," "The Isle of Lost Ships," 'The Girl I Loved," "The Flame of Life," "Environment," "Lost and Found," "Skin Deep," "The Christian," and "Jazzmania."

"The Rustle of Silk" and "Souls for Sale" tied for the "worst feature" in the opinion of the newspaper critics. Then follows "The Village Blacksmith" with three votes and these with one apiece: "Has the World Gone Mad?" "The Shock," "Bella Donna" and "Adam's Rib." The following got one vote each as the worst: "Dollar Devils," "Temptation," "The Light in the Dark," "Children of Jazz," "Cordelia the Magnificent," "Is Divorce a Failure?" "Jazzmania," "Salome," "The Snow Bride," "Crossed Wires," "Wandering Daughters," "Look Your Best," "Three Who Paid," "The Little Wildcat," "Refuse," "Secrets of Paris," "Kisses," "Only a Shop Girl," "Face on the Barroom Floor," "Pawned," "Alias Julius Caesar."

Harold Lloyd's comedies overwhelmingly top all others as "best" in the view of the newspaper folk. He gets 19 of the 54 votes. "Safety Last" received 15 votes, "Grandma's Boy" three and "Dr. Jack" one. Douglas MacLean received two votes, one each for "Bellboy 13" and "The Hottentot." These got one vote each: "Where Is My Wandering Boy This Evening?" "Continent Yankee," "The Love Nest," "Kick Out,' "The Baloonatic," "Minnie," "Luck," "Penrod and Sam," and "The Pilgrim."

When it came to discussing "the worst comedy," the critics gave free rein to general condemnation, and only mentioned a few by name. The list is headed by "Mary of the Movies," with four votes, followed by "Sixty Cents An Hour" with three, and "The Pilgrim" with two. These got a vote apiece: "The Midnight Cabaret," "Mr. Billings Spends His Dime," "Rob 'Em Good" and "Carmen, Jr."

Late Wire Briefs from Coast

LOUIS B. MAYER left for New York last Sunday.

Grauman's Million Dollar theatre definitely announces a policy of two shows daily in a fortnight.

Percy Marmont has been engaged for the lead in Victor Schertzinger's "Man Whom Life Passed By."

Viola Dana will next do "Angel Face Molly" under the direction of Oscar Apfel.

George Melford has cast Antonio Moreno, Walter Heirs, Sigrid Holmquist, Jacqueline Logan and Theodore Roberts for "Flaming Barriers."

Sada Cowan and Howard Higgin established a record in titling John Stahl's "The Wanters" in three days and nights. They have been engaged to title "Pleasure Mad."

Mary Alden and Harrison Ford have been signed by Metro for "The Living Past."

Southern Enterprises to Expand Offices

Extending executive activities throughout the South is the plan of the Southern Enterprises, Inc., of Atlanta, Ga. An expansion with the establishment of District Offices in important centers in each Southern State is the policy now in active operation.

Representing the theatre division of the Famous Players-Lasky Corporation, director of theatres Harold B. Franklin advises that the Southern offices will not be discontinued. Referring to an article recently published which rumored the removal of the Southern Enterprise offices from Atlanta, Mr. Franklin reports that while the Atlanta offices will be discontinued as a home office, it will be continued as a District office. Furthermore, because of the remarkable development in theatre activities in the southern section, District offices will also be established immediately in Memphis, Jacksonville, Charlotte, Dallas, Oklahoma City and San Antonio, with provision for additional offices in other active centers in accordance with anticipated expansion.

Resumption of Famous Hearing Sept. 18

The Federal Trade Commission will resume its hearing against Famous Players-Lasky and allied organizations in Cleveland. The proceedings are scheduled to open the morning of September 18.

Famous Players Profit Is Near Two Million

THE Famous Players-Lasky Corporation in its Consolidated Statement, which includes the earnings of subsidiary companies owned 90% or more, reports for the six months ended June 30, 1923, net operating profits of $1,891,048.15 after deducting all charges and reserves for Federal income and other taxes.

After allowing for payment of dividends on the preferred stock, the above earnings are at the annual rate of $13.24 on the common stock outstanding.

On September 10, 1923, the board of directors declared the regular quarterly dividend of $2.00 per share on the preferred stock, payable November 1, 1923, to stockholders of record at the close of business on October 15, 1923. The books will not close.

Open Air Shows in Small Villages

Des Moines Paramount Exchange Puts Outdoor Commnity Programs Across

WHEN the warm weather comes and their patrons turn to outdoor recreation, hundreds of exhibitors in small towns and villages close their doors for the summer. A plan which offers a way out of this loss for these exhibitors, and which also bids fair to develop openings for theatres where none now exist, has been put into effect the past summer by A. W. Nicolls, branch manager for Paramount at Des Moines, John E. Kenneback, exploiter at that exchange, and the Des Moines salesmen.

The idea consisted in nothing more or less than selling these exhibitors, or commercial clubs, on presenting Paramount Pictures in the open air—on the town square or in the streets—on certain nights each week to bring the farmers to town.

This was accomplished in one of two ways: either the salesman helped the exhibitor to get the merchants behind him for outdoor summer shows on a certain night each week, for which each merchant paid the exhibitor a specified sum; or the salesman sold the pictures outright to the commercial club to be shown outdoors by that body.

In the case of the commercial clubs, it required real salesmanship to round up the directors for a conference and sell the idea to all of them, but the experience in the Des Moines territory showed that it could be done.

As a result, several small towns have built their own projection booth in the open, the screen across the street and permanent wooden horses for bench supports. In some such towns, pictures have supplanted the ever-popular band concerts to draw farmers to town on a summer evening. In other settlements, the band has furnished music during the showing of the pictures.

A. H. Diekmann, secretary of the Commercial Club of Denver, Ia., told the Paramount exploiter:

"The showing of pictures in the open on Saturday nights has done more to stimulate trade, bring people to town and to enliven the community than anything we have ever tried."

H. A. Woodson, secretary of the Commercial Club of Stanley, Ia., a town of 160 souls, said:

"The pictures bring as many as 1,500 people to town and the cost to the merchants is very nominal. It seems they come from all over. If they can't find seats, they park their cars nearby and watch the pictures from the running boards."

The following towns in the Des Moines territory have been following the open air stunt of showing pictures under the auspices of local merchants: Denver, Ellsworth, Tingley, Lohrville, Leon, Plymouth, Stanley, Linden, Alexander, Zearing, Auburn, Colo, Gravity, Dallas Center, Lidderdale, Dana, Alexander, Ridgeway, Wadena, Baxter, Central City, Gilman, Elliston and Sharpsburg.

Hays Goes to London as Guest of Harvey

WILL H. HAYS sailed from New York on the Leviathan September 8 for England, in company with Ambassador George Harvey, whose guest he will be in London.

It was said Mr. Hays would probably be absent from the country for five weeks. The trip was declared to be merely a vacation.

New Broadway House for Independent Premieres

A new independent theatre on Broadway next season will cater to independent producers desiring first run exploitation engagements, according to announcement from Andrew J. Cobe, Broadway theatre manager.

The new plan involves the leasing of a prominent legitimate theatre to be converted into a palatial picture palace with all modern equipment for first run engagements. An enlarged orchestra under the direction of J. Frank Cork will arrange special musical scores and a special exploitation staff will handle the advertising campaigns.

Bernstein Made Universal Contract Manager

Harry Bernstein has been appointed contract manager for Universal Pictures Corporation. He will be located in the home office.

Mr. Bernstein was formerly manager of the Universal Exchange in Buffalo. Previous to that he was district manager in Canada for the Universal Pictures Corporation.

With the announcement of Mr. Bernstein's appointment comes the appointment of E. J. Epstein, formerly of the Philadelphia office, as assistant to E. J. Smith.

Dent Appointed Selznick Chief on Coast

Myron Selznick, vice-president of the Selznick Distributing Corporation, announces the appointment of James Dent as the West Coast representative for Selznick.

Mr. Dent's duties will consist of the securing of new productions already under way by independent producers, for distribution by Selznick, and the supervision of any productions being made on the coast for which the Selznick organization have already contracted for release. In addition to this Mr. Dent will act as general representative on any other matters affecting the organization.

Mr. Dent has spent eleven years in the motion picture industry, having started his career with General Film Co. For the last four years he was general studio manager for Selznick.

Thieves Steal Kentucky House Receipts

Thieves recently entered the offices of the Temple theatre, Sixth and Monmouth Streets, Newport, Ky., and stole $800 from the safe, representing the receipts from the Temple and Hippodrome theatres. Charles Cronine, manager of the two theatres, discovered the loss. Entrance was gained by climbing over a canopy and into a window, while exit was made through a skylight.



Projection booth for open air shows as described in the accompanying article.

Pasternack Assumes Music Direction for Stanley

Josef Pasternack, widely known conductor, began his duties as musical director of the Stanley Company at Philadelphia on Labor Day. Mr. Pasternack, who has hitherto been general musical director of the Victor Talking Machine Company, and conductor of the Philharmonic Orchestra in Philadelphia, will conduct personally the greatly improved and augmented orchestra at the Stanley theatre, leading photoplay house in Philadelphia, and will supervise the musical arrangements at all other Stanley houses.

Memphis Exhibs Arrested for Sunday Opening

Eight operators of moving picture theatres were arrested at Memphis, Tenn., Sept. 1, charged with "unlawfully conducting a motion picture entertainment on Sunday" in violation of a statute enacted at the last session of the Tennessee Legislature.

Each made bond for $250 at police headquarters.

The theatres were not closed by the police and continued to operate as though nothing had happened. The cases will be appealed to the highest courts in the State, in event conviction is had.

Goldwyn Corporation Sues Samuel Goldwyn

Suit has been brought by Goldwyn Pictures Corporation to restrain Samuel Goldwyn from using his name in connection with the release of pictures. It is claimed by the Goldwyn concern that they have spent over $2,400,000 in exploiting the name of the corporation.

A preliminary injunction is asked restraining Samuel Goldwyn from the use of the name in connection with his productions "Potash and Perlmutter" and "The Eternal City."

Flynn to Make Owen Davis Melodrama

Emmett J. Flynn has decided upon his second picture under his new alliance with Goldwyn. It will be based upon one of Owen Davis' earlier successful melodramas, "Nellie, the Beautiful Cloak Model." Flynn, only a few weeks ago, completed his first Goldwyn production, "In the Palace of the King."

P. T. Barnum Seen as First Exploiteer

Career Reviewed, by Benj. Hur

ASTUTE, shrewd and ingenious, P. T. Barnum has become almost a tradition in the show business. The recent publication of "Barnum," written by M. R. Werner and published by Harcourt, Brace & Co., serves as a reminder that however much exploitation may have grown and developed, it still remains essentially what P. T. Barnum made it. The growth of our institutions and changes in the machinery of civilization have led to surface alterations in the technique of "press agenting," but at the bottom of things, every showman of today owes a great debt to the daring and originality of the pioneer exploiteer, P. T. Barnum.

As a result, "Barnum" is not only a fascinating picture of a unique character, but a gold mine of exploitation suggestions, and may be profitably read by the exhibitor or exploiteer of today.

Barnum was what we in America call a "character." He had an unusual personality and exploited that personality to the full. Twice he lost his property and much of his capital, yet he left an estate valued at $4,-00,000. When he made his will, he had the soundness of his mind tested and sworn to by various reputable physicians in order to block any contest of his will, if possible, and set aside $100,000 to combat any that might be started.

His First Fortune

He made his first fortune as manager of Barnum's American Museum, New York's "store-house of curiosities, natural, theatrical and unnatural." He had been engaged in various pursuits of a commercial nature before this, but never successfully. He was a born showman and the American Museum gave him the chance to do the very thing he was born to do—cater to the amusement-loving public, and to do it in such a way that the public applauded and came again even when they were "sold." Barnum early learned, in conducting the American Museum, the value of the newspaper as a medium for reaching the amusement-hungry public. He made it a point to become personally acquainted with proprietors of the various newspapers in New York and even with the foremen of the composing rooms, who often inserted for him announcements about the Museum after the entire editorial staff had gone home. He knew that if he could make his Museum the talk of New York, success was assured. He accomplished this end by using every available means of advertising. He often created the means when none were available.

Here is an example quoted by Mr. Werner in his life of Barnum on pages 52 and 53, which bears ample evidence of his inherent showmanship—"A man came to the box-office of the Museum one morning and asked for money. Barnum inquired why he did not work, and, after buying him his breakfast, employed him at $1.50 for the day. The man's job was to place a brick on the corner of Broadway and Ann Street, another brick on the corner of Broadway and Vesey Street, another in front of the Astor House, and another in front of St. Paul's Church. This brick-layer was to hold a fifth brick in his hand and he was to continue from brick to brick exchanging the brick in his hand with the brick on the walk, without talking to anyone en route.



Strongheart and Lady Jule as they will appear in "The Love Master," which Larry Trimble is Making for First National.

"At the end of every hour of this work, he was to present a ticket to the Museum, walk through the building and pass out to continue solemnly his brick work. Half an hour after the man began his round, five hundred men and women were watching him, and trying by repeated questioning to solve the mystery of his purpose. Solemn and taciturn, he went from brick to brick, ignoring commands and questions of the crowd, and at the end of the first hour the streets surrounding the Museum were filled with people. Whenever he entered the Museum, people bought tickets and followed him, hoping that inside was the solution to the riddle of his strange actions. After several days of this walking advertisement, the police interfered and insisted that Barnum must withdraw his man because of the congestion of traffic he caused, for the crowd practically closed all streets near the Museum. But Barnum's bricks were discussed for several weeks.

Real Exploitation

This is probably the best example of exploitation which can be given to the manager of a motion picture theatre. The prime fact aimed at in any motion picture exploitation is to arouse the curiosity of the public about the picture exhibited. Barnum's idea with the bricks was to arouse the curiosity of people as the purpose of the brick-layer's action, until the curiosity became so keen that they would buy tickets to the Museum to gratify it. The exhibitors' problem is so to arouse the curiosity of the public in his picture that they will buy tickets to see the production. All of their efforts in direct street exploitation are based upon this appeal curiosity.

Barnum was able to humbug his public and often did so both at the Museum and later in the great Barnum & Bailey circus. But exhibitors must remember that Barnum had a new crowd of people every day; also he relied upon the fact that American people like to be fooled and then see their neighbor fooled in the same way. He may have, and often did employ means that cannot be characterized as entirely honest in drawing people into the Museum and into his circus, but he always prided himself upon giving them more than their money's worth once they were inside. The motion picture theatre manager has the same clientele to appeal to week after week, and he must be more honest with his clientele than Barnum sometimes was.

One of the attractions which Barnum purchased for his American Museum was the so-called "Fiji Mermaid" which he bought from Moses Kimball, proprietor of the Boston Museum. Barnum's means of bringing this new curiosity to the attention of his possible patrons would seem to be very circuitous and indirect. Soon after the mermaid came into his possession, a news letter appeared in the New York Herald from Montgomery, Ala. After telling of the state of trade, condition of crops and politics, the news letter mentioned near its end that Dr. Griffin of the Lyceum of Natural History, London, who had but recently returned from Pernambuco, had in his trunk a most remarkable curiosity—a real mermaid found in the Fiji Islands, preserved by Chinese, and purchased by Dr. Griffin for the London Lyceum. A week later a similar letter from Charleston, S. C., was published in another New York newspaper. A third letter was mailed from Washington, D. C., to a third New York newspaper some time later and stated that Dr. Griffin was soon to visit to New York enroute to London and expressed the hope that New Yorkers would get to see this extraordinary curiosity.

The Mermaid Stunt

When Dr. Griffin, who was an employee of Barnum's, reached Philadelphia he was persuaded to let the proprietor of the hotel where he stopped and a few other persons see the mermaid. The result was that Philadelphia newspapers for the next day and several days thereafter, commented upon the great natural phenomena. Barnum had had prepared several engravings of the mermaid and he now took them to three New York newspapers telling them that he had hoped to induce Dr. Griffin to exhibit his mermaid at the American Museum, but that it was impossible for Dr. Griffin to exhibit it publicly anywhere except in London, the engravings were now worthless to Barnum and the newspaper might have them. The following Sunday, each of the three newspapers printed a different picture of the mermaid and learned for the first time that rival newspapers also had them.

Then Barnum hired from an agent a concert hall on Broadway and the newspapers printed advertisements that Dr. Griffin had been prevailed upon to show the mermaid for one week only at the concert hall. When the week was over, Barnum advertised that he had induced Dr. Griffin to show the mermaid at the American Museum.

This is a good instance of the deception with which Barnum humbugged the public, but he justified himself on the ground that once inside the Museum, patrons got more than their money's worth.

Barnum As First Exploiteer

In later years, when Barnum decided to bring the "Swedish Nightingale," Jenny Lind, to the United States for a concert, on account of the furore which she had created in Europe, he found, in a talk with a railroad conductor, that the average American knew nothing whatever about Jenny Lind. Her tour under his management was to commence six months later, and he set about the task of informing America of the great singer's merits. Barnum wrote a statement for the press concerning the rumor that he had engaged Miss Lind and at the end of his statement made mention of the fact that the singer, since her debut in England, had given to the poor from her own purse more than the entire amount which Barnum had engaged to pay her for the American tour. In every bit of advertising and publicity thereafter, great stress was laid upon Miss Lind's charities as well as her ability as a singer.

Barnum, in this instance, carried to the Nth degree the now universal rule, in all kinds of amusement publicity, of exploiting the personalities of the performers. Motion Picture publicity men and exhibitors find most of their newspaper and magazine publicity along this line.

The auctioning off of tickets for the first performance of a theatrical and musical performance was in all probability started by Barnum with Jenny Lind's first concert. For publicity purposes, he auctioned off admissions to the first concert. Prices rose rapidly for the first ticket and it was finally sold for $225 to Genin, the hatter, whose establishment adjoined Barnum's American Museum. Genin bought the ticket on the advice of Barnum for its advertising value for his own wares. The next day, more than two million readers in New York alone knew that Genin was a hatter and the newspapers of the country soon informed their readers of that fact.

Barnum believed in publicity whether or not the particular event was connected up with a specific amusement venture. After he had sent the forerunner of the circus, Barnum's great Asiatic Caravan, Museum and Menagerie, about the country for four years, he sold it all except one elephant which he retained for his personal use. In charge of a keeper the animal was sent to Bridgeport and to Barnum's farming land adjoining "Iranistan," as his very Asiatic-looking home was called. He put both to new use. The keeper was dressed in new oriental costume and directed to plow the six-acre field near the railroad track every time a passenger train on the New York and New Haven Railroad appeared in sight. Passengers, of course, all wondered at the sight of the elephant plowing ground and the newspapers carried stories far and wide with the result that Barnum received hundreds of letters from farmers asking if elephants could profitably be used on the farm. There was no sign of any sort on the elephant, but it served to direct attention to Barnum, and Barnum's name was so well connected with the American Museum that the publicity richocheted and hit the Museum.

Barnum did not hesitate to use the courts to obtain publicity. At least, such is the inference made by Mr. Werner in his "Barnum." He was sued by one William Charr who complained that he had gone to the Museum to see the bearded lady, and who claimed that he had been humbugged out of his 25c admission charge, maintaining that the bearded lady was a man. The charge was tried in court and, of course, the newspapers were full of it. Barnum could easily have proved his case out of court but he was delighted to have it aired there.

Barnum believed in the value of controversy, and never refrained from engaging in one. He even attacked and questioned the honesty of other showmen. One year on his program appeared this couplet:

"Others may issue paper lies,
But we show all we advertise."

Barnum's dictum on advertising is quoted by Mr. Werner: "And above all advertise! But I say if a man has got goods for sale and he doesn't advertise them in some way, the chances are that some day the sheriff will do it for him." His own advertising for the Museum and later for the Barnum & Bailey circus was of a spectacular and flamboyant style. In discussing advertising, he was very hard on the man who defaced the landscape with billboards, and yet in actual practice, with the circus at least, Barnum billed very freely and within a greater radius that any other circus man. The Barnum & Bailey circus was billed for a radius of seventy-five miles around and railroads were induced to run excursion trains to the circus. It was said that his advertising brigade of bill-posters posted more bills in one week than other circus companies posted in an entire season.

George M. Cohan, one of the astutest of theatrical showmen, could, if he did not do so, have taken a leaf from this "Prince of Humbugs," as Barnum delighted to call himself Barnum was generally patriotic but that did not prevent him from profiting financially from it. In 1876, the centenary of the Declaration of Independence, he added a list of patriotic numbers to the circus. There was a Goddess of Liberty; "a gigantic live American Eagle," which was scheduled to "hover overhead"; groups of patriotic figures, including a man dressed as the "Father of his Country"; and other appropriately costumed Revolutionary heroes. "A stupendous chorus of several hundred thoroughly trained voices" sang 'My Country 'Tis of Thee' while the Goddess of Liberty triumphantly waved the Stars and Stripes.

Barnum always boasted of giving a moral show, both in his Museum and later in the circus. He gave passes freely to the newspapers and also to the clergy, and the latter frequently gave him as valuable publicity as did the press.

Mr. Werner's book, "Barnum" is a digest of the showmanship of perhaps the greatest showmen who ever lived and one of the most picturesque characters that our national life has developed. The author has written the biography, it might be said, without fear of contradiction, from the point of view of exhibitors and other showmen, and has brought out just those points that will be of value to those who offer the public amusement in any form. It will repay a careful perusal on the part of any exhibitor.

Admission Tax Brings Deficit to Small Exhibitor

AN example of how the Admission Tax works against the small exhibitor is at hand in a letter to Motion Picture News from A. R. Cavaness, of the New Plaza theatre, Phoenix, Arizona.

"Ever since we have been compelled to collect the war tax we have run behind," Mr. Cavaness writes. "We have gone on in the hope that each year the tax would be lifted. Both myself and my sons have mortgaged our homes in order to hold on. On July 4, 1923, our theatre was destroyed by fire and we had to raise the money to reopen.

"If it weren't for the war tax we could all make a decent living, but with the tax hanging over our heads there is no possible way to make a cent, for the Government gets all the profit. Sometimes we have to dig down in our pockets to pay the tax. I know there are hundreds of little exhibitors in the same fix as myself."

South Carolina Exhibitors Escape Special Tax

It is pretty well conceded now that South Carolina exhibitors will escape entirely the special state-wide ten per cent admission tax imposed as a part of the taxing scheme of the last General Assembly. The special tax board upon passage of the bill allowed a respite to the theatres until September 1, 1923, and now they have allowed a further continuance of its enforcement until January 1, 1924.

Since the General Assembly meets again in January and exhibitors feel confident they can have this part of the tax measure repealed it is meeting with general satisfaction as handled by the tax board.

New Companies Increase; Capital Decreases

A comparison of the motion picture business in New York State during the midsummer months shows that 50 companies were formed during July and August this year as against 39 during the same months a year ago.

The capitalization of the companies forming this year, however, shows a slight decrease, the aggregate for the two months reaching $1,090,200, as against $1,544.500 covering the companies of a year ago. In July this year, 23 companies were chartered as against 19 in July, 1922; while August brought 27 new motion picture concerns in comparison to the 20 of last year.

Cosmopolitan Wins Test Suit in Illinois

Goldwyn-Cosmopolitan was awarded the verdict in the suit brought against them by The Stoolman-Pyle Corporation of Champaign, Ill., for alleged violation of contract. The concern sued for an injunction when "Enemies of Women" was given the Orpheum opposition house, as a first run. It was alleged the plaintiffs had been promised the picture.

The court held that Goldwyn-Cosmopolitan had the right to rent the picture to any company they desired.

Executives Discuss Foreign Outlook

Lieber and Shauer Give Views

VARYING views on motion picture conditions abroad were expressed this week by Robert Lieber, president of Associated First National Pictures, Inc., and E. E. Shauer, assistant treasurer of Famous Players-Lasky and director of the company's foreign department. Both officials returned recently from several months' trip to the other side.

Motion pictures in Europe have yet to acquire the dignity which they have attained in this country. This is the belief of Mr. Lieber. The picture industry abroad has not established itself as a permanent, established force in national life, especially among the better classes.

"'I find particularly," said he, "that the press still has an idea that this business of ours is a sort of fly-by-night proposition that is going to pass beyond the horizon again. About every time a newspaperman asked for an interview the first question he fired at me was: 'Well, how long do you think this business of yours is going to last?' I gladly took advantage of the opportunity which was offered me at the banquet of the First National Convention in London last month to give my answer publicly to this question. We have the most natural form of amusement for the people that has ever been given to the world, and I don't care who the man is, let me know him, and I will entertain him with the cinema.

"I find also in Europe, and this holds true in the Scandinavian countries as well as in England, that the industry has not succeeded in 'selling' itself to what might be termed, for lack of a better term, the 'higher ups' in society, and as a result this amusement of ours is not treated with the same sort of consideration that is given it in the States.

Theatre Standards Abroad

"I went into a few theatres in Gothenburg, Stockholm and Christiania, and I was really surprised at the excellence of their amusement houses. While the theatres are older and not as large as the better houses in the United States, yet from a standpoint of beauty and upkeep they can well be included among good houses.

"Unfortunately I saw very few Swedish theatres in operation, because in that country and in Norway the theatres generally close during the short summer period. I find that the average Scandinavian is so intent upon making the best of his short summer that indoor amusements have no chance. The people are intent upon being out of doors during the short time the sun shines upon them, and men of means and men of only moderate circumstances have their summer homes and go to them week-ends.

"In England I find that the theatres, generally speaking, are not as good as in Sweden. It is evident, from an examination of British building restrictions before the war, that England at that time did not recognize the necessity of good theatres as clearly as Sweden. Consequently, when building operations stopped in 1914, the British had not advanced as far as had the Scandinavian countries. There is, however, a strong tendency to build at the present time, and just before leaving London I visited a new house in the suburbs, a theatre with nearly 3,000 seats, built by a man who thoroughly understands the motion picture business in its present-day stage.

"In proof of my first observation—that the screen has not been recognized as a permanent and stable and dignified institution—I could cite any number of opinions of prominent men, all of which belittle the screen. But this will, of course, change, even as it is changing today."

The European motion picture industry stands at the threshold of what promises to be the most successful year in its history, in the opinion of Mr. Shauer, who returned on September 7 from a visit of several months to European film centers. He was accompanied by Harold M. Pitman of the Paramount legal department and by Ike Blumenthal of the Paramount foreign organization in Berlin.

Excellent Prospects

"At no time since the war," said Mr. Shauer in discussing conditions in the film industry abroad, "have the prospects for good business been as excellent as they are today. I found a great improvement in conditions over last year, and unless all signs fail all branches of the industry are certain to enjoy an improved business during the coming twelve months.

"The leasing of the London Pavilion, Tivoli, Palace and Empire theatres by leading American producers and distributors for first run showings of big pictures marks a new step forward in the British film industry, perhaps the most important since the war. More attention is being paid to the elevation of the screen to the important position it demands in an artistic theatrical sense, and it will also bring about a new era of exploitation in Great Britain, which will have a tremendous effect upon the growth of the business during the coming years.

"Distributing conditions are becoming more nearly normal, with the completion of a number of new theatres, and before the year is over our British release schedule will be on about the same basis as in the United States.

"One of the many improvements which impressed me greatly was the wonderful spirit I found in business circles in the Central European countries, Czecho-Slovakia, Austria and Hungary, where the work of regeneration is already well under way. The people are cheerful, business is improving and money has become stabilized. Everywhere in Prague, Vienna and Budapest I found the people working with a will for the rebuilding of their countries. As a result of this great improvement in conditions we expect to announce shortly new arrangements for the distribution of Paramount pictures in this territory."

"Scaramouche" Premiere in Washington, D. C.

ACCOMPANIED by his wife, Alice Terry, and several members of his staff, Rex Ingram, Metro director, arrived in New York this week from Hollywood, bringing with him a completely edited print of "Scaramouche," the picturization of Rafael Sabatini's romance of the French Revolution.

The world premiere of the picture is scheduled to given at the Shubert-Belasco theatre, Washington, D. C., Saturday night, September 15. Its Broadway showing will be at the Forty-fourth Street theatre late in the month.

Mr. Ingram is concluding final preparations for the New York showing. On the trip East from the Coast he completed the editing of the picture, assisted by Grant Whytock, who had direct charge of the job of trimming the footage from 100,000 to 10,000 feet.

The director and his staff, including Curt Ehfeld, production manager, also spent considerable time on the music score, upon which several noted American composers have been at work for a long time. An elaborate presentation will be given the production.

Universal Signs O'Malley for "Mamie Rose"

Patrick O'Malley has been signed by Universal to play the romantic male lead in "Mamie Rose," Mary Philbin's initial starring vehicle for that company.

Edwin J. Brady, veteran character actor, has also been cast for a prominent role in the Philbin play, as has Max Davidson.

This play is an adaptation of Lenore Coffey and Harvey Gates. The latter is writing the continuity. Bernard McConville will supervise the production. Irving Cummings will direct.

John Barrymore Is Due on Coast Sept. 18

The announcement comes from the Warner Brothers that John Barrymore is scheduled to arrive at the Warner studio on the West Coast September 18 to commence filming of the Clyde Fitch play, "Beau Brummel."

Carmel Myers, Alec B. Francis and Richard Tucker have been added to the cast of players engaged for the Warner feature. Mary Astor, as was announced previously, will play opposite John Barrymore, and Irene Rich will appear as the Duchess of York. Harry Beaumont will direct the production.

Mildred Harris Is Elliott Dexter's Lead

Mildred Harris has been engaged for the leading feminine role in Elliott Dexter's first production for Grand-Asher, as yet lacking a title. It is an H. William Neill production.

De Witt Jennings has also been engaged to play the important role of Farley, the detective.

Carl Stockdale will play the role of the bookkeeper in Bryant Washburn's first picture for Grand-Asher directed by Cullen Tate. This picture is called "Try and Get It," and is adapted by Jules Furthman from the Eugene P. Lyle story, "The Ring-Tailed Gallawampus."

Gathering Film Biography of T. R.

Industry Co-operating With Roosevelt Memorial Association in Important Work

A MOTION picture biography of Theodore Roosevelt, to consist of every foot of "T. R." film which can be gathered, is to be placed in Roosevelt House, the birthplace of the great President, at No. 28 East 20th Street, New York.

One section of the building, which is being restored by the Roosevelt Memorial Association as a national museum and shrine, is to have a picture theatre, projection apparatus, and vaults for the preservation of Roosevelt film.

The first important public step to enlist the industry's co-operation was taken at a luncheon at the Harvard Club given August 31, by Will H. Hays, who is vice-president of the Roosevelt Memorial Association, and by Hermann Hagedorn, secretary and director of the Association. Representative motion picture men were the guests. As a result of their enthusiastic agreement to aid, the following Film Research Committee was created:

Will H. Hays, chairman; J. Stuart Blackton, of Vitagraph and Elmer Pearson, of Pathe, vice-chairmen; E. W. Hammons, of Educational Films, George McC. Baynes, of Kinograms and Edwin Hill, of Fox News. The purpose of this committee is to interest the industry in the search and to direct the intelligent, concerted effort to gather all Roosevelt film into the care of the Roosevelt Memorial Association.

Mr. Blackton gave the first impetus to the movement by offering to contribute freely every bit of Roosevelt negative to be found in the Vitagraph vaults, which he ordered searched thoroughly. Emanuel Cohen, editor of Pathe News, went to Paris where he directed a search of the Pathe vaults for Roosevelt film not to be found in this country. Other notable contributions have been made or promised.

The nucleus of the film library will be installed in this department upon the opening of Roosevelt House, October 27. The gathering of all Roosevelt film which was begun this summer, will continue until the Roosevelt Memorial Association has collected every foot obtainable. This will be preserved and classified. This means the bringing to light of many forgotten films bearing on important epochs in American history which will be of incalculable direct and reference value in producing historical, educational and dramatic pictures.

When this film library is ready to function, it will be put at the service of all responsible producers, without cost beyond a small service charge. In place of having to search everywhere for a particular piece of Roosevelt film to fit a subject, the producers can go to this central source which will have all the available "T. R." negative together with the authoritative data concerning the man.

"You Are In Danger" is Ready for Release

"You Are in Danger," described as "a surprise picture," with an expose of fake spiritualism figuring largely in the plot, is announced for release by Photo Products Export Company, New York.

The film, which is presented by Blair Coan, has Pauline Starke as its star. In the supporting cast are James Morrison, Roger Simpson, Mitchell Lewis, Carmel Myers, Ed. Kennedy, Margaret Roche and Edward Standing.

Mitchell Lewis has the role of a leader of an underworld gang, while Morrison and Miss Starke, as the hero and heroine, are caught in his toils. Miss Myers appears as a villianness.

"Defying Destiny" Due for Early Release

The Selznick Distributing Corporation, through its Director of Sales and Distribution, David R. Blyth, announces the acquisition and early release of a Louis Wm. Chaudet production, "Defying Destiny," by Grace Sanderson Michie. The cast is headed by Monte Blue and Irene Rich.

Hitt Is Named Paramount Art Director

Lawrence Hitt has been made art director at the Paramount Long Island studio to succeed Charles Cadwallader, resigned.



Elinor Glyn's "Six Days," a Charles Brabin production for Goldwyn Cosmopolitan, will soon be bidding for public favor. These scenes are from the production.



"Ruggles of Red Gap" scenes as interpreted in the Paramount production.

F. B. O. Re-issues Feature With Hayakawa

Because of the special interest in the Japanese catastrophe the F. B. O. announce this week a re-edited and remade version of their picture "The Vermilion Pencil" starring Sessue Hayakawa.

Working opposite Hayakawa is Bessie Love. The story was written by Homer Lea, with the direction handled by Norman Dawn. Edward Warren Guyol and Alice Catlin wrote the continuity.

The cast consists of Ann May, Misao Seki, Bessie Love, Sidney Franklin, Thomas Jefferson, Tote du Crow and Omar Whitehead.

The picture now being released is an entirely new version, with an almost complete change of story through excellent recutting.

Kilgour and Belmore in Washburn Cast

Joseph Kilgour has been signed by Bryant Washburn to appear in his first production for Grand-Asher, tentatively titled "Try and Get It," directed by Cullen B. Tate.

The role in the story, by Eugene P. Lyle, Jr., which was published in the *Saturday Evening Post*, under the title of "The Ring-Tailed Gallawampus," is that of Larry Donovan, proprietor of a big printing establishment. The continuity was written by Jules Furthman.

Lionel Belmore is also a member of the Bryant Washburn cast.

Madge Kennedy Completes "Three Miles Out"

Madge Kennedy has completed the second of a series of six special productions which she is making under the banner of Kenma Corporation. The name of the new picture is "Three Miles Out," and as the title indicates has to do with bootlegging activities in the waters surrounding New York City.

In her supporting cast are Harrison Ford, who is her leading man and Marc MacDermot. The idea for the story was furnished by the famous illustrator, Neysa McMein and the production was directed by Irvin Willat.

Mary Philbin Starts First Starring Jewel

Mary Philbin has started her first Universal Jewel starring picture. Orders from Europe to Universal City outlined four productions for the 1923-1924 Jewel program. The first of these productions is Owen Kildare's "My Mamie Rose," which went into production at Universal City this week with Miss Philbin enacting the role of the wistful, quaint little "Queen of the Bowery" as described by Owen Kildare in his novel.

The screen version has been prepared by Lenore Coffey and Harvey Gates. Irving Cummings will direct.

Such famous characters as Steve Brodie, Chuck Connors, Tim Sullivan and Barney Flynn will be seen in the play, and Fred Datig,, casting director, and Cummings are now carefully choosing the players.

Those who have already been cast to support the youthful star are Pat O'Malley, Edwin J. Brady Lincoln Plummer and Max Davidson.

Halsey Starts Adaptation of "Humming Bird"

Forrest Halsey has begun work at the Paramount Long Island studio on the adaptation of Maude Fulton's play, "The Humming Bird," which will be Gloria Swanson's next picture. Sidney Olcott, who will direct the production, expects to begin work September 24. Halsey is writing the scenario from a treatment of the play which Julian Johnston and Lloyd Sheldon wrote.

Landis, Marmont Sign for Metro Feature

Cullen Landis and Percy Marmont have been engaged for important roles in the Metro premier feature, "The Man Whom Life Passed By," written by and under the direction of Victor Schertzinger.

It will be commenced within two weeks. Mr. Schertzinger, its author-director, recently completed Jackie Coogan's first Metro picture, "Long Live the King."



Scenes from "Cause for Divorce," a Huge Dierker production, released by Selznick.



Associated Exhibitors have transposed to the screen the Charles Dickens classic, "David Copperfield," from which these scenes were taken.

Co-operative Booking, T.O.D.C. Aim

Lower Film Rentals Promised by President True, of Exhibitor Distributing Concern

CO-OPERATIVE booking is the keynote of a statement issued this week by W. A. True, president of the Theatre Owners Distributing Corporation, which, as announced recently, will begin active operation in October.

"Co-operative buying is no longer a theory," says Mr. True, "it has been tried and has proven practical in many lines of business. We are simply making available for the exhibitors a channel for service and a short cut to lower film rentals by placing at their disposal this plan of an exhibitor owned and exhibitor controlled distributing service, of which co-operative booking is one of the many advantages.

"Let me emphasize that co-operative booking is actually but one of the advantages. Our movement embraces many others, such as elimination of both the duplication of profits and the pyramiding of distribution costs and the reduction of production costs by economic and careful supervision.

"These, and other disturbing factors contributing to the present high cost of pictures, we will materially reduce. But perhaps the advantage most interesting to the average exhibitor is this plan of co-operative booking. Without going deeply into the details, it is sufficient to say that it will lower the film rentals of our product and assure exhibitors of real attractions at prices which are fair and equitable.

"Producers realize that co-operative booking by the exhibitors means intensive distribution which, in turn, means heavy gross bookings on features having real merit and public demand. We are assured of a lineup of pictures with quality and audience appeal, announcement of which will be made shortly."

In addition to the list published in a previous report, Mr. True names the following representative theatre men as solidly behind the Theatre Owners' Distributing Corporation: Eli W. Collins, president of the M. P. T. O. of Arkansas; Frank G. Heller, president, M. P. T. O. of Indiana; R. F. Woodhull, president, M. P. T. O. of New Jersey; Martin G. Smith, president, M. P. T. O. of Ohio; Fred Seegert, president, M. P. T. O. of Wisconsin; Joseph W. Walsh, president, M. P. T. O. of Connecticut; E. M. Fay, president, M. P. T. O. of Rhode Island; David Adams, president, M. P. T. O. of New Hampshire; Charles T. Sears, president, M. P. T. O. of Missouri; W. C. Hunt, vice president, M. P. T. O. of New Jersey; Joseph Mogler, vice president, Motion Picture Theatre Owners of America; Glenn Harper, secretary, Motion Picture Theatre Owners of Southern California and Arizona; C. E. Whitehurst, director, Motion Picture Theatre Owners of America—Maryland; C. A. Lick, director of the M. P. T. O. A.—Arkansas; John A. Schwalm, director, M. P. T. O. A.—Ohio; G. G. Schmidt, director, M. P. T. O. A.—Indiana; Joseph Phillips, executive committee member, M. P. T. O. A.—Texas; S. H. Borisky, executive committee member, M. P. T. O. A.—Tennessee; Fred Dolle, executive committee member, M. P. T. O. A.—Kentucky; W. W. Watts, executive committee member, M. P. T. O. A.—Illinois; Thomas Arthur, executive committee member, M. P. T. O. A.—Iowa; A. A. Elliott, executive committee member, M. P. T. O. A.—New York.

Famous Old Melodrama is Bought by Universal

"The Tornado," famous old-time melodrama by Lincoln J. Carter, is soon to be seen in screen form. Rights have been purchased by Universal, and a screen adaptation has been made by Raymond L. Schrock and Adrian Johnson.

Another notable story to soon be produced by Universal is "Whom God Hath Joined," written by Hal Reid, father of the late Wallace Reid, and author of several famous hits of former days.

"Pop" Lubin Dies After Long Illness

Pioneer Producer Passes Away at Philadelphia Home at Age of 72

SIEGMUND LUBIN, whom the film world knew as "Pop," pioneer producer, once a commanding figure in the industry, died September 11 at his summer home in Ventnor City, near Philadelphia, after a long illness. He was 72 years old.

Born in Breslau, Germany, he came to New York when he was sixteen, lived in Boston for a short time and then settled in Philadelphia, where he laid the foundation for his optical business, which in turn became the basis of his ventures in motion pictures.

He was one of the early experimenters, and was said to have got his idea from stereoptic slides shown by Edward Muybridge, then a professor at the University of Pennsylvania, who in 1886 made the famous horse race picture in California.

"Pop" Lubin, taking his first crude pictures in the backyard of his Philadelphia home, would run them off in his optical shop.

"The Auditorium," built by Mr. Lubin at Eighth and Race streets, Philadelphia, was the first theatre in which his early experiments were shown. He later built two other theatres in the Quaker City.

Thus was started the foundation for the Lubin Manufacturing Company, of which Mr. Lubin became president and chief owner, and which in the days of General Film and, afterwards, Vitagraph-Lubin-Selig-Essanay (V.-L.-S.-E.), was one of the leading producing and distributing companies. In the heyday of his power, Mr. Lubin had an immense studio plant at Betzwood, covering more than 500 acres, where many productions, "big" in those days, were made. His studio at Twentieth Street and Indiana Avenue, Philadelphia, was also the scene of the making of a great number of pictures. Some of the most prominent stars of that period, including Ormi Hawley, Lottie Briscoe, Arthur Johnson, were on the Lubin roster.

Mr. Lubin lost large sums as a result of the Government dissolution suit against the Motion Picture Patents Company, and also because of litigation with Thomas A. Edison. He ceased to be an active figure in the industry about 1916 and sold out his interests to Lewis J. Selznick. Of late years, Mr. Lubin had devoted himself to his optical business in Philadelphia.

He is survived by his daughters, Mrs. Emily Lowry and Mrs. J. A. White, of New York.

Pre-Release Showings for "Meanest Man"

Many pre-release showings are being scheduled through First National on Principal Pictures product, according to announcement by Irving M. Lesser. Among these are Minneapolis and St. Paul. Oklahoma City, Denver and Washington are other cities where the showings are assured.

"The Meanest Man in the World" is the feature for these pre-releases. It is an adaptation of the George M. Cohan stage success.

Two Additions to "West of Water Tower" Cast

Allen Baker and Jack Terry have been added to the cast of "West of the Water Tower," Glenn Hunter's first picture for Paramount, which is now in production at the company's Long Island studio under the direction of Rollin Sturgeon. They will play the parts of Ed Hoecker and Harlan, respectively.



Group of society scenes from "Three O'clock in the Morning," as Associated Exhibitors release starring Constance Binney.



SIEGMUND LUBIN

Starrett Ford Joins Mary Pickford Forces

Another new member has been added to the Mary Pickford organization in the person of Starrett Ford, who will act as production manager for Miss Pickford's forthcoming screen version of "Dorothy Vernon of Haddon Hall."

Mr. Ford goes to Miss Pickford's organization from the Metro company, where he was in charge of production activities on "The Four Horsemen," "Conquering Power," "Turn to the Right," "Prisoner of Zenda," "Trifling Women," and other feature films. He is a veteran of the business, having started his motion picture work with Cecil de Mille in 1913.

"David Copperfield" for Release Sept. 23

Following in this train of costume plays comes "David Copperfield" which is a release by Associated Exhibitors for September 23rd. The spirit of Victorian England is said to be produced to the letter, as are the costumes and the countryside. "Buddy" Martin, the child star, plays the part of the young copperfield.

"David Copperfield" in the screen version is said to follow the lines of the book with scrupulous exactitude.

Cast for "Beyond Veil" Is Announced

Supporting A. K. Mozumdar, the Hindu metaphysician who is now making "Beyond the Veil," at the Cosmosart studios, are Kathryn McGuire, William Boyd, Sidney de Grey, Doris McClure, Arthur Rankin, Jack Giddings, Del Lorice, William Parsons, John Hanlon and Gordon Mullen.

Elmo Lincoln Joins Cast of "Fashion Row"

Elmo Lincoln has been added to the cast of Mae Murray's forthcoming Metro-Tiffany picture, "Fashion Row," now in the course of filming in Hollywood under the direction of Robert Z. Leonard. The supporting cast also includes Earle Fox, Freeman Wood, and Mathilde Brundage.

Jane Novak's "Lullaby" Due for Release Nov. 28

The Film Booking Offices announce this week that the release date of Chester Bennett's production, "The Lullaby," starring Jane Novak, has been set for November 25.

This is the last of the Chester Bennett productions under his original contract with the Film Booking Offices and work is to be started immediately on the first picture under the new contract in which he has agreed to deliver eight.

The story of "The Lullaby" was written by Lillian Ducey and adapted by Hope Loring and Louis D. Lighton.

New Fox Director Handles Gilbert Feature

Edmund Mortimer, a newcomer in the Fox organization, is directing John Gilbert in his new Fox feature, "The Exiles," adapted from Richard Harding Davis' novel. This is his first directorial effort. In support of Gilbert he has selected a cast headed by Betty Bouton, feminine lead; John Webb Dillion, heavy; Margaret Fielding and Fred Warren.

Haskins to Handle Camera for "Human Mill"

Byron C. Haskins will be at the camera during the filming of "The Human Mill," the first of three Allen Holubar specials for the Metro 1923-24 schedule. Actual production on this story will commence at the Metro studios in a few weeks.

Hepworth Names Manager for N. Y. Exchange

Hepworth Distributing Corporation announces the appointment of Ed. M. Hopcraft as manager of its New York exchange, which is to be opened shortly.



"The Virginian" has just been completed at the B. P. Schulberg studios for release as a Preferred picture. These scenes are from the production.



Some of the interesting incidents of "Tiger Rose," the Warner Brother's Feature, starring Leonore Ulric.

Labor Trouble Being Settled Rapidly

Arbitration Methods Generally Give Slight Increases to Musicians, Operators

LABOR troubles are gradually being ironed out in different parts of the country. For the most part they are being arbitrated with slight increases generally being given the workers.

Substantial increases in the wages of musicians in St. Louis motion picture houses, theatres and other places of amusement are provided in contracts just signed by the theatres. In addition several of the leading motion picture houses are paying bonuses to get desirable players. Musicians are now receiving $3 to $5 a week more than a year ago without considering the bonuses.

The proposed strike of musicians and operators, which threatened, not only to deprive the picture houses of Detroit of music, but close them entirely on September 1, has been successfully arbitrated between the unions and the Theatrical Managers' Association.

The musicians asked for a $20 weekly increase, but finally compromised an a $10 increase for musicians in the downtown theatres and an 8 per cent. increase for those playing in the neighborhood houses. The operators were granted an increase of $12 weekly.

Exhibitors and musicians have come to an agreement in Jamestown, N. Y., where the melody manufacturers have decided to accept the raise offered them by the theatre men.

A compromise agreement on wages has been reached between the musicians and practically all of the major houses in Rochester with the exception of the Lyceum, Regent, Piccadilly and Family. A meeting between union officials and managers of these houses is expected to iron out the trouble completely. By the agreement the musicians in the Eastman, Temple, Fay's, Gayety, Victoria and several of the smaller houses, will get a flat increase of $5 a week over the minimum scale for a six-day week with extra pay for Sunday work. The musicians asked for a boost of $10.

After nearly a month of negotiations looking towards an increase as of September 1, averaging from fifteen to thirty per cent. in the weekly emoluments of motion picture theatre projectionists and musicians the conference committee of the Projectionist's Local No. 224, and the Musicians' Local No. 161, accepted the draft offered by the managers committee, in so far as a net increase of ten per cent. was offered on the scale for the projection department of very union-shop motion picture house in the city of Washington.

The wage scale of musicians playing in motion picture theatres of Cleveland is still unsettled, after ten continuous weeks of negotiations. Latest reports state that Ed Haug, business agent of the Mutual Musical Protective Association, has announced that he will stand pat on his original demand for a 20 per cent. increase.

When the Operators' Union presented their contract to the managers of Tampa, Fla., this year, it called for an increase in pay amounting to 10c. an hour. The managers could not see their way clear to pay this amount, but offered to pay an increase of 5c. an hour. This was accepted by the Union and all houses have signed up at that rate, with the exception of the Prince theatre.

Wage differences between the exhibitors in Albany, N. Y., and operators in that city, will be ironed out in a satisfactory way within the next few days. While the operators have demanded an increase of about 40 per cent. in wages, it is expected that a compromise will be effected in an offer made them of a 20 per cent. increase retroactive to Labor Day.

The labor disputes with projector machine operators, musicians, stage hands, and bill posters, that a few weeks ago threatened most of the New England centers of the motion picture industry have now been settled to the satisfaction of all parties, and in nearly every case an agreement on wage increases has been reached. Information at hand gives no news of the failure of the management granting an increase, though it was usually a compromise rather than the increase originally demanded.

Griffith Making Patriotic Production

Producing Story of Revolutionary Period on Big Scale at Request of D. A. R. Officials

RESPONDING to a request from officials of the Daughters of the American Revolution, transmitted through Will H. Hays, D. W. Griffith is at work on a motion picture based on the founding of the American Government.

The request, according to announcement this week, was made first to the Committee on Public Relations, affiliated with the Motion Picture Producers and Distributors of America, Inc., of which Mr. Hays is president. Mrs. Anthony Wayne Cook, president general, and Mrs. Charles White Nash, New York Regent, representing the D. A. R. on the Committee, made the request. The Committee sent the request to Mr. Hays who turned it over to Mr. Griffith and obtained his consent.

The film as at present outlined is to show the struggles, sacrifices and results of the Revolutionary Period.

In a letter to Mr. Hays, outlining the picture, Mr. Griffith wrote in part, after pointing out the present world-wide unrest and the danger of Bolshevism: "Our idea of a motion picture that is much needed in America is to show conditions in America as they are today, of various phases of unrest and dissatisfaction, to show how the average workman of today, with his bathroom and plumbing, lives better than the kings of the world up to 150 years ago. In the battles between labor and capital, let them both argue out their troubles as much as they will, but one thing all must remember: to be careful that no act imperils, in any way, the sacred institutions of these United States."

Mr. Griffith then outlined the scope of the picture, which would include the Boston Tea Party, Lexington and Concord, Paul Revere's Ride, the heroism of Nathan Hale, the dark days at Valley Forge, and all the events of the Revolution leading up to the surrender of Cornwallis at Yorktown.

"The romance for such a story has been originally written by Robert W. Chambers," the letter continues. "He will give his time and practically invaluable services, owing to his great knowledge of everything pertaining to the historic as well as the romantic side of a picture dealing with this theme." The producer will also have the assistance of John L. E. Pell, an authority on American history, and Anthony Paul Kelly, playwright and scenarist.

"No effort should be spared in telling the greatest story we believe possible to tell Americans—the story of their country," Mr. Griffith concludes.

Leishman Wins Promotion in Universal Office

E. D. Leishman, Universal auditor for the Eastern territory, will no longer operate among the various "U" exchanges. He has been promoted to a position at the Universal Home office, New York City, which will necessitate his remaining there.

Leishman's connection with the Universal has been a short one, he having joined that organization just one year ago. His promotion is in keeping with Carl Laemmle's policy of advancing to more responsible positions those of his employees whose work merits recognition.

Santell Now Preparing for "The Sandpile"

Al. Santell, who has just completed the Paul Dickey-Mann Page production "Lights Out" at the Pat Powers studios for release by Film Booking Offices, is preparing to film "The Sandpile" as his next production for that organization. It is a drama from the pen of Mary Tynan and is being adapted by Helmer Bergman of the Powers' scenario forces.

Walter Woods Will Edit "To the Ladies"

Walter Woods will serve as production editor of the James Cruze production, "To the Ladies," on which work will start at Paramount's West Coast studio, September 17.



Scenes from the Chester Bennett production, "The Lullaby," with Jane Novak, an F. B. O. Picture.



Charles Jones' next feature for William Fox is "Hell's Hole." These scenes are from the production.

Pete Morrison Made Star by Universal

Pete Morrison has broken into the star class in pictures. He is Universal's new chapter play star, and is to ride through the thrills and sensations of "The Ghost City," soon to be filmed in the Sierras and in Mexico. He recently has been seen in a number of Universal's two-reel Westerns.

Paul Bryan wrote the story of "The Ghost City." Jay Marchant will direct it. Margaret Morris, who has been less than a year in pictures, is being co-starred with Morrison.

"Marriage Market" Next on C. B. C. Schedule

"The Marriage Market" is to be the next production on the C. B. C. Film Sales Corporation series of special Columbia Pictures, it is announced this week by producer Harry Cohn of that organization.

It will be the second all star feature on this series, following "Yesterday's Wife," which is already released.

The new feature is by Evelyn Campbell, who also wrote "Yesterday's Wife." Edward J. Le Saint will direct the production.

"Extra Girl" Premiere at Mission in L. A.

"The Extra Girl," first of the big Mack Sennett productions starring Mabel Normand for Associated Exhibitors release, is to have its official world premiere at the Mission theatre, Los Angeles, at the conclusion of the present run there of "Merry-Go-Round." It is expected the engagement will begin early in September.

Hodkinson Names Sales Manager for Denver

Announcement is made by the W. W. Hodkinson Corporation that effective September 10th, Mark E. Corey is appointed sales manager of the Denver, Colorado, branch of the W. W. Hodkinson Corporation, replacing Mr. H. O. Bartels, who has resigned.

Patsy Ruth Miller to Play Opposite MacLean

Patsy Ruth Miller has been selected to play the leading feminine role in support of Douglas MacLean in "The Yankee Consul." Mr. MacLean's starring vehicle for Associated Exhibitors. This will follow "Going Up."

According to word from the West Coast the screen adaptation of "The Yankee Consul" is now practically completed, and it is expected production work will begin within the next ten days. Raymond Griffith is adapting the story.

Woolfenden Is Assistant to Carl Anderson

William Woolfenden has joined Anderson Pictures Corporation in an executive capacity. For sixteen years a member of the Keith organization. Mr. Woolfenden knows every angle of the amusement business and is admirably experienced to assist Carl Anderson in interpreting the public taste on a nation-wide scale.

Mr. Woolfenden is in charge of the Anderson office while Mr. Anderson is in California. Upon the latter's return, it is expected that he will announce other officials of the company as well as further plans of operation.

Ronald Colman in "Adopted Father" With Arliss

Ronald Colman, who appears opposite Lillian Gish in "The White Sister," recently finished work in "The Adopted Father," George Arliss' fifth Distinctive production. He plays opposite Edith Roberts, who has the leading feminine role. The cast includes Taylor Holmes, Ivan Simpson, Redfield Clarke and Little Joseph Donohue.

Distinctive Signs Jobyna Howland for Comedy

Jobyna Howland, popular funmaker of stage and screen, has been engaged by Distinctive Pictures to play a comedy part in "Second Youth," now being directed by Albert Parker, with Alfred Lunt and Mimi Palmeri in the leading roles.



Group of scenes from "Thundergate," a First National picture with Sylvia Breamer, Virginia Brown Faire and Owen Moore.

Roger Ferri Joins Staff of Motion Picture News

ROGER FERRI, one of the best-known writers in the motion picture trade paper field, this week joined the staff of Motion Picture News. He will specialize in news and reviews of the Independent field, and in addition will handle the Short Subjects Department.

Mr. Ferri entered the industry in 1919 as a staff writer for Exhibitors Trade Review, subsequently joining Moving Picture World. He is recognized as an authority on the State Rights division of the industry, and has a wide acquaintance in all branches of the business.

"Monna Vanna" on Current Fox Release Schedule

"Monna Vanna," the screen adaptation of the drama by Maurice Mæterlinck, which has been listed by Fox Film Corporation on its program of 25 specials for the 1923-24 season, will be released September 16, according to announcements this week.

"Hell's Hole" will be the sixth Fox Film Corporation special to be released during the present season. This big production, which features Charles Jones, is scheduled for distribution September 23.

The first five specials already released are "If Winter Comes," "Soft Boiled," "The Eleventh Hour," "The Silent Command," and "Monna Vanna." "If Winter Comes," and "The Silent Command" are now showing at Broadway theatres for indefinite engagements.

"The Gunfighter," the September release starring William Farnum, was directed by Lynn Reynolds.

Doris May has been cast in the feminine lead. Others in the cast are L. C. Shumway, J. Maurice Foster, Virginia True Boardman, Irene Hunt, Arthur Morrison, Cecil Van Auker, and Jerry Campbell.



A new Frank Borzage production, titled "The Age of Desire," which is presented by Arthur H. Jacobs through First National.

Laura La Plante Cast for Lead With Denny

Laura La Plante has been cast by Fred Datig, Universal casting director, for the leading feminine role in "The Spice of Life," Reginald Denny's first starring vehicle under his new contract with the Universal company.

Beatrice Burnham, who was originally cast for the role supporting Denny, has been transferred to another company.

"Dulcy" Premiere Due in N. Y. September 16

"Dulcy," Constance Talmadge's first production since "East Is West," will have its Broadway premiere at the Strand theatre during the week of September 16th.

"Cause for Divorce" for September Release

The Hugh Dierker production, "Cause for Divorce," is scheduled for September release, according to David R. Blyth, director of sales and distribution for the Selznick Distributing Corporation.

The cast includes Fritzi Brunette, David Butler, Charles Clary, Helene Lynch, Pat O'Malley, Peter Burke, Cleve Moore, James O. Barrows, E. M. Kimball, Harmon MacGregor and Junion Coughlan.

"Why Men Leave Home" to Enter Production

John M. Stahl's next production for Louis B. Mayer will be "Why Men Leave Home," a screen version of Avery Hopwood's play to be released through Associated First National. A. P. Younger is making the adaptation. As a stage offering, "Why Men Leave Home" was a success of the past season in New York.

Lewis Stone and Mary Carr have been assigned leading roles. At least four more names will be added before Mr. Stahl starts shooting.

Hoot Gibson Cast Includes Directors, Executives

Hoot Gibson boasts a strong supporting cast in his new picture, "The Extra Man." In this aggregation are Priscilla Dean, Reginald Denny and half a dozen others. Directors Hobart Henley and Bob Hill have been induced to turn actors for the nonce to help this new play. Julius Bernheim, general manager; William Koenig, business manager, and other studio officials are to act as well!



Scenes from Paramount's "Salomy Jane," with Jacqueline Logan, George Fawcett and Maurice Flynn.



"Wife in Name Only," to be released by Selznick Distributing Corporation.

Alaska Expedition Back From Location

A company of thirty professional actors, producers and technical staffmen have just arrived in Seattle from Alaska, where they spent the last several months filming "The Cheechakos," a picture giving a historical reproduction of the Northland during the bonanza days from 1897 until 1912.

The party, upon its arrival there, included George Edward Lewis, production manager, and Mrs. Lewis; Lewis H. Moomaw, director, and Mrs. Moomaw; Raymond K. Johnson, cameraman; and Miss Gladys Johnson, leading lady. The company used from 40 to 470 extra people in Alaska, and reproduced old landmarks of the territory in the filming of the picture.

Most of the locations were in Mount McKinley, the company having obtained the first permit to make motion pictures in that park. Seventy-five dogs, eleven private trains and two steamers were utilized in making the production.

"If Winter Comes" Opens Fox Palace in London

William Fox has leased the Palace theatre, London, England, for the showing of the screen version of "If Winter Comes." The opening date was set for September 10. An orchestra of seventy-five musicians was engaged for the opening, A. S. M. Hutchinson personally edited the version of the Fox production to be used in the British capitol.

Paramount Preparing for "Heritage of the Desert"

Irvin Willat and Albert Shelby Le Vino have arrived in Los Angeles from New York to begin advance preparations for the filming of the third of the Zane Grey productions for Paramount, "The Heritage of the Desert." Willat will direct this photoplay, and Le Vino will write the scenario.

Cecil DeMille Prepares for "Triumph"

"Triumph," a recent *Saturday Evening Post* story by May Edginton, is announced as Cecil B. DeMille's next Paramount picture. Jeanie Macpherson will start work upon its adaptation immediately upon her return from a vacation in San Francisco. Mr. DeMille returns from a yachting cruise this week and will start at once on the assembling of a cast. Actual production work is scheduled to start about the middle of October.

New Scientific Discovery in "Souvenir"

Victor Hugo Halperin has started work in his California studios on "Souvenir," an original story which will be his second production for Associated Exhibitors. Advance information reaching New York says this picture will bring a new scientific discovery to the screen for the first time, and hints are given that because of this the offering is expected to prove of sensational news value.

Pirated "Shadows" Prints Offered in Havana

Pirated prints of "Shadows," the Preferred Picture starring Lon Chaney, are being offered for sale in Havana, according to information received by Al Lichtman, president of Preferred Pictures Corporation. The matter has been put in the hands of the State Department, the Cuban Legation and the American Embassy in Havana.

"Foolish Parents" Set for October 7 Release

"Foolish Parents" is to be the release for the week of October 7 by Associated Exhibitors. This picture is the screen adaptation of I. A. R. Wylie's novel, "The Paupers of Portman Square."



"Maytime" scenes from the B. P. Schulberg production for Preferred release.

Greene Named Advertising Chief by Anderson

Irving Greene is handling the advertising and publicity of both Anderson Pictures Corporation and the Theatre Owners' Distributing Corporation.

For the past two years Mr. Greene has been in charge of the advertising and publicity departments of Associated Exhibitors, previous to which time he was with Pathe. He is an active member of the Associated Motion Picture Advertisers.

Capt. Kleinschmidt Again to Screen the Far North

Capt. Kleinschmidt, whose "Adventures in the Far North" were shown at the leading houses throughout the country, including the Rivoli and Rialto in New York City, this week left Seattle on another expedition into the Arctic regions. He will be in the Far North about a year. He will take pictures while on this expedition.



Jack Holt in his latest Paramount vehicle titled "A Gentleman of Leisure."

Hoxie Completes "Riders of the Moon"

"Riders of the Moon," a dramatic Western story written and scenarized by Isadore Bernstein, in which Jack Hoxie is the star, has been completed at Universal City.

The picture, now in the first stages of editing, was directed by Robert North Bradbury. Elinor Field is the leading woman. Others in the cast are Ralph McCulliugh, Ben Corbett, William Welsh, Fred Kohler, and Jim Welsh.

"Cameo Kirby" Premiere Is Set for Chicago

"Cameo Kirby," adapted from the stage play by Booth Tarkington and Harry Leon Wilson, will be given its premiere showing at the Monroe theatre, Chicago. John Gilbert has the featured role, his leading lady being Gertrude Olmsted, a native daughter of the town at the south end of Lake Michigan.

"Green Goddess" Will End Run at Harris Theatre

"THE GREEN GODDESS" will end its run at the Sam H. Harris theatre, New York, on Sept. 16. The picture had its world premiere on August 14 and according to the original arrangement between Distinctive Pictures Corporation and the Harris offices, was to remain for four weeks. The Harris theatere extended the picture's occupancy to the maximum. Contracts for use of the theatre for legitimate productions had already been signed or the picture would have continued indefinitely.

Jean Hersholt Resumes Role in "Greed"

Jean Hersholt, who plays the role of Marcus Schouler in "Greed," Eric Von Stroheim's production of Frank Norris' novel, "McTeague," has sufficiently recovered from an injury which he sustained when thrown from a horse in Death Valley to resume work.

Harlan Will Be Starred by Preferred

B. P. Schulberg has announced that Kenneth Harlan will be starred instead of featured from now on, due to his splendid work in "The Virginian."

Mr. Harlan's first starring vehicle will be "White Man," from the successful novel by George Agnew Chamberlain, which will be started immediately under the direction of Tom Forman.

Weil to Direct Publicity for Independent

Jesse Weil has been engaged as director of publicity and advertising by Jesse Goldberg, president of the Independent Pictures Corp. Mr. Weil who recently resigned from the Selznick Distributing Corp. publicity department will handle all advertising, publicity and exploitation for the Independent productions, the first of which will be "In the Spider's Web" for which an intensive exploitation campaign is planned.



Louis B. Mayer's presentation, "Strangers of the Night," adapted from the successful stage play, "Captain Applejack." It is a Fred Niblo production for Metro release.

Carl Bitzer, Cameraman, Dies Suddenly

J. Carl Bitzer, well known cameraman, died suddenly at his home in Brooklyn on September 6. Funeral services were held from his late home, with interment in Cedar Grove Cemetery, Brooklyn.

Gable Says West Leads in Film Achievement

"HOLLYWOOD is about a year and a half ahead of New York in every conceivable phase of motion picture production."

This is the statement of Gilbert E. Gable, president of Achievement Films, Inc.

In comparing the two centers of production, he cites the cases of miniatures, glass-painting and other technical features which have been originated, experimented upon and perfected in the Western studios and are just beginning to be discussed in the East. Novelties in lighting and setting, Gable maintains, are almost all originated in the West, and when they have been proved successes.

PROGRAMS FOR THE WEEK OF SEPTEMBER 9TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Capitol Theatre—
Film Numbers—Red Lights (Goldwyn), Going Up the Iguazu (Scenic), Capitol Magazine (Selected).
Musical Program—"Cycle of the Orient," including the Last Movement from "Scheherezade" (Overture), "Bell Song" from Lakme, "Song of India" and "Kol Nidre" (Divertissements and Vocal Selections), "Song of the Soul" (Soprano Solo), Recessional (Organ).

Mark Strand Theatre—
Film Numbers — Why Worry (Pathe), continued.

Rivoli Theatre—
Film Numbers — Ruggles of Red Gap (Paramount), Rivoli Pictorial (Selected), Kick Out (Educational).
Musical Program — "Alessandro Stradella" (Overture), "Schubertiana," including "Serenade," "Valse Sentimentale," "Moment Musicale" and "Marche Militaire" (Divertissements), "Then You'll Remember Me" (Tenor Solo), "Gypsy Dance" (Divertissement).

Rialto Theatre—
Film Numbers—The Gold Diggers (Warner Bros.), Rialto Magazine (Selected), Traffic (Educational).
Musical Program — Symphonic Poem, "Ideale" (Overture), Riesenfeld's Classical Jazz (Orchestral Novelty), "Sometime" (Soprano Solo), "O Promise Me" (Trumpet Solo).



The Broadway Strand theatre, Detroit, used this ad on "The Broken Wing" (Preferred)

Cameo Theatre—
Film Numbers — Mothers-in-Law (Preferred), Pathe News, Aesop's Fable (Pathe), Comedy (Selected).
Musical Program—"Along Broadway" (Overture), "The Swan" (Cello Solo), Recessional (Organ).

Criterion Theatre—
Film Numbers — The Covered Wagon (Paramount), continued.

Cosmopolitan Theatre—
Film Numbers — Little Old New York (Cosmopolitan), continued.

Sam H. Harris Theatre—
Film Numbers—The Green Goddess (Distinctive), continued.

44th Street Theatre—
Film Numbers—The White Sister (Inspiration), continued.

Astor Theatre—
Film Numbers—The Hunchback of Notre Dame (Universal), continued.

Lyric Theatre—
Film Numbers — Rosita (United Artists), continued.

Central Theatre—
Film Numbers—The Silent Command (Fox), continued.

Times Square Theatre—
Film Numbers—If Winter Comes (Fox), continued.

BROOKLYN

Brooklyn Mark Strand Theatre—
Film Numbers—Three Wise Fools (Goldwyn), Main Street the World Over (Novelty), special greeting reel for fourth birthday, Topical Review (Selected).
Musical Numbers — Symphonized Jazz, including "Look for the Happy Ending," "Mad," "Ritzi Mitzi," "Dreamy Melody," "A Kiss in the Dark" (Soprano solo). Chauve Souris Incident (Divertissement. China clock setting with Colonial figures (Baritone, Tenor and Soprano). "Rose in the Bud" (Song and dance). "Torchlight March" (Organ Recessional).

LOS ANGELES

Loew's State Theatre—
Film Numbers—Three Ages (Metro), International News, Bubbles (State Rights), Ports of California (Scenic).
Musical Program—"Oh, My Lady" March), "Roses of Picardy" and "Mother Machree" (Chinese Tenor), "The Only Girl" and Annabelle" (Orchestral Concert), Atmospheric Prologue with fourteen people.

Miller's Theatre—
Film Numbers—The Spoilers (Goldwyn), continued.



Attractive ad used by Loew's State theatre, Cleveland, on "Trilby" (First National)

Grauman's Third Street Theatre—
Film Numbers—The White Rose (United Artists), continued.

Metropolitan Theatre—
Film Numbers — The Marriage Maker (Paramount), Pathe News.
Musical Program—"Morning, Noon and Night" (Overture), "Marcheta" and "Dance of the Goblins" (Violin Solo), "River Shannon Moon" (Organ Solo), "Valse Triste" (Ballet), "Twenty Minutes on a Real Estate Tract" (Orchestral Novelty).

Grauman's Hollwood Egyptian Theatre—
Film Numbers — The Covered Wagon (Paramount), continued.

Rialto Theatre—
Film Numbers—Hollywood (Paramount), continued.

Mission Theatre—
Film Numbers — Merry-Go-Round (Universal), continued.

California Theatre—
Film Numbers—The Eternal Three (Goldwyn), International, Fox and Local News, Aesop's Fable (Pathe), Topics of the Day (Pathe).
Musical Program—"Kamenoi Ostrow," "Second Hungarian Rhapsody" and "Swinging Down the Lane" (Orchestral Concert).

Pantages Theatre—
Film Numbers—Alias the Night Wind (Fox).
Musical Program — Six acts of vaudeville.

Hillstreet Theatre—
Film Numbers — Alias the Night Wind (Fox), International News, The Eagle's Talons (Universal), Aesop's Fable (Pathe), Applesauce (Fox).
Musical Program — Six acts of vaudeville.
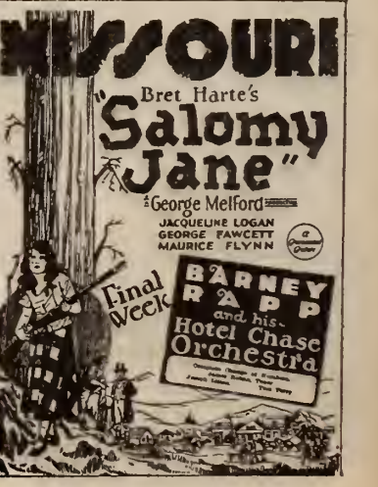
CHICAGO

McVicker's Theatre—
Film Numbers —Fun From the Press (Hodkinson), News Weekly (Pathe), Ruggles of Red Gap (Paramount), Derby Day.
Musical Program — "Carnival" (Overture), "An Old Dutch Plate" (Specialty), "In a Garden of Dreams" (Tenor Solo).

Stratford Theatre—
Film Numbers — Where Is My Wandering Boy This Evening? (Pathe), Lawful Larceny (Paramount), Here, There and Everywhere with the Stratford Theatre Man (Pathe).
Musical Program—"Marche Slave" (Overture), "New Songs in Old Settings," "Dreamy Melody" and "Song of Love" (Specialty), "Hungarian Fantasy" and "Ave Maria" (Cello Duets).

Woodlawn Theatre—
Film Numbers — News Weekly (Pathe), Fun From the Press (Hodkinson), Review (Pathe), Where Is My Wandering Boy This Evening? (Pathe), Lawful Larceny (Paramount).
Musical Program — "Martha" (Overture), Transcription of "The Sextette from Lucia" (Piano Solo).

Chicago Theatre—
Film Numbers—Trilby (First National).
Musical Program — Syncopation Week — Blossom Heath Entertainers, Buster Brown, eccentric jazz dancer; Sylvia Hanley, novelty singer; Chicago Theatre Orchestra, The Frolicking Ballet, Jesse Crawford at the organ; De Haven & Nice, musical comedy favorites; Aileen Stanley, and Glass Palace.



"Salomy Jane" (Paramount) ad used by the Missouri theatre, St. Louis

Tivoli Theatre—
Film Numbers — News Weekly, Topics of the Day (Pathe), Children of Dust (First National), Love Nest (First National).
Musical Program—"Love Songs" (Overture), "A Bird Fantasy" (Specialty), "My Sweetie Went Away" (Organ), "Down on the Plantation" (Specialty).

Riviera Theatre—
Film Numbers — Scenic, News Weekly, Topics of the Day (Pathe), Children of Dust (First National), Love Nest (First National).
Musical Program—"Second Hungarian Rhapsodie" (Overture), "Down on the Farm" (Specialty), Selection from "Faust"

Roosevelt Theatre—
Film Number—Ashes of Vengeance (First National).

Randolph Theatre—
Film Numbers—Drifting (Universal), The Wandering Two (Universal), News Weekly (Universal).

SAN FRANCISCO

Loew's Warfield Theatre—
Film Numbers—Children of Dust (First National), Pony Express (made especially for Express Week), Pointed Paragraphs (Pathe), Minute Views (Pathe), and Kinograms.
Musical Program—"Madame Butterfly" (Overture), Violin Solo, Special Saxaphone Solo, "Dear Little Boy of Mine" (Picture theme), Clyde Cook in person.

Granada Theatre—
Film Numbers—To the Last Man (Paramount), News Events (Fox and Kinograms), Navy Blues (Educational), World Events (Pathe).
Musical Program—"The Pony Express" (Prologue).

Imperial Theatre—
Film Numbers—Hollywood (Paramount), Jenkins and the Mutt (Educational), Screen News (Pathe).
Musical Program—"The Chocolate Soldier" (Overture), "Centerville to Hollywood" (Prologue).

California Theatre—
Film Numbers—Salomy Jane (Paramount), Screen Magazine (International), News Review (International), Barnaby's Grudge (Universal).
Musical Program — "Poet and Peasant" (Overture), "Songs of Pony Express Days" (Trio).



Loew's Columbia theatre, Washington, D. C., used this on "The Love Piker" (Cosmopolitan)



Grauman's Metropolitan theatre, Los Angeles, used this newspaper ad on "Lawful Larceny" (Paramount)

New Portola Theatre—
Film Numbers—The Truth About Wives (State Rights), The Fiddling Fool.

NEWARK

Branford Theatre—
Film Numbers — Branford Review of Events (Selected), Topics of the Day (Pathe), Famous Masterpieces (Iris), Potash and Perlmutter (First National).
Musical Program — "Ave Maria," "Caprice Viennois" (Violin), "Dinorah," "Drink to Me Only With Thine Eyes," "Oh That We Two Were Maying" (Contralto Duets), "Semiramide" (Overture).

PHILADELPHIA

Stanley Theatre—
Film Numbers—Bluebeard's Eighth Wife (Paramount), Pathe News, International News, Fun from the Press (Hodkinson), Felix in Fairyland (State Rights).
Musical Program — Orchestra in classical program.

Karlton Theatre—
Film Numbers — Merry-Go-Round (Universal), Kinograms, Pathe News, Topics of the Day (Pathe).

Regent Theatre—
Film Numbers—The Great Night (Fox), Pathe News, The Love Nest (First National).

Capitol Theatre—
Film Numbers—An Old Sweetheart of Mine (Metro), Kinograms, Skylarking (Pathe).

Palace Theatre—
Film Numbers — Lawful Larceny (Paramount), Pathe News, Fun from the Press (Hodkinson), Felix in Hollywood (State Rights), At Colombo and Port Said (Selznick).

Victoria Theatre—
Film Numbers—Human Wreckage (F. B. O.), Pathe News, Hodge Podge (Educational).

Aldine Theatre—
Film Numbers—Three Wise Fools (Goldwyn), Pathe News, The Cat's Revenge (Pathe), Movie Chats (Hodkinson).

BOSTON

Loew's State Theatre—
Film Numbers—Bluebeard's Eighth Wife (Paramount), Shadows of the North (Universal), Pathe News, Topics of the Day (Pathe).
Musical Program—"Home, Sweet Home" (Overture), Orchestral Accompaniment.

Loew's Orpheum Theatre—
Film Numbers—Hollywood (Paramount), Comedy, Pathe News, Topics of the Day (Pathe).
Musical Program — Orchestral Overture and Accompaniment.

Boston Theatre—
Film Numbers — Mothers-in-Law (Preferred), Aesop's Fable (Pathe), Pathe News, Topics of the Day (Pathe).
Musical Program — Orchestral Overture and Accompaniment.

Modern and Beacon Theatres—
Film Numbers—Three Wise Fools (Goldwyn), Broadway Gold (State Rights), new series Leather Pushers, Round 1 (Universal), International News.
Musical Program—Organ Overture and Accompaniment.

Fenway Theatre—
Film Numbers—Soft Boiled (Fox), The Speed Demons (Educational), This Way Out (Educational), Pathe News.
Musical Program—Orchestral Overture and Accompaniment, Soloist.

DALLAS

Palace Theatre—
Film Numbers—Homeward Bound (Paramount), Topics of the Day (Pathe), News Weekly, Tours, Aesop's Fable (Pathe), Where's My Wandering Boy This Evening? (Pathe).
Musical Program — "Close Harmony" (Orchestral Novelty), "Visions From the Sea" (Atmospheric Prologue).

Old Mill Theatre—
Film Numbers—The Silent Partner (Paramount), News Weekly, Topics of the Day (Pathe), Prizma subject (State Rights), Barnaby's Grudge (Universal).

Melba Theatre—
Film Numbers—St. Elmo (Fox). Kinograms, The Cyclist (Comedy).
Musical Program—Orchestral Concert.

ROCHESTER

Eastman Theatre—
Film Numbers—Dulcy (First National), Eastman Theatre Current Events (Selected), Flies (Carton).
Musical Program—"Egmont" (Overture), "Last Movement in G Minor Concerto" and "Etude Transcendents in F Minor" (Piano Solo), Soprano Solo, Recessional (Organ).

BUFFALO

Shea's Hippodrome—
Film Numbers — Why Worry? (Pathe), Current Events (from Pathe and International News).
Musical Program — "Cariolan" (Overture), Violin Selections by Madeline McGuigan, Vocal Selections by Sam Ash (Tenor), The Ne'er to Return Road (One Act Play).

Lafayette Square Theatre—
Film Numbers — Brass Commandments (Fox), "Snub" Pollard Comedy (Pathe), Current Events (from Fox News).
Musical Program—Selection from "The Gingham Girl" (Orchestra) "Swinging Down the Lane" (Organ Novelty).

Loew's State Theatre—
Film Numbers—Her Fatal Millions (Metro), One Wild Day (Metro), Current Events (from Pathe News).
Musical Program — Medley of Popular Airs (Orchestra).

New Olympic Theatre—
Film Numbers — Shadows of the North (Universal), Don't Weaken (Pathe), In the Days of Daniel Boone (Universal), Current Events (from International News).
Musical Program—"The Party at Old Josh Higgins" (Organ Novelty).

Shea's North Park Theatre—
Film Numbers—Dulcy (First National), The Midnight Cabaret (Vitagraph), Current Events (from Pathe and International News).

Palace Theatre—
Film Numbers—Skid Proof (Universal), Universal Comedy, Current Events (from International News).

Criterion Theatre—
Film Numbers—A Bill of Divorcement (Associated Exhibitors).

SALT LAKE CITY

American Theatre—
Film Numbers—If Winter Comes (Fox), Felix the Ghost Breaker (State Rights), Universal Weekly, Fun From the Press (Hodkinson).

Kinema Theatre—
Film Numbers — Stepping Fast (Fox), High Kickers (Universal).



McVickers theatre, Chicago, used this ad on "Little Johnny Jones" (Warner Bros.) the day before opening

sal), International Weekly, Topics of the Day (Pathe).

Paramount Empress Theatre—
Film Numbers—To the Last Man (Paramount), The Optimist (Educational), Pathe News.
Musical Numbers—Orchestral Selections.

ATLANTA

Howard Theatre—
Film Numbers—Lawful Larceny (Paramount) Pathe News, His New Papa (Educational), Scenic Views of Tokio.
Musical Program—"Prelude in C Sharp Minor" (Orchestra), Howard-George Muse Fashion Review.

Metropolitan Theatre—
Film Numbers—Trilby (First National), Kinograms, Bow-Wow (Pathe), Fun From the Press (Hodkinson).
Musical Program — "Oberon," "I've Got the Yes We Have No Bananas Blues."

Rialto Theatre—
Film Numbers—When Knighthood was in Flower (Paramount), International News.
Musical Program—Overture (Selected).

INDIANAPOLIS

Circle Theatre—
Film Numbers—Hollywood (Paramount), Pathe News, Kinograms.
Musical Program—"La Tosca" (Orchestra), Gypsy Songs (Vocal Trio).

Colonial Theatre—
Film Numbers—Salomy Jane (Paramount), Cat's Revenge (Pathe), Pathe News.

Apollo Theatre—
Film Numbers—Broadway Gold (State Rights), Back Stage (Pathe), Fox News.

OMAHA

Rialto Theatre—
Film Numbers — Lawful Larceny (Paramount), The Optimist (Educational), Current News (Kinograms), Fun From the Press (Hodkinson).
Musical Program—Selection from "Carmen" (Organ Solo), Tripoli Trio (Vocal and Instrumental), "Second Hungarian Rhapsody," "Marcheta" and Selections from "Irene" (Orchestra).

Strand Theatre—
Film Numbers—Dulcy (First National), Navy Blues (Educational), Current Events (Fox).
Musical Prgroam — "A Stubborn Cinderella" (Overture).

Sun Theatre—
Film Numbers—Trifling With Honor (Universal), Nobody's Darling (Universal), Current Events (International).

World Theatre—
Film Numbers — The Untamable (Universal), Lots of Nerve (Universal), Current Events, Movie Chats (Hodkinson), Lion and Fly (Scenic).
Musical Program—Seven acts of vaudeville.



Opening ad for "Red Lights" (Goldwyn) at the California theatre, Los Angeles

ST. LOUIS

Delmonte Theatre—
Film Numbers—Three Ages (Metro), Back Stage (Pathe), Fun From the Press (Hodkinson), International News.
Musical Program — Maurice Leo and Spanish Marimba Band supporting Vera Sabina (Dance act), Buster Keaton prologue, Courtley Sisters in songs and dances, Orchestral Overture and accompaniments.

Missouri Theatre—
Film Numbers — Lawful Larceny (Paramount), Modern Japan, Fun From the Press (Hodkinson).
Musical Program—Orchestral Overture, Joseph Lanza, tenor; Haydyn Quartette (Vocal), Tom Terry (Organ Solos).

Grand Central, West End Lyric, Lyric Skydome and Capitol Theatres—
Film Numbers—Dulcy (First National), Topics of the Day (Pathe), Pathe News.
Musical Program—"Easy Melody," "Wolverine Blues," "Oh Sister," "Redheaded Gal" and "Wylie's Tune" (Orchestral), Helen Osmundson (Lyric Soprano).

Kings Theatre—
Film Numbers—Enemies of Women (Cosmopolitan), Fox News.

William Fox Liberty Theatre—
Film Numbers—The Eleventh Hour (Fox), Mysteries of the Yucatan (Fox), Fox News.
Musical Program—Orchestral and Organ numbers.

Rivoli Theatre—
Film Numbers—Rupert of Hentzau (Selznick), Fare Enough (Universal), International News, Fun From the Press (Hodkinson).

KANSAS CITY

Newman Theatre—
Film Numbers—Lawful Larceny (Paramount), Back Fire (Educational), Newman News and Views (From Pathe and Kinograms).
Musical Program — Selections (Overture), Selections (Organ Solos), "The Call of the North" (Special Orchestra).

Liberty Theatre—
Film Numbers—Merry-Go-Round (Universal), Cartoon Comedy (Selected.
Musical Program—Popular Selections (Overture), Selections (Organ Solos).

Royal Theatre—
Film Numbers — Little Johnny Jones (Warner Bros.), Our Gang (Pathe), Royal Screen Magazine (From Pathe and Kinograms).
Musical Program — Special prologue of George M. Cohan Songs with Six Dancers. Selections (Organ).

Twelfth Street Theatre—
Film Numbers—Enemies of Women (Cosmopolitan), International News, Cameo Comedy (Educational).
Musical Program—Popular Selections (Overture), Selections (Organ Solos).

CLEVELAND

Stillman Theatre—
Film Numbers—The White Rose (United Artists), Prizma of The White Rose.
Musical Program—"The White Rose" (Vocal Solo with Orchestra).

Allen Theatre—
Film Numbers—Six Days (Goldwyn), Fun from the Press (Hodkinson), Pathe News.
Musical Program — "Rhapsodie Chinoise" (Overture), "Love, My Heart is Calling You" (Vocal Solo).

State Theatre—
Film Numbers—To the Last Man (Paramount), Hansel and Gretel (Universal) International News.
Musical Program—Fantasy on Favorite Opera Themes (Overture), Janet Adler's Girls Band in Jazz Repertoire.

Park Theatre—
Film Numbers—Rouged Lips (Metro) My Mistake (State Rights), Topics of the Day (Pathe), Kinograms.
Musical Program—"Italian Fantasie" (Overture) Jazz Unit playing "Bebe'' and, "When You Walked Out."

Reade's Hippodrome—
Film Numbers — The Eleventh Hour (Fox), Leather Pushers (Universal), Plain Dealer Screen Magazine.
Musical Program—Victor Herbert Medley (Overture).

Standard Theatre—
Film Numbers — Legally Dead (Universal), Nobody's Darling (Universal), International News.

DES MOINES

Des Moines Theatre—
Film Numbers — News (International), Main Street (Warner Brothers), Black Timber (Educational).
Musical Program—Selections from the "Red Mill" (Overture).

Strand Theatre—
Film Numbers — Kinograms, The Silent Partner (Famous Players), Navy Blues (Educational).
Musical Numbers — "That Old Gang of Mine" (Organ and Soloist).

Rialto Theatre—
Film Numbers—The French Doll (Metro), Hangin' On (State Rights).
Musical Numbers — "'Neath Autumn Skies" (Soloist).

CINCINNATI

Walnut Theatre—
Film Numbers—Down to the Sea in Ships (Hodkinson), Current Events (Pathe), Topics of the Day (Pathe).
Musical Program—"The Chocolate Soldier" (Overture).

Strand Theatre—
Film Numbers — The Spoilers (Goldwyn), Current Events (Pathe), Aesop's Fables (Pathe).
Musical Program—"The Firefly" (Overture).

Capitol Theatre—
Film Numbers—Circus Days (First National), Current Events (International), Topics of the Day (Pathe).
Musical Program—"Lazy Mary" (Overture), "Beebe" (Organ Solo).

Lyric Theatre—
Film Numbers—Human Wreckage (F. B. O.), Current Events (Kinograms), Nip and Tuck (Sennett Comedy).

DETROIT

Adams Theatre—
Film Numbers—The Cheat (Paramount), Current Events (International), The Cuckoo (Hodkinson).
Musical Program—Suzanne Clough (Soloist).

Broadway-Strand Theatre—
Film Numbers—The Spoilers (Goldwyn), Current Events (Kinograms).
Musical Program—Mildred Picard (Soloist).

Capitol Theatre—
Film Numbers—The French Doll (Metro), Current Events (Pathe and Detroit Free Press), Modern Aspects of Japan (Paramount).
Musical Program—"Finale from Fourth Symphony" (Overture), Mme. Du Bar (Soprano Soloist).

Fox Washington Theatre—
Film Numbers—The Eleventh Hour (Fox), Current Events (Fox News).

Madison Theatre—
Film Numbers — Her Reputation (First National), Current Events (Pathe), Stepping Out (Pathe).
Musical Program—"Cecilian Vespers" (Overture), The Ossmans (Banjo Soloists).



Art ad for the showing of "Soft Boiled" (Fox) at the William Fox Terminal theatre, Newark, N. J.

WHAT SHOWMEN THINK OF CURRENT RELEASES

Exhibitors' Box-Office Reports

EARLY RETURNS FROM WEEK RUN THEATRES

FAMOUS PLAYERS

Bluebeard's Eighth Wife—

Played to excellent business all week, and all seemed to agree that it was the best Swanson so far. Mighty well liked, in other words. (East.)

Especially designed to build up box office receipts, this one turned the trick. S. R. O. every night. (East.)

Excellent picture of its type. Heard much favorable comment. Good business. (Middle West.)

Gloria Swanson always a drawing card. This proved no exception and packed 'em in all week. Highly praised by press and patrons. (East.)

They like this one. Nice business. One of the gilded pictures in which Miss Swanson appears to advantage. (Middle West.)

The Silent Partner—

Interesting plot, well directed and well acted. Business stood up very well. (Middle West.)

A likeable picture, well patronized. (East.)

Fine picture, which drew good business in connection with a Turpin comedy. (Middle West.)

Lawful Larceny—

Got away to big holiday start and maintained pleasing standard all week. Good society drama with action that seemed to please. (East.)

This picture is a good one. It didn't draw more than a fair crowd, but those who saw it liked it much. (Middle West.)

A good picture, which drew well. (Middle West.)

Hollywood—

This was something new for the fans in the way of a tale of screen life in Hollywood. Very refreshing according to critics. Very good business. (East.)

This picture was a great disappointment. Opened big, but dropped during the week. Middle West.)

Another big propaganda picture, capitalizing the stars of the screen. Did not get by so well with the patrons, as they are tired of this type of picture, especially when they can get real photoplays in which the stars really take parts. Business fair, and picture held over for a second week. (West.)

A very entertaining picture which our audiences liked. Business good. (Middle West.)

A very satisfactory picture. Business good. (Middle West.)

The Cheat—

Shows Miss Negri at her best. Patrons like it very much. Receipts held up against strong competition. (Middle West.)

Played to good houses all week. (Middle West.)

Just a fair picture. Not up to Pola's standard. Business good. (Middle West.)

Salomy Jane—

A fair picture. Business fair. (Middle West.)

A good box office attraction which played to good crowds. (Middle West.)

The Purple Highway—

An average business for a week's run. (Middle West.)

FIRST NATIONAL

Dulcy—

A treat all the way through. Patrons thought so too. Very big week. (Middle West.)

Constance Talmadge does good acting in this one. Well liked by our audiences. (Middle West.)

Minnie—

Not very pleasing to audiences here. Business only fair. (West.)

The Girl of the Golden West—

The vogue for Westerns helped this offering to attract satisfactory business for seven days. An entertaining picture. (East.)

Potash and Perlmutter—

A sympathetic, well made film. (East.)

GOLDWYN-COSMO

Three Wise Fools—

As a house opener this caught big evening audiences, but matinees rather light. Press called it a delightful story, and patrons seemed to concur.

The silent drama version of the melodrama is enhanced with effects the stage cannot achieve. Perfectly presented. Very good business (East.)

Enemies of Women—

A wonderful feature. Played to such big business held it over for another week. (Middle West.)

UNIVERSAL

Merry-Go-Round—

A good week's business with this one. (Middle West.)

Catering to best patronage of the city, it caught an exacting class of theatregoers, and in large numbers.

Was called one of the best staged pictures of the season. (East.)

Continues to do a very good business on second week of run. A fine picture. Held over for a third week. (West.)

Jewel—

Just an average picture. Business fair. (Middle West.)

Where Is This West—

A good program picture that didn't go over as well as it ought to on its merits. (Middle West.)

Legally Dead—

Business fair. Picture the same. (East.)

Shadows of the North—

Great work in this, and the dog went strong. Excellent buusiness. (East.)

METRO

The French Doll—

One of the best pictures in which Mae Murray has appeared. The women especially like it. Gives them the latest fashion hints. Good business during week's run. (Middle West.)

Just like all other pictures with Mae Murray, and people are getting tired of them. We had a poor week. (Middle West.)

The Eternal Struggle—

A very fine production. Good business for week. (Middle West.)

An Old Sweetheart of Mine—

Struck a popular chord in transient patronage, and netted one of best weeks of season. Story went over with honors to spare. (East.)

Cordelia, the Magnificent—

Star a big favorite and this one attracted capacity for a week, assisted by strong supplementary bill. (East.)

F. B. O.

Human Wreckage—

This picture played for two solid weeks, making a record for this house, and piling up the dollars. Unusual draw. (Middle West.)

Elaborate cutout display in front and liberal exploitation of Mrs. Wallace Reid netted big business. (East.)

HODKINSON

Michael O'Halloran—

An average picture that was satisfactory on a double feature program. Not strong enough to hold up alone, however. Business very good, due to other feature, primarily. (West.)

FOX

The Great Night—

William Russell has no special following, but picture did average business. Story received little comment, and was taken rather indifferently. (East.)

Soft Boiled—

As typically Mix as it could be, and therefore a hit through the entire week. Excellent business. (East.)

ALLIED P. & D.

The Shriek of Araby—

Very good five-reel comedy that really holds up. Popularity of star and interest in "sheiks" was responsible for very good business for the week. (West.)

SELZNICK

The Common Law—

Wonderful cast and well balanced picture that pleased all who saw it. Nice receipts. (Middle West.)

Queen of Sin—

A big picture, as far as mob scenes go, but not much else to boost it. Business just fair. (West.)

PREFERRED

Mothers-in-Law—

Drama filled with laughs and heartaches. It carries a big punch. Very good business. (East.)

A little better than its name. (East.)

STATE RIGHTS

Broadway Gold—

A true to life sort of a drama that ought to be well liked anywhere as much as it was here. Very good business. (East.)

A good picture. Business fair. (Middle West.)

The Last Hour—

Not much of a picture; fair box office value. (Middle West.)

Bright Lights of Broadway—

Lots of excitement, with an interesting tale to tell. This picture pleased a lot of people, and we had a good week. (Middle West.)

Gold Madness—

Picture seems to lack power, despite name of featured player. Did not meet with great approval here. Personal appearance of Guy Bates Post helped draw good houses, however. (West.)

Exhibitors' Service Bureau—Pages 1432-1435



DEPARTMENT STORE DEVOTES WINDOW TO A REAL FLASH EXPLOITING SHOWING OF "THE COVERED WAGON"
A Cincinnati department store gave the window display shown here to "The Covered Wagon" (Paramount) utilizing a 24-sheet and display objects to good advantage. Milford Unger, manager of the Grand Opera House, Bob Irvin, advance man, and Elmer H. Heilman, the store's window dresser were responsible

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

George J. Schade, Schade theatre, Sandusky.
E. C. Horator, Alhambra theatre, Toledo.
Edward L. Hyman, Strand theatre, Brooklyn.
Theo. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.
Leo A. Landau, Alhambra and Garden theatres, Milwaukee.
E. R. Rogers, Southern District Supervisor, Famous Players-Lasky, Chattanooga, Tenn.
Stanley Chambers, Palace theatre, Wichita, Kan.
Willard C. Patterson, Criterion theatre, Atlanta.
S. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.
F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.
Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.
Chas. Branham, Famous-Lasky, Ltd., Toronto, Can.
W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.
J. A. Partington, Imperial theatre, San Francisco.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
Sidney Grauman, Grauman's theatre, Los Angeles.
Louis K. Sidney, Managing Director, William Fox theatres, Denver.
Geo. Rotsky, Managing Director, Allen theatre, Montreal, Canada.
Phil. Gleichman, Managing Director, Broadway-Strand theatre, Detroit.



"THORNS AND ORANGE BLOSSOMS" AID
Window display on "Thorns and Orange Blossoms" (Preferred) in connection with run at Jack Greenbaum's Opera House, Mansfield, Ohio, arranged by Larry Jacobs, publicity director

William Johnson, Director of Exploitation, Southern Enterprises, Inc., of Texas, Dallas, Texas.
Fred S. Myer, Managing Director, Palace theatre, Hamilton, O.
L. L. Stewart, Director of Exploitation Theatre Dept., Famous Players-Lasky.
Joseph Plunkett, Managing Director, Mark Strand theatre, New York.
Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.
Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.
George Tooker, Manager, Regent theatre, Elmira, N. Y.
W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.
Harold B. Franklin, Director of Theatres, Famous Players-Lasky.
J. M. Edgar Hart, City Manager, Southern Enterprises, Fort Worth, Texas.
William J. Sullivan, Manager, Rialto theatre, Butte, Mont.
H. A. Albright, Manager, Jensen & Von Herberg theatres, Bremerton, Wash.
Thomas D. Soriero, General Manager, Century theatre, Baltimore, Md.
G. E. Brown, Director of Exploitation, Consolidated Enterprises, Inc., Memphis, Tenn.
A. Speery, Managing Director, Circle theatre, Indianapolis.

How "3 Wise Fools" Was Put Over

Details of Campaigns on Picture

DIVERSIFIED and ingenious exploitation has been the rule in putting over "Three Wise Fools," and the highlights of several campaigns are presented here for the convenience of other exhibitors.

Manager Floyd D. Morrow of the Regent theatre, Washington, Pa., succeeded in getting placards on every pole in town carrying trolley wires, which meant that "Three Wise Fools" was well billed along the main arteries of traffic.

This had never been done before, so every body thought it couldn't be, but Mr. Morrow laid his lines and made his plans by first making friends with the head of the street railways company and then making him and his wife ardent fans. A season pass helped in this and a pleasant word of greeting each time he came to the theatre helped, as well as a solicitous inquiry as to how he liked the different shows. The street car man got to thinking well of the theatre, and when asked about putting cards on the poles "just once," why of course he was glad to consent.

As in most other towns, the poles are of iron and taper toward the top, so Mr. Morrow wired the cards to the pole and as they slipped down it made the wires tighter.

Tobacco Tie-ups Are Made

For the showing of "Three Wise Fools" at the Chicago theatre, Chicago, Mr. Hollander of that theatre, and Walter D. Nealand, exploitation man assigned to the Chicago branch of Goldwyn-Cosmopolitan, arranged two city-wide tie-ups with the United Cigar stores.

One tie-up was with the New Vintage Ricoro cigar and the other with the Herbert Tareyton London Smoking Mixture. A special poster, twenty inches high by twelve inches wide, was printed on pink stock. The Ricoro tie-up contained a reproduction of a still showing William H. Crane, Claude Gillingwater and Alec Frances as they appear in "Three Wise Fools," smoking cigars. The Tareyton tie-up shows them smoking long-stemmed pipes.



MUSIC TIE-UP ON "NE'ER-DO-WELL"
A Memphis music store gave this display to "The Ne'er-Do-Well" (Paramount) at Loew's Palace theatre

Y Y Y Teaser Campaign

A campaign which had the elements of novelty was put on by Manager Milton F. Russell of the Capitol theatre, Altoona, Pa., assisted by Goldwyn-Cosmopolitan exploiteer Bill Robson.

The first three nights of the week preceding the showing of this film several young men went forth at midnight and painted at each street crossing on the sidewalk the following "Y Y Y Fools." One column, one inch teasers were also scattered throughout the newspapers. On top of the theatres there appeared a twenty-four sheet painted bulletin with the same cryptic sign.

The following day the teasers in the newspapers were increased to one column two inches and the extra inch explained that "Y Y Y Fools" meant Goldwyn's "Three Wise Fools" at the Capitol theatre all week commencing August 13.

Clown Street Ballyhoo

That a man in clown costume is a good street ballyhoo for "Three Wise Fools" was proved by Edward Trinz, manager of the Elite theatre, Waukegan, Ill., and Walter D. Nealand, Goldwyn-Cosmopolitan exploitation man. The man carried a huge sign on his back, "Three Wise Fools." For several days the clown paraded the business streets of the city and was always the centre of attention.

The reviews of this picture from the Chicago newspapers were placed on a big frame in the lobby. Its value was proved by the number of patrons of the preceding picture who stopped to read the reviews.

Novelty Hats are Given in "Three Ages" Campaign

Several days in advance of the showing of "Three Ages" at the Imperial theatre, Jacksonville, Fla., Manager Charles Morrison distributed one thousand novelty Buster Keaton hats, half of them to children attending and the other half through merchant tie-ups.

Mr. Morrison was fortunate in securing the co-operation of two very busy stores, each one of which has excellent window display location, one a prominent drug store and the other a popular hat store. They arranged a co-operative display and co-operated further by handing out a Buster Keaton hat with each purchase. By this means, there is no doubt that numbers of these little advertising affairs were carried into the homes.

The papers were quite liberal in the amount of free space given, based on the fact that "Three Ages" is the first full length six-reel comedy drama by this comedian.



UNUSUALLY ATTRACTIVE DRUG STORE WINDOW DISPLAY TYING UP WITH "IF WINTER COMES" SHOWING
Manager Oral D. Cloakey of the Regent theatre, Ottawa, obtained this handsome drug store window display in connection with his campaign on "If Winter Comes" (Fox)

Child Stunts on "Penrod and Sam"

Managers Aim Exploitation Measures on Photoplay at Juvenile Population

IN exploiting "Penrod and Sam," managers have stressed the juvenile angle heavily, appealing to the youngsters in their communities, figuring that word-of-mouth would take care of it from that point on.

Newman's theatre, Kansas City, Mo., took advantage of this angle in good shape with a special prologue billed as "Thirty-five Klever Kiddies."

In line with the appropriate sort of exploitation to get the kids to boost a kid picture, the management had children supply the entertainment for this feature. The players were mostly from the Marie Kelly dancing school.

Two jazz bands, one girls and one boys, singers of jazz and classical songs alike and dancers formed the ensemble. The prologue wound up with a number asking the audience to think kindly of their efforts and hoping that they would enjoy "Penrod and Sam."

Such a prologue harmonized with the picture and furnished a welcome change from the conventional stagy ideas.

"Regular Fellows" Organized

The "Regular Fellows" organization came into being at the Rivoli theatre, Baltimore, Md., enlisting the support of all regular fellows in the city to see "Penrod and Sam."

It was a new disguise for an old stunt. The newsboys were there and so were the poor boys, the boys from the orphanage and all the others who didn't have the wherewithal to look out for the regular "admishun" price. The Baltimore News and Baltimore American had announced in advance that they would look out for that.

Boys' Shop Gives Showing

True to its name—the Metropolitan Boys' Shop—the Dayton Emporium looked out for its boys, employes and customers, with a special showing of "Penrod and Sam" at the Strand theatre, Dayton, O.

Two thousand youngsters lined up for the showing which was given in conjunction with the Strand theatre's advertising on the picture.

There is a unique news angle in the fact that the showing was part of the Metropolitan Boys' shop yearly program for the benefit of its boy friends. It gives several entertainments, of varied natures, during the year and the youngsters who are numbered among its friends and customers are the guests on such an occasion.

Newspaper Sporting Writer Aids "The Spoilers"

Exploitation hinging directly on one of the principal features of the picture was put over by the New York office of the Goldwyn-Cosmopolitan and Goldwynner Eddie Carrier for the showing of "The Spoilers" at the Stillman theatre, Cleveland.

A description of the fight between Milton Sills and Noah Beery in "The Spoilers," written by one of the sports feature writers of the Cleveland *News* and published, under a two-column head, in the middle of the sporting page two or three days in advance of the opening of the picture, was obtained as a result of this concerted action.

Eddie Bonns, manager of exploitation for Goldwyn-Cosmopolitan, telegraphed Eddie Bang, sporting editor of the Cleveland *News*, as follows: "Am advising Eddie Carrier, Goldwyn-Cosmopolitan representative, now en route from studio with special print of Rex Beach's 'The Spoilers' personally to screen our latest production for you and friends at Cleveland. Account wonderful fight scenes would appreciate Kilbane and Tremaine be guests at private screening which Carrier arranges. Kindest personal regards."

Ray Campbell of the *News* sports staff was detailed to describe the fight in the photoplay. His account, carrying his name as the writer of the article, was published under a double-column head.



LIGHTHOUSE AS MARQUEE DISPLAY

Manager P. F. Schwie and W. H. Laurance, publicity director, of the Garrick, Duluth, prepared this marquee display on "The Isle of Lost Ships" (First National)

Comprehensive Campaign on "Bluebeard's 8th Wife"

Manager Howard Price Kingsmore of the Howard theatre, Atlanta, was aided in his campaign on "Bluebeard's Eighth Wife" by the fact that the play had been seen but a short time before in Atlanta, presented by a stock company, and had attracted great interest.

An interesting and curiosity-arousing newspaper campaign consisted of the use of small teaser ads in all three newspapers, showing, one at a time, the seven former wives of Bluebeard until all seven were shown. These were followed by another, illustrated with cut of Gloria Swanson and asking the question . . . "Who was Bluebeard's eighth wife?" The climax was reached with the announcement that "Gloria Swanson is Bluebeard's Eight Wife." The outstanding feature of these teasers was the hand-drawn question mark, which was uniquue enough to attract attention.

The advance foyer display was a scene of the modern Bluebeard and his wife, cut from the 24-sheet, including also the other seven wives, back of which was a suggestion of a hall in Bluebeard's castle, showing the locked doors of the forbidden chamber and a big shadow of the Bluebeard of olden times with animme nse scimitar in his hand.

The prologue for the week was termed "Bluebeard's Vengeance." It depicted a scene in the hall of old Bluebeard's castle. This scene showed a man typical of Bluebeard, six feet in height, dressed in "Bluebeard" costume and holding a scimitar in his hand. It was enacted by an Italian bass singer, Edward Odio, singing "The Song of Vengeance," and Jessie Reese Calvert, lyric soprano, who appeased the wrath of Bluebeard with the singing of "For You Alone."

A very excellent piece of enterprise was the tie-up with the Atlanta *Constitution's* beauty contest. Not alone was Mr. Kingsmore successful in getting the winner of the contest (Miss Frances Thayer) on the stage all week, but in getting a tie-up with the *Constitution*, based on sending a photograph of the winner to Cecil B. DeMille.



A REAL ATTENTION ATTRACTOR IN A WINDOW DISPLAY FOR "TRILBY"

Window stunt (with live model) used to exploit the showing of "Trilby" (First National) at the Branford theatre, Newark, N. J.

Clever Newspaper Contest Used on "Main Street"

Manager J. Wright Brown of the Grand theatre, Columbus, Ga., put across an excellent campaign on "Main Street" recently.

Advance interest was created by a contest under the auspices of the Columbus Enquirer-Sun to decide "Which will be Main Street of Columbus in the Future?" There was a bit of psychology in having the contest relate to the future, since it stimulated local enthusiasm in the thought that Columbus is a growing city. This contest got front page publicity every day for four days in advance. On the day of opening a co-operative page appeared, giving prominence to the outcome of the contest in the center of the page. On the same day the Enquirer-Sun came out with an editorial relative to the contest.

The co-operation of the White Book Store was secured, and an excellent window display was made a week before opening. A pass was given to the purchaser of each copy of the book.

Diversified Display Used on "Abysmal Brute"

Manager Thomas G. Coleman played up his lobby display strongly on "The Abysmal Brute." The theatre front for this picture had a 24-sheet mounted on canvas directly over the marquee, two end banners under the marquee and one banner the entire width of the theatre. In the lobby were a large oil painting and beside it, a big three-sheet gold frame containing 3 black and white stills, one 22 x 28 and two 11 x 14 feet. These in addition to the regular posters.

In an attempt to reach all classes the following points were stressed—that it was a Jack London story—the prize fight—the handsome star—society background with Mabel Julienne Scott—rugged outdoor atmosphere. Not one of these points was given prominence over the other, thus making a diversified appeal.

The criticism of the Birmingham News critic was capitalized upon and his recommendation that it was "a great production" was featured on cardboard banners, one of them placed under the regular sidewalk banner, the other right over the oil painting in the lobby itself.



"MERRY-GO-ROUND" BALLYHOO IDEA
Street float used in New York City on "Merry-Go-Round" (Universal), by Raymond Cavanagh.

Animal Crackers Given Out on "Hunting Big Game"

Manager Oscar White of the Rex theatre, Sumter, S. C., went a little heavier than usual in advertising "Hunting Big Game in Africa." For three days in advance the papers carried teaser ads; window cards were placed two weeks ahead; three window displays and advance tie-up with hardware store and with the National Biscuit Company, which furnished animal crackers. Slides with changing copy were run daily for fifteen days in advance.

Cut-outs made from the 24-sheet were displayed in the windows until opening day, when they were transferred to the lobby. A jungle effect was produced there by the use of trees and evergreens. The banner which stretched across the front was made from the 24-sheet, and a tiger cut-out, which was saved from a former picture, was partially concealed among the foliage of the trees, as were other animal cut-outs and a most realistic jungle effect was produced.

Animal crackers were distributed to children and grown-ups both as they came out of the theatre. Through co-operation with a grocery store the printing of the envelope containers were free to the theatre.

Complete Campaign Is Used on "Human Wreckage"

Manager James D. Kennedy of the Apollo theatre, Indianapolis, and Harold Wendt, F. B. O. exploitation man, co-operated to put over a strong advertising campaign on "Human Wreckage."

Milling crowds on busy street corners were surprised to have thrust into their hands a capsule by a pretty, smiling girl. Glancing at the capsule they were confronted by one word, in red ink, "Dope." Opening the capsule a small advertisement of the feature picture was found by the curious citizen. "Dope" proved to be only one word in the sentence. "This is straight dope."

Paper napkins, with the startling question, "How yould you like to be a waiter?" were distributed to several local cafeterias. These were placed among the regulation napkins, and brought the message of the Apollo theatre to many who were enjoying their noon-day meal.

Calling cards from "Mrs. Wallace Reid, Hollywood, Cal.," were distributed to representative homes throughout the city. On the reverse was written, "Sorry you were not in. Will see you next week at the Apollo theatre."

Many staid business men were shocked to find among their mail a postal card: "I just saw Mrs. Wallace Reid in 'Human Wreckage.' Don't fail to see it when it comes to your city. Peggy." The cards were mailed at Louisville, Kentucky. About 1,000 business men, including lawyers, physicians, and other professional men received the cards.

Block Long Sign Painted on "Enemies of Women"

For the exploitation of "Souls for Sale" at Loew's Vendome theatre, Nashville, Tenn., the manager had painted on the high board fence, erected around a new building in the process of construction in the heart of the city, a mammoth sign, which was almost a city block in length. The title of the picture was painted in black letters five feet high, against a white background. The theatre and the date of showing were painted in smaller letters at each end of the sign.

Street cars from all parts of the city and most of the automobile traffic passed along the street in front of this sign. Goldwyn-Cohmopolitan Exploiteer C. F. Mock aided in the exploitation.



MAKING THE MOST OF THE LOBBY TO HERALD SHOWING OF "MAIN STREET" IN PITTSBURGH
Snappy display material, specially painted, was arranged in the lobby of the Olympic theatre, Pittsburgh, during the showing of "Main Street" (Warner Bros.), as shown here

NEWS AND VIEWS OF THE SHORT-LENGTH PRODUCTION

Short Subjects and Serials

COMING ATTRACTIONS FOR THE DIVERSIFIED PROGRAM

Short Subjects Gaining in Favor

Clevelander Praises Educationa's "Sea of Dreams," Shown at Allen Theatre

EXCERPTS from newspaper reviews gathered by the publicity departments of Educational, Pathe, Universal and Fox tend to show a goodly falling in line of representative critics who are going into detail in their comment on short subject units of bills. Particularly encouraging is this situation in the larger cities of the country. The New York critics have for some time been dwelling at length on the merit of the short units, in no few cases having placed them above the feature in quality and entertainment value.

But this journalistic recognition of the growing importance of the short subject is reaching beyond the confines of metropolitan newspaper offices. The smaller town press, too, has been awakened. Clever exhibitors have contributed much in the education of critics, particularly those of cities like Boston, Philadelphia, Cleveland, Chicago, New Orleans, Atlanta, Minneapolis, San Francisco and Los Angeles.

Educational this week can justly feel proud of the recognition given its "Sea of Dreams" by W. Ward Marsh of the Cleveland Plain Dealer, who, recently, while "catching" the show at the Allen theatre in that city, gave that subject the stellar berth. But that was not all. Across the eight-column top of the amusement section was jotted the following: "'Sea of Dreams' Short Subject in the Allen, Praised for Beauty and Imagination."

This is, indeed, a tribute to Educational's allegorical picture, for Cleveland's editors and critics rank among the most fastidious in this country.

Interesting Animal Shots in Current Urban Classic

The current Urban Popular Classics is one of the Raymond L. Ditmars' series, "Modern Truths From Old Fables." It shows the animals of the Zoo at feeding time. Among the animals are Alaska bears, a Brazilian monkey who eats raw eggs, a giant tortoise who is fond of tomatoes and the two-horned rhinoceros which feeds on shrubbery. There is also shown in this short feature "The Prophesy of a Dying Bird," adapted from the fable by La Fontaine.

"Yes, We Have No Pajamas" Latest Follies

"Yes, We Have No Pajamas," inspired by the popular "nut" song, is the title of the next Century Follies Girls comedy. The comedy is an original by Sig Neufeld and Bert Sternbach, dealing with the adventures of many girls at a boarding house. The girls are forced out of the rooms minus their belongings and as a last resort don bathing suits with a bathing contest resultant.



Both action and comedy find a place in Round Five of the new "Fighting Blood" series, which bears the title of "The Taming of the Shrewd." This series appears on the F. B. O. schedule and stars George O'Hara.



Three tell-tale shots snapped from William Fox's newest Imperial comedy, "Up In The Air."

Arrow Closes Short Subject Deals With Two Buyers

Two territorial sales were recorded this week by Arrow Film Corporation on short subjects. Harry Lande of Lande Film Company of Pittsburgh purchased the Western Pennsylvania and West Virginia rights to the serial, "The Santa Fe Trail," while Ben Amsterdam of Masterpiece Film Attractions, Inc., of Philadelphia took over the Southern New Jersey and Eastern Pennsylvania rights to Arrow's Broadway Comedies starring Billy West.

New English Beauty Signs With Century Comedies

Doris Stone, who is playing in genuine leads in Century Comedies, is the second English beauty said to have been engaged by Stern Brothers for their pictures. Miss Stone has been in this country less than a year. However, she has appeared in a five-reel Universal feature, starring Neal Hart, and also in William De Mille's "Marriage Market" for

Selig Sale Will Not Hold Short Subject Schedule

The recent announcement of sale of part of the Selig properties in Los Angeles will not interfere with the production of the twelve two-reel wild animal dramas which Col. W. N. Selig is now making for Export & Import Film Company, Louis Auerbach of that company reports.

Lee-Bradford Gets Colored Cartoon Comedy Series

ARTHUR LEE of Lee-Bradford Corporation has acquired the distribution rights to a series of colored cartoon comedies of one reel. The first release is now ready. Frank Nankivell first introduced color in his drawings for screen reproduction. He is said to have perfected the process in conjunction with W. E. Stark and A. C. Hutchinson. Whether or not the pictures will be distributed in the independent market has not been made definitely known by Arthur Lee, who contracted for the cartoons.

Jimmie Adams Nears Finish on First of New Series

Jimmie Adams' first picture in the 1923-24 series of Christie Comedies released through Educational Film Exchanges, Inc., is nearing completion. It is a comedy of the California oil fields, photographed against the forest of derricks on Signal Hill, near Los Angeles. It has been titled "Done in Oil." Scott Sidney is directing.

Christie has promised thrilling and humorous situations in this comedy, in addition to the novel atmosphere of the Southern California oil fields.

Semon in "Lightning Love" to Be November Release

"Lightning Love," declared by Vitagraph officials to be one of the most ingenious of the comedies ever produced by Larry Semon, is scheduled for release by Vitgraph in November. Larry Semon has evolved some of the most laugh provoking situations by literally "harnessing" lightning, it is declared.



A group of scenes from "The Eagle's Feather," which appears on the Metro schedule.

T. O. D. C. Planning Short Subjects

Exhibitors' Distributing Firm Offered Product by Independents

THAT the Theatre Owners' Distributing Corporation, of which W. A. True is president and whose roster includes officials of the national and various State units of the Motion Picture Theatre Owners of America, including President Sydney S. Cohen, will establish a department devoted exclusively to the handling of short subjects is accepted as a fact among well-informed exhibitors. There was some talk in usually reliable circles that the T. O. D. C., in addition to planning for a magazine two-reeler, may effect an arrangement whereby it will enter into the news weekly field.

All efforts to obtain some official comment on the many reports circulated in short subject circles failed, however. Nevertheless, there is much interest among short subject men relative to the plans of the new organization concerning comedies and other brief reels. That several independent producers of that type of pictures have approached the leaders of the exhibitor organization is not denied, but no definite information concerning the firm's plan can be ascertained.

It was readily admitted in New York that at present the T. O. D. C. is concentrating its efforts on the acquisition of feature productions, but several officers of the firm admit that a short subject department will be established. In fact, say some of these, the establishment of such a department will be complying with the demand of exhibitors who are grabbing all the short stuff available.

INSTRUCTIONS have gone out of the Loew offices to local managers of Loew houses to display prominently in all advertisements all short subjects, particularly the comedies. The Loew offices have been studiously watching the growing popularity of the short subjects and have finally come to the conclusion that a little more advertisement will not only help the draw at the box office, but incidentally chop down the overhead at their combination houses.



Picturesque highlights from "Hold Everything," an Educational Christie comedy co-starring Bobby Vernon and Vera Steadman. Scott Sidney directed this one.

John L. Sullivan Relative in "Leather Pushers"

BILLY SULLIVAN this week was signed by Universal to star in a new series of "Leather Pushers" of the type made famous by Reginald Denny. Sullivan comes from a family of pugilists, although he personally has done no professional fighting. He is the son of Jerry Sullivan, a heavyweight boxer, and cousin of the famous John L. Sullivan. The new star was selected by Fred Datig, casting director at Universal City, from a list of 157 applicants. He is 25 years old and has appeared in pictures for the past eight years. The new "Leather Pushers" series will be directed by Edward Laemmle.

Ruth Hiatt Wins Bathing Beauty Contest on Coast

Ruth Hiatt, Lloyd Hamilton's leading lady in Educational-Hamilton Comedies, was chosen winner of the prize for beauty in the annual Bathing Beauty Parade, at Venice, Cal., last week.

The judges of the parade, which included fifty automobile floats and seventy-five bathing beauties, were Judge J. W. Summerfield, who has filled that capacity at virtually every contest, and who headed the committee; Lew Cody, Helen Ferguson, Carmel Myers, Eleanor Boardman, Kathleen Key, Hortense Alden, movie players, and D. S. Ricker.

Indian War Bonnet Boosts Universal Serial

Indian war bonnets as the reward for attendance during the exhibition of the 15 chapters of Universal's serial, "In the Days of Daniel Boone," proved a business getter for Manager Frank Boschetti of the Star theatre, Lawrence, Mass. Each patron was presented with a card on which was printed the announcement. On the reverse side was published the play dates. Every time the patron attended a showing his card was punched. When the ticket is punched 15 times the holder is entitled to a bonnet.

Script Bought for Drama Put Into Comedy

Although "The Detective" was originally purchased in dramatic form, it will be brought to the screen as a Century comedy by Al Herman, according to word from Julius Stern in Hollywood. The cast assembled for this comedy includes Florence Lee, Doris Stone, Roscoe Karns, Jack Earle, Buddy Williams and Jimmy Kelly. Jack Earle, a seven-foot giant, will play lead. Karns is a new Century acquisition. It will be the first of an all-star series.

Japanese Earthquake Stirs Broadway Interest

THE de luxe houses along Broadway—the Capitol, Strand, Rialto and Rivoli—handled the Japanese earthquake situation so cleverly that much favorable comment resulted. The exhibition of scenes of Japanese cities ruined by the 'quake. This proved a splendid advance agent for the actual 'quake scenes that are now on their way. Very clever showmanship. The scenes shown were from the International, Fox and Pathe weeklies.

"Poodles" Hannaford New Educational Star

EDWIN "POODLES" HANNAFORD, famous New York Hippodrome clown, equestrian and juggler, will soon make his debut in motion pictures in Tuxedo Comedies, released through Educational Film Exchanges, Inc. "Poodles" is of the fifth generation of circus clowns in the Hannaford family, which has been in the circus business in England for the last 150 years.

Hannaford's first picture will be titled "Handy Andy." "Poodles" will be supported by George Davis, another circus and vaudeville clown, and Cy Jinks and Molly Malone.



Three big punches from Hal Roach's latest "Our Gang" comedy, "No Noise," for Pathe release.

Kinograms Acquires Newest Scenes From Japan

From Educational this week came an announcement that in Kinograms, its news reel, it presents the most recent pictures to arrive in this country of the earthquake-stricken section of Japan. The material used in this issue, N. 2283, is part of a shipment of films received by Edward K. Hanaka of Tokio, Kinogram's representative in Japan, who happened to be in New York and turned the shipment over to Kinograms. Many of the scenes were made as late as August 2.

Mr. Hanaka, who has a motion picture laboratory in Tokio, left for Japan after receipt of the film, which he said was the last shipped from Tokio before the great catastrophe. He has been unable to receive any word of the fate of his laboratory or employees, or of his family. As soon as he can establish communication with his employees in Japan he will instruct them to rush all available material on the disaster direct to Kinograms. Mr. Hanaka is confident, however, that if any of his employees are still alive prints of the scenes of the disaster are already on their way to Kinograms.

New England Exhibitors Feature Local Events

Enterprising showmen are finding the local news weekly film stunt an advantageous one. This business-getter is becoming extremely popular in New England, where exhibitors this season are "stepping high" in competition.

Will Rogers' Initial Pathe Comedy October Issue

Announcement emanated from the New York offices of Pathe this week that "Jus' Passin' Through," starring Will Rogers, formerly of the Ziegfeld Follies, will be released in October. This is the first of a series of two-reel comedies that Hal Roach is making in Los Angeles for Pathe distribution. The pictures will be released at intervals of four weeks. The supporting cast includes Marie Mosquini, Noah Young, Earl Mohan, and Billy Engle. Charles Parrott is directing.

Rogers plays the role of a tramp, who, unfortunately, gets off the brake-beams at Santa Susana where hoboes were not allowed. He breaks into a thanksgiving feast in jail only to be let out hungrier than ever.

Pathe Augments Exhibitors Exploitation Aids

Pathe this week announced that owing to its greatly increased short subject lineup it has augmented its exploitation aids on those pictures. With every Hal Roach one-reeler will come four 11x14 lobby sepias. The other exploitation aids are as follows: weekly Aesop's Fables, a Paul Terry cartoon in two colors, size 22x14, for lobby use; Stan Laurel comedies and "The Spat Family" two reelers, one- and three-sheet posters, eight 11x14 lobby displays and five black and whites, a broadside and sales promoter on the series, one- and two-column mats, a press sheet and slide on each issue; Will Rogers and Ben Turpin two-reel comedies, one-, three- and six-sheet posters, eight 11x14 lobby displays with five black and whites, one- and two-column cuts mats, broadside, sales promoter, press sheet and slides on each subject.

Frank Campeau Is Engaged for "Hoodman Blind"

Frank Campeau has been engaged for the John Ford production of "Hoodman Blind" at the Fox Hollywood studios.

Metro's "Eternal Struggle" At Chicago Theatre

"The Eternal Struggle," the Reginald Barker production and one of Metro's new season features, is playing this week at the Chicago theatre.

Radio Will Not Hamper Pictures—Hammons

E. W. HAMMONS, president of Educational Film Exchanges, Inc., an ardent radio enthusiast, this week took exception to statements made by some film men that the popularity of radio will prove a menace to pictures. He says, in part:

"Radio appeals only to the ear; motion pictures appeal to the eye. Literature, books, magazines and all other amusement forms of fiction, perhaps, consume more of the public's time than either movies, radio or the legitimate stage, but no one has regarded it as a menace, nor did publishers regard the advent of movies or radio as inimical to their interests. I will say, however, that radio will compel motion picture operators to pay more attention to programs he sets before his patrons."



Mickey Daniels, Mary Korman, and the "Gang" get over some real laughs in "July Days," one of the "Our Gang" series on the Pathe schedule.

Short Subject Briefs

The Imperial comedy, "The Two Johns," and "Sunshine and Ice," a Fox educational entertainment, are to be released on the same date, September 16.

Gimbel Brothers, one of New York's leading department stores, hooked up with Universal on the Baby Peggy series, advertising the Baby Peggy dolls. The latter are earning considerable worthwhile publicity for the clever star.

The Educational-Christie comedy, "Navy Blues," featuring Dorothy Devore, and the second picture of the "Sing Them Again" series, "Companions," also an Educational release, have been recommended by the National Motion Picture League as suitable for family showing. The current issues of Kinograms, Educational's news reel, is also listed.

Educational has acquired new quarters for its exchange in Kansas City. The offices were moved the first of this month.

Alyce Mills has been signed to play lead in a series of two-reel comedies being produced by the Stellar Productions, Inc., opposite Eddie Bolton. David Lustig is directing.

"Wages of Cinema" is the sixth issue of the second series of H. C. Witwer's "Fighting Blood" series Film Booking Offices is releasing. The sixth episode will be released in October. The story deals with life in Hollywood.

I. F. Mantsky is now the managerial head of the Montreal Educational exchange, going there from Chicago.

Resumé of Current News Weeklies

INTERNATIONAL NEWS, NO. 74: Washington, D. C.—President Coolidge asks aid for stricken in Japan; scenes from Japan before earthquake; glimpses of Yokohama, the Coney Island of Tokyo. Atlantic City, N. J.—King Neptune welcomes America's fairest daughters; Miss America's court opened with royal pomp as pageant to decide nation's newest queen begins. Detroit—Gar Woods' "Teddy" wins motorboat sweepstakes. Lubbock, Tex.—Thousands join in Texas "Tech" celebration. New York City—Manhattan cops train as Roman rough riders and the speedograph shows Caesar's bluecoats "wid nothing on the finest" of today. Crissy Field, San Francisco—Air field mascot brings home family of 14. Chicago—National athletic stars in stirring field day. McCook Field, Dayton, O.—Thrilling leap for life as balloon is shot down, air marksmen displaying their deadly accuracy in a realistic portrayal of modern warfare. Santa Catalina, Cal.—Noted scientists prepare to study sun's eclipse, equipment worth millions being installed in temporary observatory for epoch-making observations. San Pablo, Cal.—Lightning bolt sets huge oil tank afire. Kennebec River, Me.—Three hundred saved by life boats as steamer grounds in fog. St. Joseph, Mo.—Pony express once again races to the Golden Gate, introducing Robert Lee Shepard, Charley Cluff, last of the original pony express riders, and others. Saratoga Springs, N. Y.—Thousands see Dempsey train for heavyweight championship bout with Angel Firpo. Lakehurst, N. J.—New Leviathan of the skies in first successful flight, the ZR-1, greatest of all airships, surpassing highest hopes of U. S. Navy men who built her.

PATHE NEWS, NO. 71: Mexican Border—U. S. cavalry on border patrol. Washington, D. C.—U. S. Naval observatory camera 40 feet long to photograph the sun. Mysore, India—Birth anniversary celebration of Hindu maharaja. In the limelight—Dr. Gustav Stresemann, new Chancellor of Germany; Baron Tomosaburo Kato, Japan's Premier, dead. Washington, D. C.—President Coolidge retains Harding's physicians. New York City—Federal Fuel Distributor Wadleigh heads meeting to plan coal relief. Reims, France—Restoration work started on historic statues, etc. Los Angeles, Cal.—Golf expert gives novelty exhibition. Camden, N. J.—U. S. S. Colorado, Navy's most powerful battleship, launched. Asbury Park, N. J.—Thirty-second annual baby parade. Indianapolis, Ind. (that territory only)—Star swimmers compete in National Outdoor Swimming Championship match. Biloxi, Miss. (that territory only)—American Legion delegates meet in annual convention.

PATHE NEWS, NO. 72: Forest Hills, L. I.—Davis Tennis Cup is retained by America; U. S. team defeats Australian challengers. Pine Pass, B. C.—Airplanes direct the fighting of forest fires. Gloucester, Mass.—"Henry Ford" wins Lipton cup in spectacular fishermen's race. Postumia, Italy—Pathe News cameramen first to enter impenetrable caverns. Some Drop (animated drawings)—11,500,000 German marks equal one American dollar. Kyoto, Japan—Japan's youth taught physical development. Washington, D. C.—President Coolidge's sons, John and Calvin, Jr., make first visit to White House.

PATHE NEWS, NO. 73: Lakehurst, N. J.—ZR-1 completes successful test flight. St. Joseph, Mo.—Baptismal ceremony in muddy Missouri River. San Pablo, Calif.—Huge tanks of naphtha distillate ignited by lightning. Point Loma, Calif.—Mt. Wilson Observatory—Monster cameras to photograph the sun eclipse. In Japan—Scenes of Japan where disastrous earthquake occurred; spectacular shots of Fuji, a volcano in violent eruption. Philadelphia, Pa. (that territory only)—"Diamond jubilee" Patriotic Order Sons of America celebrate. Rochester, N. Y. (that territory only)—Expert horsemanship marks horse show week. Lubbock, Texas (that territory only)—Texas Technological College is located in Lubbock; Governor Pat M. Neff officiates. Atlanta, Ga. (that territory only)—Mounted police head Labor Day parade marked by beautiful floats. St. Joseph, Mo. (that territory only)—1923 "pony express" attempts to beat record of 7 days and 17 hours made in the days of '49.

PATHE NEWS, NO. 74: Off Cape Hatteras, N. C.—General Pershing watches airmen bomb old battleships. Belmont Park, L. I.—Zev, American three-year-old, wins "Realization." Atlantic City, N. J.—Mary C. Campbell retains title of "Miss America" in annual pageant, as 200,000 people look on. Newton, Mass.—Boston College football men start fall practice. In the limelight—San Diego, Cal.—U. S. Army aviators stay in air day and a half, establishing a record. Washington, D. C.—Former Congressman Slemp new Secretary to President Coolidge. Jamaica, L. I.—New York police field day. Colorado Springs, Colo.—Glenn Shultz winner in speed drivers' race up Pike's Peak. Detroit, Mich. (that territory only)—"Teddy," piloted by George Wood, winner of the 150-mile international motor boat race.

FOX NEWS, VOL. 4, NO. 97: Japan stricken as earthquake, fire and flood slay probably 200,000; Tokio, the capital, a city of 5,000,000, as it was before the earthquake; the famous Ginza, Tokio's Broadway, was crowded as usual when blow fell; street scene in the empire's ruined capital. Gloucester, Mass.—The Henry Ford wins Lipton Cup in open race for fishing schooners. Berkeley, Calif.—University of California students in rough-and-tumble sports; freshmen winning the tug-of-war. Copenhagen—Danish manikins, easy to look at, display the very latest modes in European bathing suits. New Orleans, La.—Golf by the ton—the 200-lb. champions of the South engage in a bitter tournament. New York City—Battling Siki of Senegal and Paris arrives on S. S. Berengaria to try his luck in the U. S. Forest Hills, L. I.—America's tennis stars defeat Australia's best in thrilling contest for famous Davis Cup. Detroit, Mich.—U. S. retains motorboat honors as Chriscraft wins cup regatta from Canada's Rainbow III.

FOX NEWS, VOL 4, NO. 98: New pictures of shattered Japan. Jacksonville, Fla.—Dolls, dolls, dolls—big and little—old and new, but all beloved by their owners—are exhibited. Lakehurst, N. J.—Navy's giant dirigible, ZR-1, American built, responds to every test on her maiden flight. San Francisco, Calif.—Clementine, prize Airedale, knows with 14 puppies how hard is a mother's lot and responsibilities. San Pablo, Calif.—Struck by lightning, two 50,000-barrel oil tanks, valued at $500,000, are destroyed in fierce fire. Cassoday, Kan.—The railroad finally comes to this little prairie town and folks celebrate with a rodeo. Butte, Mont.—Soak 'Em Sullivan and Battling Billikin, of the pennyweight class, box four fast rounds to a draw. Detroit, Mich.—Speeding 45 miles an hour, the motor flyer Baby Gar wins exciting heat of big race.

Pre-release Reviews of Features

Where Is This West

(Universal—4532 Feet)

(Reviewed by Laurence Reid)

IT seems to be Universal's plan to give Jack Hoxie orthodox western melodramas and then allow him to put in the hokum. Patrons of this type of screen fare are in the habit of taking it seriously unless a legitimate comedian is using it as an expression of his humor. "Where Is This West?" is hokum—very old hokum—without much rhyme or reason.

It all centers around the idea of a jealous ranch foreman employing the boys to make things embarrassing for a so-called tenderfoot—not the garden variety of tenderfoot from the East, but a workman from a milk station. A crooked lawyer informs him and a young waitress that they have inherited a western ranch. But the reason for their inheritance is never established. A subtitle informs us that this lawyer is attempting to gain title to the property, but the point is never developed. So it depends for its interest upon the foreman and the boys initiating the milk-man in the old time hokum of the West—an idea pretty frail at best.

The comedy relief is poor, depending as it does upon a fellow workman who rides the brake-rods and becomes kidnapped by a group of movie Indians. Hoxie arrives with the girl in the midst of a cowboy shooting spree. This hot action is planted for their benefit, but the hero doesn't bat an eyelid. Frustrated in their attempt to scare him they resort to such deep-dyed villainy as kidnapping the girl. So he rescues her two or three times. There is a deal of blank cartridge incident, bringing in a climax when the foreman makes believe that their retreat is doomed because of the Indians' circle of death. But Hoxie comes down off the hills in a commandeered motor-cycle and bumps each Indian off his horse—and rescues the young heiress in distress.

The details are not well explained. For instance Hoxie is never introduced to the ranch house, but he rides straight to it as if he had lived there all his life. And the relationship of the hero and heroine to their deceased benefactor is never established. A picture carrying little plot and little variety of incident.

THEME. Melodrama of vicious ranch foreman who would introduce young Eastern workman into the rough and ready customs and manners of the West in order to frighten him away and thus claim the property for himself.

PRODUCTION HIGHLIGHTS. The good speed of action. Hoxie's horsemanship. The incident aboard the train.

DIRECTION. Allows several gaps, which if explained, would clarify the atmosphere. Introduces standardized incident to put over his interest and suspense. Comedy relief very poorly developed. Neglects the romance to supply western hokum—some of which is first rate

EXPLOITATION ANGLES. Might link up with Western scenic resorts—suggestive of the title. Play up Hoxie and his horsemanship. Mention that Mary Philbin of "Merry Go Round" fame is the leading woman.

DRAWING POWER. Should prove suitable in second and third class houses.

SUMMARY. A weak effort in bringing out the ancient idea of initiating an Easterner into the wild and woolly ways of the West. Hokum and comedy not well balanced.

THE CAST

John Harley ..... Jack Hoxie
Sallie Summers ..... Mary Philbin
Bimbo McGurk ..... Bob McKenzie
Buck Osborne ..... Sid Jordan
Wild Honey ..... Sim Cole
Lawyer Browns ..... Joseph Girard
Indian Servant ..... Bernard Seigel

By George C. Hull. Scenario by Clyde De Vinne. Directed by George E. Marshall.

SYNOPSIS. Young milkman and a waitress inherit western ranch from a deceased benefactor. Crooked lawyer fails in discouraging them, and they strike out for the West. The jealous ranch foreman is determined to gain the property by frightening away the new owners. He employs the cowhands to carry on some typically wild and woolly incident—using much gun-play. But the milkman rescues the girl and beats his enemis.

The Clean Up

(Universal—5051 Feet)

(Reviewed by Henry Olmsted)

IF this story of a rich and eccentric old man's whim in leaving a will cutting off his grandson with but a single dollar bill while giving to each native born inhabitant of the hick town a sum of fifty thousand dollars had been treated with consistent slap-stick methods throughout, it might have carried some real comedy value. As it is the director tries to balance the hokum with logic and makes a very labored picture of it.

Herbert Rawlinson, who plays the youth, was seen a few weeks ago in a similar vehicle, playing the role of a young spendthrift who was brought up sharp with realities by an eccentric uncle. The hokum was left out of that one. Here it is tacked on with a vengeance. No sooner is the will read publicly than all the gentry, composing all types so dear to the director who imagines no small town is real unless it harbors queer looking spinsters, village store loiterers and what not, hustle to the bank and emerge with big rolls of greenbacks which they spend in crap games on sidewalks and giving to itinerant fakers.

You can spot the ending once the two rival girls are introduced—one being the old man's secretary, the other a fortune hunter. When the latter learns that the youth is cut off in the will she transfers her affection to an idle bounder. So the action revolves around the hero cleaning up the village which has figuratively turned upside down. A honky tonk is opened and the natives shut up shop and live riotously. Which inspires the youth to force the idlers to go to work or get out of town.

There isn't a single type missing. The old codger is very much in the foreground. He stalks into the general store and says: "My false teeth won't be here till Thursday, so I'll have some more of that malted milk." This title is a sample of the hokum which finishes with a banquet when the hero introduces some quaint romances—Age engaged to Youth and so on. And true to form there is a codicil to the will giving him two million dollars.

THEME. Comedy-drama featuring youth winning inheritance from eccentric grandfather who has willed princely sums to native born inhabitants. Has romance which starts him working for the first time in his life.

PRODUCTION HIGHLIGHTS. The honky-tonk fight. The slapstick scenes when they are not embroidered with straight incident. The effort of Claire Adams to appear convincing.

DIRECTION. Has added good slapstick but robs it of humor by emphasizing dramatic touches. Misses with his small town atmosphere unless his object was to point it toward slapstick. Incident overdrawn and fails to maintain interest.

EXPLOITATION ANGLES. Title carries a "kick." Feature it for a teaser campaign. Distribute paper money, etc.

DRAWING POWER. For second and third class houses and rural communities.

SUMMARY. A mediocre effort to capitalize small town hokum. Overdrawn. Director should have played idea as straight slapstick. Slender plot has needed four continuity writers to fix it up.

THE CAST

Montgomery Bixby ..... Herbert Rawlinson
Phyllis Andrews ..... Claire Adams
Mary Reynolds ..... Claire Anderson
Robert Reynolds ..... Herbert Fortier
Mrs. Reynolds ..... Margaret Campbell
Amos Finderson ..... Frank Farrington
Wolff ..... Fred Kohler

By H. H. Van Loan. Adaptation by William Parke. Scenario by Harvey Gates and Raymond L. Schrock.

SYNOPSIS—Rich and eccentric uncle leaves spendthrift son with but a single dollar bill, while giving each native born inhabitatnt of town fifty thousand dollars. The fortunate heirs, unable to stand prosperity, spend their money in riotous living and refuse to work. The youth sells his auto and goes to work and furthermore compels the idlers to work or get out of town. By appreciating the value of money he wins his rightful inheritance—a sum of two million dollars—and also wins the girl, the old man's former secretary, who had inspired him to live the "straight and narrow."

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Motion Picture News

Reg. U. S. Patent Office

Nothing But Hits—

Enemies of Women
(A Cosmopolitan Production)

The Spoilers
(A Jesse D. Hampton Prod.)

The Green Goddess
(A Distinctive Picture)

Three Wise Fools
(A Goldwyn Picture)

Red Lights (A Goldwyn Picture)

and now Elinor Glyn's

SIX DAYS!

Goldwyn-Cosmopolitan

VOL. XXVIII No. 13 Entered as Second Class Matter, October 13, 1913, at the Post Office at New York, N. Y., under the Act of March 3, 1879 PRICE, 20 CENTS

Published Weekly—$3.00 a year

Los Angeles — 729 Seventh Avenue, New York — Chicago

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The Gold Diggers
(Warner Brothers—Six Reels)
(Reviewed by Laurence Reid)

BY entrusting Avery Hopwood's sparkling comedy, "The Gold Diggers," to a competent company in charge of Harry Beaumont after it had been excellently adapted by Grant Carpenter, Warner Brothers have given the screen something of value. The crisp dialogue may be silenced, but the action is eloquent with clever incident which carries on gingerly with the result that not a single dull moment is discernible, notwithstanding the fact that most of the by-play is given up to groupings and conversation. The characterization is firmly planted and with an even story to work with what occurs consequently carries rhyme and reason.

A sophisticated audience viewing the picture in the New York Rialto found considerable merriment over the discomfiture of the staid and dignified uncle of the youth who fell in love with a chorus girl and who despite his efforts to be proper found himself intrigued by one of the so-called gold diggers. The plot rests upon this slender foundation, yet so admirably dovetailed are its comedy high jinks that it never sags or loses its sparkle. The rich uncle who had threatened his nephew with disinheritance if he married the pretty chorine becomes in turn a sugar daddy—though he attempts to match wits with the girl and fails miserably. And to keep him company is his equally dignified lawyer who is charmed by a "swift worker" from the chorus.

The two "sweet papas" haven't a Chinaman's chance to escape, but it is the purpose of the heroine to paint herself in the worst possible light in order that the uncle will grant his consent for his nephew's marriage to a sister chorine—the uncle thinking it is the heroine who is the object of the boy's affection.

Harry Beaumont has qualified to turn out clever and subtle comedy. He has not failed here. His scenes when the dignified elders meet the gold diggers and when they subsequently propose are sufficient to rouse the risibilities of any audience. Hope Hampton playing her best role fits the demands of the character in an ideal manner. Louise Fazenda clowns considerably, but manages to furnish the humorous high spots. And Wyndham Standing and Alex Francis as the sugar papas, play with an effective grasp for the demands of the two roles. The supporting company is highly competent. The picture is excellently mounted. It generates a wholesome amount of humor.

THEME. Comedy-drama of chorus girls who make it a business to prey upon wealthy business men. Heroine intrigues such a man to embarrass him so he will grant consent to nephew's marriage. He falls in love with her.

PRODUCTION HIGHLIGHTS. The easy performances thoroughly in character of Hope Hampton, Wyndham Standing and Alec Francis. The clowning by Louise Fazenda. The sparkle of the story. The bright incident and titles.

DIRECTION. Has kept it moving with bright incident. Never allows it to sag. Sticks to his story and gets all there is out of it. Provides perfect atmosphere. Is excellent in handling his players. Brings out all the effervescent comedy.

EXPLOITATION ANGLES. Feature fact that picture is adapted from Belasco's famous stage success. Exploit title and feature life back stage in all your copy. Put on a fashion show and co-operate with women's shops.

DRAWING POWER. Will appeal to high class audiences everywhere.

SUMMARY. A successful picture made from successful play, the director bringing out all the flavor of the spoken version. Is finely staged and capably acted. Carries a sparkle in situation, incident and titles.

THE CAST

Jerry La Mar ..... Hope Hampton
Stephen Lee ..... Wyndham Standing
Mable Munroe ..... Louise Fazenda
Sopsy St. John ..... Gertrude Short
James Blake ..... Alex Francis
Barney Barnett ..... Jed Prouty
Eleanor Montgomery ..... Arita Gillman
Trixie Andrews ..... Peggy Brown
Mrs. La Mar ..... Margaret Sheddon
Wally Saunders ..... Johnny Harron
Violet Dayne ..... Ann Cornwall

By Avery Hopwood. Adapted by Grant Carpenter. Directed by Harry Beaumont.

SYNOPSIS. Rich man refuses to countenance nephew's engagement to chorus girl. The youth and a leading member of chorus map out scheme of intrigue to entrap the rich uncle. He falls in love with the fair adventuress and is more or less compromised, but he grants his consent and everybody is happy.

Ruggles of Red Gap
(Paramount—Six Reels)
(Reviewed by Laurence Reid)

CHALK up another triumph for James Cruze whose production, Ruggles of Red Gap," may be catalogued as exceptionally bright—one executed with a deftness of touch which makes it unusually refreshing on a screen where the brightest comedy gems are found among two reelers. Harry Leon Wilson's story carries rich and sparkling film possibilities, all of which have been realized by Mr. Cruze whose gift for discovering humor is accurate and sure.

As a story it bounded along with mirthful incident, introducing character sketches which stood out with a cameo quality. As a picture it releases the same mirthful moments—from the time that Cousin Egbert makes his money and settles down to a life of easy affluence as mapped out by his socially ambitious wife to the day when his wife becomes reconciled to his uncouth manners.

The incident here is guaranteed to amuse even a dyspeptic—what with such capital players as Ernest Torrence, Edward Horton, Frank Elliot, Fritzi Ridgeway, Louise Dresser, Charles Ogle and Lois Wilson sketching the characters. Following their antics, one forgets that it is all quite preposterous. We see Red Gap being put on the map; we see Egbert's wife determined to make her husband over into a gentleman and taking him to Paris to teach him manners; we see his delight in embarrassing her by hobnobbing with lowly servants; we see him take an impoverished Englishman's valet away from him in a game of draw poker; we see these made-over ranch-folks take Ruggles back to Red Gap and Egbert passing him off as a retired British army officer.

We see and follow all of this bright incident—all this admirable sketching and declare it good—exceptionally good. Some of the scenes may be overstressed if you think of this smart atmosphere of a cow community. But the humor must be found—and the only way to find it is in adding a few sparks of unadulterated burlesque.

Ernest Torrence as Cousin Egbert makes a most amusing and picturesque portrayal—one of swagger—one who will go "just so fur, and no further." There appears to be no limitation to his versatility—for his sketch has nothing in common with his humorous scout in "The Covered Wagon." Edward Horton plays the valet to the life. He is the humdrum, obedient servant who is meek and inoffensive—a figure who arouses your quick sympathy. Frank Elliot plays a "silly ass" Englishman with splendid abandon. And Louise Dresser gives a capital study of Egbert's wife.

THEME. Satirical comedy having to do with the cultural growth of a ranchman whose wife employs an English valet to teach him deportment. Carries romantic by-play.

PRODUCTION HIGHLIGHTS. The humorous sparkle. The fine human note. The excellent studies by Edward Horton, Ernest Torrence, Frank Elliot, and Louise Dresser. The comedy values of Paris scenes and when Ruggles is palmed off to Red Gap natives as a gentleman.

DIRECTION. Has maintained an even tempo, building easily to a satisfactory finish. Keeps it sparkling with humorous by-play. Handles his players to perfection.

EXPLOITATION ANGLES. Play it up as one of the best comedies of screen. Play up author, director and principal players. Give it a dignified presentation.

SUMMARY. A clean-cut comedy with keen satirical thrusts, maintaining interest through its rich incident and character sketches. Perfectly acted. Another triumph for Cruze.

THE CAST

Ruggles ..... Edward Horton
Cousin Egbert ..... Ernest Torrence
Mrs. Kenner ..... Lois Wilson
Emily Judson ..... Fritzi Ridgeway
Jeff Tuttle ..... Charles Ogle
Mrs. Effie ..... Louise Dresser
Mrs. Belknap-Jackson ..... Anna Lehr
Mr. Belknap-Jackson ..... William Austin
Ma Pettingil ..... Lillian Leighton
Earl of Brinstead ..... Thomas Holding
Hon. George ..... Frank Eliot
Senator ..... Milt Brown

By Harry Leon Wilson. Scenario by Walter Woods and Anthony Coldeway. Directed by James Cruze.

SYNOPSIS. Ranchman strikes it rich in Red Gap and settles down to become a gentleman. Is a failure until wife employs English valet to teach him culture. He rebels and makes a pal of the valet, who eventually becomes a figure of importance in community. Wife becomes reconciled to fact that husband will never absorb the virtues of a gentleman.

Red Lights

(Goldwyn—Cosmopolitan—Six Reels)

(Reviewed by Laurence Reid)

THE leader of this picture boldly announces that it is a mystery melodrama in so many words. But we've never seen one outside a serial which was so difficult to make head or tail of than this Clarence Badger production. He must have been guided by the idea to complicate matters with so much intricate plotting and counter-plotting that the audience would of necessity be completely at sea in following the frenzied array of events.

Mysterious figures stalk through a maze of scenes and emphasis is given to exciting the pulse by enshrouding them with dark robes, to say nothing of flashes of red punctuating the hectic action throughout Badger has ably handled the mystery element, but the characters confuse one because it is difficult to identify them. You think you see the crooks and it may be the Crime deflector and his cohorts. There's a name for you! This fellow doesn't detect crime, he deflects it before it has a chance to come to a head.

Don't think by this that the picture is a study in bloodshed. There is a display of fowling pieces in action, but the action mostly concerns crooks stalking their prey—to be pursued by the disciples of virtue. We gleaned from the introductory scenes that a railroad magnate's daughter who had been kidnapped in infancy is in danger of being murdered. She has a ready protector in her fiance who enlists the services of the Crime Deflector to keep her out of danger. And to keep the pot boiling, the father is speeding toward Los Angeles, the location of the story while telegrams flash back and forth. Up in a hotel room is an eccentric inventor who has perfected a plan whereby arc lights are made to talk. Meanwhile there is much tip-toeing about—so that the spectator is forced to admit to himself—"Now you see them, now you don't."

The mysteries become highly involved toward the conclusion when the characters are seen crawling under and over trains and through the windows. It is all executed with much speed and considerable comedy by-play which is necessary to relieve the tension. It is improbable but entertaining after the manner of a serial. We might add that it is smartly played and staged with a good grasp upon picture technique.

THEME. Mystery melodrama revolving around the determination of crooks to harass wealthy heiress and assassinate her.

PRODUCTION HIGHLIGHTS. The technique employed to emphasize the mystery element. The comedy moments which relieve the tension. The suspense. The lively incident. The good staging.

DIRECTION. Has certainly made it mysterious—so much so—that the atmosphere is considerably cloudy. Difficult to identify the crooks from the hero and his aides in train episode. Lightens the melodrama with flashes of comedy. Keeps it lively after serial fashion.

EXPLOITATION ANGLES. What about this title which can be linked up with auto stores, etc.? Dress the lobby with red lanterns, lamps, incadescents, etc. Play up its mystery element. Put on prologue suggestive of dance episode.

DRAWING POWER. Should draw because of title in most any locality.

SUMMARY. A highly involved mystery melodrama, the atmosphere of which is tense most of the time. Director keeps it lively and also keeps audience guessing. Difficult to follow. Moderately entertaining.

THE CAST

Ruth Carson	Marie Prevost
Sheridan Scott	Raymond Griffith
Blake	Johnny Walker
Norah O'Neill	Alice Lake
Roxy	Dagmar Godowsky
Luke Carson	William Worthington
Kirk Allen	Frank Elliot
Alden Murray	Lionel Belmore
Ezra	Jean Hersholt

By Edward E. Rose. Scenario by Carey Wilson. Directed by Clarence Badger

SYNOPSIS. Wealthy railroad magnate is hurrying to Los Angeles to take his daughter back home—the girl having been separated from him for years due to her being kidnapped when a child. Her life is in jeopardy and her fiance protects her by enlisting services of Crime Deflector, a new type of detective who eliminates the criminal before he can begin his operations. The crooks are defeated.

Her Reputation

(Thomas H. Ince—First National—Seven Reels)

(Reviewed by Frank Elliott)

HERE is an Ince production the thrills of which will vibrate down the spine of the most jaded patron of the celluloid drama. Into this picture has been built not one but half a dozen big moments, any one of which would be sufficient to put over an ordinary film.

Right at the start we have a realistic break in a Mississippi river levee, the current carrying all before it, including houses, humans and animals. Then we have a shooting. Next comes some beautiful scenes in a 'Frisco cafe and an exciting raid by the police after Lloyd Hughes and George Larkin stage a fistic encounter. Then we have an auto chase, in which one of the machines is wrecked and burned, the fire from which starts a forest blazing. Through this blaze dashes a father in his auto to the rescue of his son. Trees fall on all sides and he dashes through the flaming timber. This will give you an idea of some of the advertising possibilities of the pictures.

Next we want to express our admiration of the acting of May McAvoy in this picture and to give John Griffith Wray credit for bringing out the real talent in a star who not since "Sentimental Tommy" has been given a chance to act. Lloyd Hughes gives a convincing portrayal. The rest of the cast is good. One of the big features of the production is the photography with some of the night shots and the natural color parts being masterpieces of the camera art. The settings are quite elaborate, especially those showing the cafe interior.

The story, in a way, takes a large sized wallop at the policy of our yellow journals which play up sensational news regardless of the consequences or whether there is a basis of fact in the tale. The newspaper characters however are decidedly picturey especially Brinsley Shaw as the sensational news hound. We've never seen one act like this in our dozen years' newspaper experience. But the layman will think he's great. So that's that. The plot holds the interest well and builds up to a fine climax.

THEME. Deals with the power of yellow journalism to ruin characters of innocent persons. A Frisco sheet reporter digs up a story of a murder, suicide and wrecked romance and involves a girl in the mess.

PRODUCTION HIGHLIGHTS. The breaking of the levee. The auto chase and wreck. The drive of the editor in his car through the blazing forest. The elaborate cabaret scenes. Miss McAvoy's acting.

DIRECTION. John Griffith Wray has brought out a new May McAvoy who acts as if inspired. He has packed a half dozen good punches into the picture, keeping the suspense alive throughout. Has allowed the newspaper characters to overdo their roles.. Has done exceedingly well with a big job.

EXPLOITATION ANGLES. Might get your local editor to tie-up with you on the evils of yellow journalism. If he runs a clean sheet he'll be glad to do this. Play up the break in the levee and the subsequent flood, the sensational forest fire, the auto chase and wreck and the other thrills.

DRAWING POWER. Any audience will find entertainment in this one which is O.Keh for any house, neighborhood and downtown.

SUMMARY. A good melodrama excellently presented on the screen by a cast of first water. Story holds attention throughout and will surely make the folks talk.

THE CAST

Jacqueline Lanier	May McAvoy
Sherwood Mansfield	Lloyd Hughes
Jack Calhoun	Casson Ferguson
Andres Miro	Eric Mayne
John Covert Mansfield	Winter Hall
"Dad" Lawrence	James Corrigan
Madame Cervanez	Eugenie Besserer
Consuelo	Louise Lester
Ramon Cervanez	George Larkin
Clinton Kent	Brinsley Shaw

Adapted from the novel by Talbot Munday and Bradley King. Scenario by Bradley King. Directed by John Griffith Wray.

SYNOPSIS. Jacqueline Lanier, ward of a wealthy Louisiana settler, is forced to flee from her home when her character is blemished by a yellow newspaper reporter. She is caught in the flood when the levee breaks, but is rescued by the son of the newspaper owner who is responsible for her flight. The son falls in love with Jacqueline, who, following a raid on the cafe in which she is dancing under an assumed name, goes to the editor and tells him that his son's reputation is also at stake.

The Eternal Struggle

(Metro—7800 Feet)

(Reviewed by Laurence Reid)

WHEN a picture revolving around the picturesque figure of the Northwest Mountie gets away from first principles by having the redcoat get his man in the first reel it may be said to furnish a note of novelty in a pattern which is rapidly losing its luster. That's about the only new note struck off in this ancient plot, the ingredients otherwise containing all the fierce conflict of soul as the officer is torn between love and duty. You think the story over with the capture of the lawbreakers? But wait, it carries on with further activities to be encountered by the Mountie. He must needs get the girl, too—who has flown North—to the white open spaces where she takes refuge aboard a whaler.

It is well planted that she has taken this sudden departure through the belief that she has killed a would-be seducer. The incident over which pertains to the capture of the bad man who has been lured out into the open after finding refuge in the home of a fair wildflower, the officer is attracted to the daughter of a saloonkeeper—a tempestuous, colorful girl portrayed in a spirited manner by Renee Adoree who falls madly in love with him, though he has a rival in a brother officer. Villainy stalks afoot in the personality of Wallace Beery who is the ambassador of the above-mentioned attempt at seduction When he is found dead, the girl escapes—so it is up to the Mountie to recapture her. Which of course gives the picture its title—the conflict of love versus duty.

It is established that the fair Canuck in whose cabin the lawbreaker had found refuge killed the trespasser, so the brother officer gives up the heroine to our Mountie. The picture develops rather tediously, but due to its crisp incident, its abundant action and fairly well sustained suspense, it keeps the interest.

There is revealed some picturesque exteriors and a genuine thrill when the sweethearts are seen shooting down the rapids in a canoe. Miss Adoree lends considerable charm and vitality to the role of the heroine and deserves such assignments in the future. Pat O'Malley, Earle Williams, Wallace Beery and Barbara La Marr give highly creditable performances.

THEME. Melodrama of Northwest revolving around capture of lawbreakers by Mounted Policeman. Plot emphasizes conflict of love versus duty.

PRODUCTION HIGHLIGHTS. The crisp action and suspense—which is maintained despite slow introductory scenes. The fine exteriors. The thrill attending the canoe incident. The clever performances contributed by Renee Adoree, Wallace Beery, Pat O'Malley and Earle Williams.

DIRECTION. Has carefully planted plot and characters and takes his time in building his story, but once it gets started the picture develops a real punch. Keeps it moving after the early scenes with plenty of crisp incident.

EXPLOITATION ANGLES. Title will arouse curiosity. So play it up, emphasizing that it concerns the conflict of love versus duty. Play up five principals. Make mention of exteriors, but don't mention plot.

DRAWING POWER. Suitable for any program. Especially good for downtown trade and in small towns.

SUMMARY. An interesting melodrama which picks up speed after a slow start and finishes with plenty of punch. Old plot but crisp incident and clever acting makes it entertaining.

THE CAST

Andree Grange	Renee Adoree
Sergt. Neil Tempest	Earle Williams
Camille Lenoir	Barbara La Marr
Bucky O'Hara	Pat O'Malley
Barode Dukane	Wallace Beery
Pierre Grange	Josef Swickard
Oily Kirby	Pat Harmon
Capt. Jack Scott	Anders Randolf
Jean Cardeau	Ed. J. Brady
Olaf Olafson	Robert Anderson

Based on G. B. Lancaster's novel, "The Law Bringers," adapted by G. J. Hawkes and Monte M. Katterjohn. Directed by Reginald Barker.

SYNOPSIS. Mounted Policeman of Northwest is sent to get his man. Captures him after latter has sought refuge in girl's cabin. Hero is attracted to saloon keeper's daughter, who falls in love with him, though latter has rival in brother officer. She is attacked by villain and, thinking she killed him, flees to the North. The officer pursues and captures her. Her innocence is established and the romance continues.

Lights Out

(F. B. O.—Seven Reels)

(Reviewed by Frank Elliott)

THIS is something a bit different and therein lies its appeal. Here's a picture with a new idea for a story—using a motion picture to bring a bank robber to justice—the idea being that a picture is made in which every movement of the thief is placed in a serial. It happens that the crook sees the picture—even in far off Rio de Janeiro—and, of course, at once dashes back to God's country seeking vengeance. In working out this theme the producers have built as many laughs as thrills into the picture so that the whole is a satisfying production.

The action opens on the Golden State Limited westbound through Texas following the robbery of the First National Bank at Austin. The Pullman interior is well done and much fun is introduced in these scenes over a large black bag and its contents—everyone thinking it contains loot from the bank but after much mysterious meanderings it turns out that it contains nothing more dangerous than motion picture scenarios. The scene in which the principals show the scenario writer how the bank robbery was staged and the Pullman porter, portrayed, by the way, by Hank Mann, rushes for help when he thinks a murder is being committed—is rich in comedy.

The cabaret scene in South America where High Shine Joe sees himself in the movies as the prime mover in the bank robbery is a real novelty. Then the audience is taken to Hollywood, given a birds-eye view of the home of make-believe and many shots during the process of making the serial "The Red Trail," which has made Joe so angry. Here more fun as well as excitement is enjoyed as a double for Joe is introduced and the author as well as all concerned in making the picture try to dodge the man who has vowed to kill all who figured in its production. There is much fast action in the climax when many surprises are sprung as to the identity of the various characters.

THEME. A crook melodrama with a comedy flourish exploiting a picture within a picture—the crook being captured by means of the film.

PRODUCTION HIGHLIGHTS. The opening scenes aboard the Pullman as the various characters seek to get possession of the mysterious black bag. The screening of the picture in the Rio cabaret. Ben Deeley's work as Joe and the good cast. The amusing scenes in the studio.

DIRECTION. Might have speeded up the opening reels where there is too much footage wasted on the bag episode. Too many closeups of Ruth Stonehouse. Has brought out the motion picture within a picture idea convincingly. Has succeeded in holding the interest to the end after the third reel. Has allowed Hank Mann to inject himself too prominently into the story at times.

EXPLOITATION ANGLES. The title. The well known stars. Tell them that this is something different under the movie sun. A real novelty. A motion picture within a motion picture. Play up the scenes in the Hollywood studios.

DRAWING POWER. Inasmuch as there is not too much seriousness in this one and because folks want as much fun as they can get at a picture show, you'll be able to please any audience with this one.

SUMMARY. A good program picture possessing a theme out of the beaten path. Played by a cast selected for their fitness for the roles portrayed.

THE CAST

Hair Pin Anne	Ruth Stonehouse
"Sea Bass"	Walter McGrail
Barbara	Marie Astaire
Eggs Winslow	Theodore von Eltz
Ben	Hank Mann
Decker	Fred Kelsey
Mrs. Gallant	Mabel Van Buren
Keith	Ben Howlett
Peyton	Harry Fenwick
High Shine Joe	Ben Deeley

From the play by Paul Dickey and Mann Page. Directed by Al Santell. Scenario by Rex Taylor.

SYNOPSIS. High Shine Joe and Hair Pin Anne rob a bank in Austin, Texas, but Joe runs away without giving Anne her share. On a Pullman car in which Anne is pursuing a fellow with a large black bag which she thinks might contain some of the loot, she meets Sea Bass and together they hit upon a scheme of capturing Joe by use of a motion picture showing how the bank was held up and using a double of Joe as the hero. The picture brings Joe to justice and Sea Bass wins Anne.

Potash and Perlmutter

(First National—7700 Feet)

(Reviewed by Laurence Reid)

FIRST NATIONAL has a reason to feel immensely proud over "Potash and Perlmutter," which translated for the screen carries on with the same entertaining highlights that it did upon the stage. Samuel Goldwyn has gone to considerable effort with his first independent production with an idea in mind to leave a distinct impression. In the first place he has given the title roles to the same actors who have been identified with them ever since they found their way into the spoken drama. Messrs. Carr and Bernard consequently have been able to embellish it with highly interesting portrayals—portrayals absolutely correct in shading and understanding.

With these important characters out of the way the task has been easy for Clarence Badger, the director. Call the picture director proof. nevertheless there was a chance for him to fail in not placing the satirical thrusts in just the right spot—and adding emphasis where it did not belong. On the contrary he has brought out the subtle comedy, balancing it with broad strokes and has provided the intimate details which made the story and play so human and plausible.

A tale of Jewish initiative in putting over a successful cloak and suit business with the partners always in conflict with one another, thus bringing into play all the flashes of comedy and pathos, it keeps the interest alert. So genuine does it appear that we feel like actual participants in the little drama. We feel sorry for the partners when their head designer gets involved with the law and the installment men come to take their furnishings away. We are amused when Potash admirably sketched by Barney Bernard, an excellent actor, finds his business going to ruin—and takes Perlmutter for a partner. The latter appearing as a foil for the other is neatly played by Alexander Carr. Again when the partners try to sell a Chicago buyer and close a contract when a famous designer whom they employ, bedecks herself in the costume which Potash's wife had nearly lost the sale for because of her inability to set it off to advantage, there is revealed a bright flash of comedy.

The array of details neatly introduced—the fine portrayals by the principals and supporting players—especially the bits contributed by De Sacia Mooers, Lee Kohlmar and Vera Gordon—the appropriateness of the interiors—the subtle comedy and the plot and characterization—these are enough to stamp the picture as sure-fire entertainment—one which should find wide appeal everywhere.

THEME. Comedy satire unfolding business methods of partners who antagonistic toward each other on the surface have unbounded affection for each other.

PRODUCTION HIGHLIGHTS. The unusually fine interpretations by Barney Bernard and Alexander Carr. The comedy scenes. The scene when head designer gets involved with law. The clever satire. The details.

DIRECTION. Has brought forth all the illuminating touches of story and play. Has handled the cast in a deft manner. Keeps it moving with scintillating incident emphasizing the satirical bits and the character studies.

EXPLOITATION ANGLES. Play up story, play and picture—keeping in mind that the story has been widely read. Play up the long run on Broadway as a play.

DRAWING POWER. Should appeal to most every type of audience.

SUMMARY. A highly interesting story of business partners which emphasizes in a satirical manner their business methods. Details and incident and interpretation cleverly sketched.

THE CAST

Morris Perlmutter.....Alexander Carr
Abe Potash.....Barney Bernard
Rosie Potash.....Vera Gordon
Head Model.....Martha Mansfield
Boris Andrieff.....Ben Lyon
Feldman.....Edw. Durand
Irma Potash.....Hope Sutherland
Ruth Goldman.....DeSacia Mooers
Office Boy.....Jerry Devine
Pasinsky.....Lee Kohlmar

By Montague Glass and Charles Klein. Adapted by Frances Marion. Directed by Clarence Badger

SYNOPSIS. Potash is a failure but his business judgment leads him to seek the more prosperous Perlmutter as a partner. They are on the high road to success until a scheming rival attempts to win Potash's daughter. Her fiance is involved with law and partners' business is doomed until the young man is saved from disgrace.

Six Days

(Brabin Production—Goldwyn—Nine Reels)

(Reviewed by Frank Elliott)

IF ever there was a box office picture made, this is it. A wonderful title, an excellent cast, a famous author, a story packed with love, adventure and thrills, some of the most elaborate sets ever made for a film play and photography of unusual beauty—these are just a few of the ingredients of what will undoubtedly be one of the most talked of pictures of the season.

One of the most noticeable things about "Six Days," is the absolute disregard for expense in production. You see it in almost every scene. And it literally screams out in the reproduction of the cathedral at Rheims, the Paris opera, the section of French battlefield trenches, the chalk mine, the opening scenes in the Kingston home and the moments aboard an ocean liner. You'll have plenty to talk about in advertising "Six Days."

We want to emphasize the fact that there is nothing suggestive in any part of this picture. The screen version has been pasteurized as far as this goes and no one will find anything objectionable. And while Mr. Brabin has given us a clean picture, he has also injected considerable pep into many of the love scenes. Corinne Griffith and Frank Mayo are the principals in most of them.

While the picture is in nine reels, the end comes all too soon. This is due to the suspense of the plot and the thrill of the scenes underground—the views of the dugouts where the two lovers and a priest are trapped by a cave-in and forced to remain below the earth for six days. The priest is killed in one of the several landslides which bury the three as they try to dig their way to the outside world.

Miss Griffith's gowns will delight your feminine patrons. They are all gorgeous. So are many worn by Miss Stedman and Miss George We would says that "Six Days," is just the type of picture for present day audiences. To use a colloquialism, it is there with the goods.

THEME. The romance of a girl about to be placed on the auction block because of the poverty in which her father's death leaves her. On a visit to France, she meets a friend of her brother who was killed in action. Together they visit his grave and go on to the dugouts. While inspecting one, the entrance caves in and with their priest guide, they are imprisoned for six days. Before the priest dies he marries them.

PRODUCTION HIGHLIGHTS. The society function in the Kingston home. The views of rural England. The thrilling scenes in France, the Rheims cathedral, the Paris opera house lobby and interior, the dramatic moments in the underground trench system.

DIRECTION. Another triumph for Charles Brabin, who gave "Driven" to the screen. He has turned out a picture of real appeal. He has made his characters live their parts and seems to have imbued real inspiration into Miss Griffith.

EXPLOITATION ANGLES. The title. The stars. The author. Put over a fashion display for each of the six days, showing stills of Miss Griffith in her many costumes. Play up the name of the author. It is a real asset. Might tie up the local American Legion post

DRAWING POWER. Should be a cleanup in any house.

SUMMARY. A real entertaining picture, elaborately produced and especially designed to attract business. Everything is high class in it. Filled with "different" stuff

THE CAST

Laline Kingston.....Corinne Griffith
Dion Leslie.....Frank Mayo
Olive Kingston.....Myrtle Stedman
Lord Charles Chetwyn.....Claude King
Clara Leslie.....Maude George
Pere Jerome.....Spottiswoode Aitken
Richard Kingston.....Charles Clary
Emily Chetwyn.....Evelyn Walsh Hall
Dion Leslie (age 6).....Robert de Villbiss
The Chef.....Paul Cazenova
Guide.....Jack Herbert

By Elinor Glyn. Directed by Charles Brabin. Scenario by Ouida Bergere. Photographed by John Mescall.

SYNOPSIS. Laline's mother engineers a meeting between her daughter and Sir Charles Chetwyn, a wealthy Englishman. Laline, having accepted Chetwyn, goes to Paris and meets Dion Leslie. Both fall in love. While visiting the battlefields, the two and a priest are entombed by an explosion in a deserted dug-out. Facing death, the priest marries them. For six days they seek an escape from the place. The priest is killed in one of the landslides.

Modern Matrimony

(Victor Heerman—Select—Five Reels)

(Reviewed by Frank Elliott)

THIS picture is dedicated to the most optimistic person in the world—the fellow who thinks he can support two as easy as one. It is a picture made for laugh purposes only and as such fulfills its mission in highly satisfactory manner. It deals with the pitfalls of modern married life, of the dollar down and a dollar a week existence, of love under difficulties, etc.

Owen Moore is an ideal type for the swain who hurdles obstacles without end in order that he provide a love-nest for the girl of his choice. And it is this hurdling of these obstacles that provide no end of merriment.

The picture, unlike most present-day celluloid classics, starts off with a wedding, but as the couple are about to leave the home of the parson, a black cat followed by two kittens crosses in front of them. That is the signal for four and three-quarter reels of hard luck for Chester Waddington. Good luck comes in the last quarter of the fifth reel. And right here we want to say that the length of this picture is one thing in its favor. It is a good argument that it is possible to make a good picture in 5,000 feet. It will send most folks away feeling that they have enjoyed themselves for an hour at least.

The cast is a high class one in every respect. Owen Moore and Alice Lake have the principal roles. Miss Lake proves an excellent foil for Mr. Moore. Some of the funniest scenes are those picturing the newlyweds seeking a home or rather one of the most modern apartments where you have to get in with a shoe horn.

The feature pictures experiences through which most folks have themselves passed and herein lies its real value. Most humans like to see their own vicissitudes, bone plays, joys and so forth enacted on the screen.

"Modern Matrimony" is good, clean comedy drama—a picture for every member of the family.

THEME. A comedy-drama of the struggle of an ambitious youth to provide for his bride, a product of the "400." After much hardship experienced by both himself and mate, he gets the home.

PRODUCTION HIGHLIGHTS. The hunt for the city apartment and the purchasing of the "estate in the country." The party at which Chester beats up his high brow rival. Owen Moore's clever character work. The fine supporting cast. The episode in which Chester throws a shoe accidentally through his mother-in-law's portrait and the subsequent scene when she enters the house for the first time and sees it on the wall.

DIRECTION. Victor Heerman wrote this story so he knew what he wanted when he wanted it. In fact he has welded the cast into a wonderful acting ensemble. It's a very delightful piece of directorial work.

EXPLOITATION ANGLES. Try and put on a wedding on the stage on opening night—even if it is a fake one. Advertise it. The title should suggest no end of possibilities. Tieup with some realty development company. Get them to use the name of the picture in their ads.

DRAWING POWER. Suitable for downtown houses, community theatres and especially the towns where they'll have the time of their lives over it.

SUMMARY. A very satisfactory program picture, containing much to laugh at which is just what most folks want today. A story that is interesting not because of its originality but because of the way in which it is developed.

THE CAST

Chester Waddington ..... Owen Moore
Patricia Waddington ..... Alice Lake
Mrs. Flynn ..... Mayme Kelso
Mr. Flynn ..... Frank Campeau
Mrs. Rutherford ..... Kate Lester
Junior Rutherford ..... Victor Potel
Mr. Baltman ..... Snitz Edwards
Rastus ..... Douglas Carter

By Victor Heerman. Directed by Victor Heerman.
Scenario by Sarah Y. Mason. Photographed by Jules Cronjager.

SYNOPSIS—Chester and Patricia are secretly married. But it all comes out at a party planned to announce the engagement of Patricia to another. The couple start out to find a home, look at a hundred or so apartments and eventually land in one of those suburban "mansions." They buy the mansion and its contents on the installment plan. Then Chester loses his job for taking an option on some land which his employer does not want. Just as the sheriff, collectors and real estate men all sweep down on Chester, that option suddenly becomes valuable.

The Lone Star Ranger

(Fox—5259 Feet)

(Reviewed by Laurence Reid)

WE failed to find the story of any great distinction in this newest vehicle of Tom Mix's. The title is familiar and once the action has progressed a hundred feet or so the plot and characterization and all the accompanying incident is as clear as daylight. It is nothing else but the grand pursuit—a glorification of the long arm of the law as exemplified in the figure of the Texas Ranger who is sent to capture the band of cattle rustlers. The obvious formula is noticeable once he discovers that the girl he loves is the daughter of the chief bandit.

Nothing novel is presented here to offer any moment of surprise. It is as if Tom Mix had evidently made up his mind that he better be an out-and-out adventurer of the plains, the hero of wild and woolly tales, than bask in the spotlight of comedy and satire. Still "Soft Boiled" was so effervescent with humorous moments that we wonder why he doesn't continue along the same line. There is no dearth of actors capable of displaying a gifted horsemanship. The fact that Mix can ride better than the majority does not necessarily mean that he must ever continue in the saddle. He has shown quite a flair for comedy expression. Yet here we find him back in the type of picture which he has played countless times.

"The Lone Star Ranger" is a Zane Grey picture executed to the tune of sharp action with emphasis placed upon its incident. Still we are unable to get very much excited over it—for it is certain that the Ranger will capture the gang and effect a pardon for the girl's father—so that they can face the great open fireplaces once the frost is in the air.

The author has a happy faculty to make his characters interesting even though he is not carving out anything novel in plot material. And being Zane Grey establishes a clientele right off the first reel—to say nothing of Mix's following which is said to be of good sized proportions in the towns some distance from the key centers. We would like to see the star, however, in those bright semi-burlesques which featured him the past two seasons.

THEME. Melodrama revolving around pursuit of cattle rustlers by Texas Ranger—patterned after Northwest Mounted formula. Romance bids for favor.

PRODUCTION HIGHLIGHTS. The dashing horsemanship displayed by Tom Mix. The pursuit of the rustlers. The conflict which enters when hero learns that sweetheart is daughter of chief bandit. The splendid exteriors.

DIRECTION. Does all that is to be expected from this type of story which is familiar in outline and treatment. Keeps it moving by giving Mix a chance to show his ability in the saddle. Peps it up with incident and suspense.

EXPLOITATION ANGLES. Play up title and feature the Texas Ranger—giving a spread of his courage, etc. Play up Mix and his ability in the saddle. Ballyhoo picture by featuring an employee on horseback

DRAWING POWER. Suitable for houses which cater to westerns.

SUMMARY. Obvious melodrama, long been used in the films. Suspense is fairly active and so is action—and familiarity of plot is forgotten. Mix is the highlight with his horsemanship.

THE CAST

Duane ..... Tom Mix
The Girl ..... Billie Dove
Lawson ..... L. C. Shumway
Poggin ..... Stanton Heck
Kane ..... Ed. Peil
Laramie ..... Frank Clark
Mrs. Laramie ..... Minna Redman
Laramie's son ..... Francis Carpenter
Longstreth ..... William Conklin
Captain McNally ..... Tom Lingham

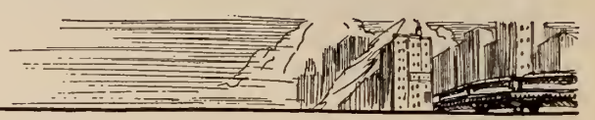
Story by Zane Grey. Scenario and direction by Lambert Hillyer.

SYNOPSIS—Texas Ranger is assigned the task of capturing a band of desperate cattle rustlers. He learns, however, that the leader of the gang is the father of his sweetheart—which complicates matters considerably. The Ranger captures the bandits and effects a pardon for the leader for the sake of the girl.

Regional News From Correspondents



Chicago



THE contest conducted by Mae Tinee, of the Chicago Tribune, to determine the public's preference as to the actor to play Romeo and the actress to play Juliet, has been of unusual interest for the reason that no special inducements were made to vote, and from the numerous letters received by the newspaper, indicating that the "highbrow" portion of the public are interested in seeing Shakespeare's great classic presented on the silver screen. The total of votes at the close of the contest showed Norma Talmadge and Rodolph Valentino to be the public's favorites for the two big roles. Several other actors and actresses, besides those mentioned in the following list of votes, received a few ballots, but were eliminated after the first few days of the contest:

Juliet

Norma Talmadge	6,649
Mary Pickford	1,904

Romeo

Rodolph Valentino	3,843
Eugene O'Brien	2,192
Conway Tearle	1,160
Joseph Schildkraut	993
Douglas Fairbanks	334

On September 10th, Charles Ryan, the veteran manager of the Garfield theatre, 2844 W. Madison street, ended his connection with that house and Charles J. Schaefer, the owner, assumed personal direction of the theatre. It is understood that Mr. Ryan is considering accepting a position with one of the several Chicago theatres, which have made him offers. He has piloted the Garfield for many years and has made an enviable reputation for himself as a showman. His anniversary celebrations have been notable affairs and he wound up his connection with the Garfield by directing the theatre's fourteenth anniversary week celebration.

The Logan Square theatre opened last week with "The Spoilers," and Manager J. R. Moss announces that for the season 1923-24 the policy will be "the biggest and best" in feature pictures.

Steve Montgomery again is connected with the film industry, having become a member of Educational's sales staff with the title of special representative.

Henri Ellman, one of the old timers on film row and recently connected with Pathe, is now selling Selznick pictures, working out of the Chicago exchange of that organization.

George Mence has left the ranks of the film salesmen to become manager of the Ardmore theatre and his many friends are wishing him the best of luck. He recently has been connected with Educational.

One of the most elaborate and important publicity campaigns of the season is that connected with putting over "Greater Movie Year," at McVicker's. Ed Olmstead, who was brought from St. Louis to handle the campaign, is being assisted by Charles Raymond, well known Paramount exploiteer and Richard Burns, poster artist, who was formerly connected with Skouras Bros.' organization in St. Louis. Two hundred and eighty 24-sheet boards are being utilized, the original sketch for the poster being produced by Mr. Olmstead, and large space is being taken in the Chicago daily papers. The Greater Movie Year was the inspiration for the full page promotion copy recently appearing in the American, and "The Cheat" contest in the Chicago Journal, which resulted in fifteen hundred and fifty-four lines of gratis publicity for McVicker's theatre.

The Illinois-Grand theatre at Centralia, Illinois, has been added to the group of Southern Illinois houses operated by Reid, Yemm and Hayes. This house was formerly owned by C. E. Hall. D. W. Griffith, who has been in charge of the Broadway Airdome, will manage the Illinois-Grand.

The opening of Universal's new Milwaukee exchange was made the occasion of an elaborate celebration, which was enjoyed by more than two hundred and fifty exhibitors from the city of Milwaukee and surrounding territory, who came as the guests of the company, which paid the round trip railroad fare of all out of town exhibitors and their families and saw to their comfort while in Milwaukee. The new headquarters is located at 717 Wells street and is one of the finest offices, not only in Milwaukee, but in the Central West. Manager L. Levine, assisted by J. F. Camp, special representative; H. Terry, city sales representative; W. C. Blumberg, county representative; Mat J. Lavin, Jr., special representative, and Ralph Eunson, country representative, made the visitors welcome and saw that they had a good time. The theatre party, given at the Garden theatre by Leo Landau, manager of the Garden and Alhambra theatres, where the visitors were given a pre-view of "Merry Go Round," was the highlight of the week's enjoyment.

Vice-president E. J. Bowes, of the Goldwyn-Cosmopolitan Distributing Corporation, was in Chicago, en route to the coast, on Monday and visited District Manager Hickey and Exchange Manager Hollander at the local exchange. Messrs. Hickey and Hollander recently had their private offices redecorated and furnished and both the executives are very proud of their new quarters.

Chicago, St. Louis and Milwaukee exchanges of Universal, tied for the central division prize in Universal's anniversary week contest and will split the five hundred between them.

Peter Schuhman, who as far back as fifteen years ago was a Chicago exhibitor, but of recent years in the contracting business was visiting along film row this week, renewing old acquaintances, and stated that he will, shortly, erect a high class motion picture house in Oak Park.

W. W. Brumberg, country sales manager of First National, visited Rock Island this week and reports business in that city is good.

I. L. Leserman, of Universal, in charge of that company's country sales in this territory, is brimming over with optimism as to the outlook for fall and winter business and states that reports coming in from all the smaller towns show busines is good and constantly on the up-grade. Last week, according to Mr. Leserman, every theatre in his territory made money and the same can be looked for right along in the future.

James Peedve, publicity manager for Richard Walton Tully, was a Chicago visitor last week and made his headquarters at First National exchange.

The sales department and executives of Universal are planning a theatre party for the night of September 21. It will be a get-together event to further promote the close relationship between the executives and salesmen.

Manager H. C. Young, of the National Screen Service, Chicago division, is starting an active sales campaign in twelve of the states under his jurisdiction and has divided up the territory among three salesmen. George Gollos will cover Illinois, Indiana and Iowa; Richard Fox, Wisconsin, Minnesota, North and South Dakota and Joe Creveling, Missouri Kansas, Nebraska and Oklahoma. The National Screen Service has a very finely equipped office, laboratory and printing establishment at 845 S. Wabash avenue, all departments being located on the seventh floor, and including fire-proof vaults, drying and inspection rooms, as well as commodious offices for the manager and clerical force.

Louis St. Pierre, formerly manager of Fischer's Majestic theatre at Madison, Wisconsin, has been appointed manager of the Orpheum theatre Rockford, Illinois, one of the houses operated by the Midwest Theatres Corporation.

The new Washington theatre, located at Nineteenth and East streets, Granite City, Illinois, is practically completed and will be ready to open its doors on October 5th, the date on which Manager Louis Landau has planned to give the premiere performance. The Washington will be one of the largest and handsomest theatres in the state.

C. C. Ayres has been appointed manager of the Frolic theatre as successor to A. J. Meininger, who has been transferred to Minitoba, Wisconsin, where he will manage the Ascher house located in that city.

Lon Chaney passed through the city early this week, en route from New York to the coast, where he will immediately start work on his next picture. Another noted visitor was Tom Mix, who was en route from Hollywood to New York, with his family for a vacation.

Verne Langdon has completed the installation of a fine, new organ in his Alvin theatre on Chicago avenue.

"Little Old New York," the Goldwyn-Cosmopolitan production, which has had an exceptional amount of publicity and advertising both in this country and England, is scheduled to open at Balaban & Katz's Roosevelt theatre on October 15th, for an extended run. Exploiter Nealand, of the Goldwyn-Cosmopolitan organization, has been detailed to handle the advertising and publicity for this run.

News and Notes of Detroit's Film Circles

W. S. BUTTERFIELD of Battle Creek has gone to Washington, D. C., for a week of combined business and pleasure.

The Martha Washington, a new motion picture house, located at the intersection of Joseph Campean and Caniff streets in Hamtramck was opened on Thursday evening, September 6. Jass Sellers is the manager.

W. D. Ward, the busy manager of the Fox Films and who is invariably traveling during the week around the different towns getting signatures to contracts, has very recently purchased a new Hudson car.

Ed. Hope, who was formerly connected with the contract department of the main offices in New York City, arrived in Detroit a few weeks ago to become assistant manager of the local Fox offices.

There is great rivalry between Frank E. Stewart, city salesman for Fox in the east side and Royal Baker, police censor. Each claims to be a better boxer than the other. It is expected that some time they will go to the mat to settle the dispute and prove which one is right.

Ray J. Branch has joined the Hodkinson exchange as special representative. He is one of the pioneer film men in this territory.

Fred Nugent, Metro manager, was in Cleveland last week attending a meeting of managers from Pittsburg, Cleveland and Cincinnati.

For the second time this year the safe of the Rialto theatre was wrecked and robbed. Early last Tuesday thieves blew up the safe, badly demonolishing the furniture and breaking windays and escaped with $1,200. Earlier in the year they escaped with $1,750.

Miss Rose Miller, assistant secretary-stenographer in the M. P. T. O. offices, Hotel Wolverine, has returned from her vacation—a motor trip East—and reports a wonderful time.



Buffalo



HERE he is. The live wire exhibitor of Niagara Falls, N. Y. Meet Herman Lorence, manager of the Bellevue theatre who ever and anon springs into the public prints because of his novel exploitation methods. Right now Herman is busy on an eight-page section exploiting "Main Street," which will be a special insert in the Niagara Falls *Gazette*. Mr. Lorence has persuaded all the merchants on the main stem in the vicinity of the Bellevue to come through with good size ads booming their section of the city, with special emphasis on Main Street. Herman has also completed plans for an anti-narcotic week in connection with which Mr. Lorence has persuaded the mayor to issue a special proclamation. Of course it's all being done to boost "Human Wreckage." The women's clubs will help and Herman is hoping to put over a prize stunt by having "Billy" Sunday come to the theatre and address the audience one evening on the evils of dope. Billy will be in town at the time of the showing of "Human Wreckage," holding meetings in a big tabernacle.

George Keating, manager of the Jubilee, Buffalo; Sidney C. Allen of the Allen theatre, Medina, N. Y., and M. Carr of the Lyndhurst, Rochester, have been appointed members of a special Reference Committee to hear all disputes on film contracts entered into by members of Western New York Theatres, Inc., the organization affiliated with the national Cohen organization, which is not working with the Buffalo Film Board of Trade. Says a statement issued by President Howard J. Smith: "This committee has no power to do more than recommend a settlement. It cannnt force either exhibitor or film man into doing anything. It will work only as a committee of the organization in trying to settle troubles." Mr. Smith is now busy fitting up new clubrooms for the members on the second floor of the Palace theatre building, where all meetings will be held.

The Buffalo Film Board of Trade held a very successful get-together meeting and dinner in the new Hotel Statler Saturday, September 8, which was attended by managers, salesmen and bookers of the local exchanges. It was held to show the harmony existing among the various exchanges on the uniform contract and to promote good will both in the exchange and in the field. Among those wro spoke were: T. W. Brady, Goldwyn; C. W. Anthony, Vitagraph; Clayton P. Sheehan, Fox district manager; Lester P. Wolfe, Select; E. J. Hayes, First National; E. McManus, Paramount; J. Miller, Renown; Bill Mack, Pathe; G. Willis, Merit; George A. Faulkner, Hodkinson; J. G. Fater, Preferred; Earl Kramer, Universal; Henry W. Kahn, Metro, and Sydney Samson, Bond. Mr. Samson, who is president of the local club, presided.

Clayton Pfeiffer, former assistant booker at the Paramount exchange, is back from a trip to Montreal. Everyone is asking him how it tasted. Tours to Montreal are all the vogue among the richer class these days.

Robert W. Brown has been appointed conductor of the orchestra at the new Strand theatre in Niagara Falls, N. Y., and Mrs. Emily Karnes is playing the Wurlitzer organ. Managing Director A. C. Hayman announces the closing of contracts for the showing of most of the big new Paramount and First National productions. Mr. Hayman and his assistant, George J. Mackenna, look forward to a busy season. Mr. Hayman was in the audience at the Dempsey-Firpo fight in New York Friday night. Never misses a big fistic battle.

Harry DeVere of New York city has arrived in Buffalo as special representative for two reel comedies at the Pathe office. Frank Minor, shipping clerk, is sporting one of those new Ford coupes. Murray W. Garson, producer, dropped in to see his old friend, W. A. V. Mack, Pathe pilot, one day last week.

The Burtis Grand in Auburn, N. Y., has been opened by the Miles company of Cleveland. C. S. Burg has been in the town preparing for the opening. Negotiations by the Schine Enterprises, Inc., for the leasing of the Universal have fallen through.

Shea's Court street theatre has stopped the showing of pictures on Sunday and is now putting on a vaudeville show in the afternoon and another at night.

W. A. Anthony, manager of the Vitagraph exchange, was in Syracuse last week end with B. A. Gibbons, district manager, setting the first run release on Pioneer Trails.

G. H. Quigley has resigned from the sales staff of the local First National exchange.

Art Young, assistant manager at the Universal exchange, is some tourist. Made 260 miles in one day recently in that Rolls Royce of his. But never again, says Art.

D. M. Flay has opened the Star theatre in Niagara Falls, N. Y., with a program of pictures and music. The National theatre at the Falls has just installed two new Simplex machines. Purchased them from Al Becker of Buffalo.

J. Adams Weiss, Melvin Greene and Benjamin Isenberg are named directors of System Amusement company just incorporated in Buffalo with a capital of $15,000. This is the company that has taken over the System in Syracuse, N. Y., formerly operated by Earl L. Crabb.

The village board in Warsaw, N. Y., has voted to rent the Farman theatre to the Citizens Committee that has operated it for many years. The rental, however, has been boosted from $500 to $1,000. The proposal of a motion picture corporation to rent the theatre for $2,400 was turned down.

The coolness of Judge John W. Schatt, manager of the opera house in Gowanda, N. Y., the other night resulted in averting a panic in the house when the folks heard the fire laddies running to a fire nearby and which they thought was in the theatre.

Joseph Miller ,recently appointed manager of the Renown Buffalo exchange, replacing Edwin Weinberg, who resigned, has been connected with various of the bigger exchanges over a period of six years. For the past two years he has been covering the Albany territory for W. W. Hodkinson Corp., and prior to this was with the same organization in Philadelphia and Boston. Miller was also connected with the Universal exchanges for almost three years in New York and Boston. In Boston he had charge of the M. P. T. O. A. reel, "The Movie Chats."

Irene Castle of screen and stage fame, is coming to Buffalo in person Friday evening September 21, to preside at a fashion show in Elmwood Music hall.

Phil Gentille, formerly with Advance Pictures of Syracuse, has returned to Buffalo, where he has succeeded Bert Kulick at the First Graphic Exchange, 257 Franklin street. Harry Berkowitz is back at this office following a vacation in Connecticut, Pennsylvana and New York.

New York financial interests are reported to be contemplating the erection of a new theatre in Binghamton, N. Y., on the site of the old Binghamton clubhouse, Chenango and Henry streets. Hiram Mintz owns ths property. The proposed theatre will cost $500,000 and seat 2,000. Construction is set for May 1, 1924.

Col. Howard F. Brink, manager of the Educational exchange, is mourning the loss of his mother, who died suddenly in Buffalo last week. The body was taken to Bethlehem, Pa., for burial.



Southwest



THE Liberty theatre reopened at Oklahoma City Sept. 8th, and with super-photo-plays and orchestra music as the policy, and the price of admission reduced to 10 and 15 cents.

The Liberty theatre has heretofore been a musical comedy and stock house. It has been completely overhauled, renovated and made practically new, both inside and out.

Metro has opened a branch in Oklahoma City, Okla., at 125 South Hudson Street, and the following is the personnel of the new office: Jack Elwell, manager; Max Holstein, booker; J. L. Williams, cashier; H. G. Allen, billing clerk; H. C. Bishop, salesman; Francis Winkler, stenographer; H. A. York, shipping clerk; E. S. Oldsmith, salesman; H. H. Allen, statistical clerk; Mrs. Miller, chief inspector; Evelyn Fletcher, inspector; C. E. Kessnich, Southern Division Manager, was at the opening, and will have the exchange under his supervision.

Tal Richards has accepted a position as booker for Enterprise Distributing Corporation at Oklahoma City. The Idlehour theatre was destroyed by fire at Drumright, Okla., last week.

Progress Pictures, Inc., has opened a new exchange on third floor of the Film Exchange Building at Dallas, with R. J. Ingram as resident manager. Pregress Pictures will release Arrow pictures in Oklahoma, Texas, and Arkansas from the Dallas branch.

The Enterprise Distributing Corporation at Dallas has added Alexander R. Ninninger and E. S. Lowry as additional salesmen to help take care of the increased business expected Sept. 15th to Nov. 15th, which dates include the 8th anniversary and special drive for new business.

William K. Jenkins, president, and M. S. White, Dallas branch manager, will co-operate with the other working force in helping the exhibitors to secure immediately the best big picture productions obtainable.

Resident Manager Huey of Vitagraph, Inc., has returned to Dallas after a visit with the home office in New York City.

Miss Myrtle Fimble, of the Enterprise Distributing Corporation at Dallas, was married last week, but the name of the groom could not be learned.

Resident Manager M. J. Sparks of the Southern States Film House at Dallas, Texas, made a business trip to El Paso the first of the week.

Manager Josh Billings, of the Billings theatre at Norman, Okla., motored to Dallas the first of the week. His car was overturned en route, but no injuries sustained. W. & B. O. Wolts have sold their Palace theatre at Blackwell, Okla., to A. B. Woodring and Sons.

Floyd Stewart has been appointed a traveler for Goldwyn-Cosmopolitan Film Corporation at Dallas.



Kansas City



ONE of the largest deals of several months in Kansas City, involving the new Center theatre building, was completed last week when the structure was sold to George A. Metcalf for $265,000 by Clem B. Altman and the F. G. Altman estate. The New Centre theatre building, which includes office space, was erected by the Altman interests in 1916, replacing an old brick residence which had stood on the corner of Fifteenth street and Troost for thirty years. The New Centre, while not considered a suburban house, is in the center of a busy transfer district.

The Isis theatre, Kansas City's largest suburban house, which has been closed four weeks, opened this week to near capacity crowds. The house, which has undergone $12,000 worth of improvements, looks like a new theatre on the interior. The walls of the lobby have been artistically finished in delft blue. White and old rose tints prevail in the wall decorations in the auditorium, while the stage has been enlarged and new scenery and velvet drapes added. The carpet is soft gray in tone. New statuary, baskets of flowers and plants give an effective touch to the lobby. Five men have been added to the orchestra, under the direction of Carl Stalling, director.

Not in recent years has the death of a theatre manager been mourned so widely as Cyrus Jacobs, manager of the Globe theatre, a combination motion picture and vaudeville house of Kansas City. Mr. Jacobs, who was 47 years old, was taken to a hospital Friday after an attack of heart disease. He was improving steadily until Monday, when a second attack induced his death.

Three men were arrested this week in connection with the holdup, July 11, of the Main-street theatre, Kansas City, in which $2,000 in cash was stolen. Joe Caruso, an 18-year-old youth, one of the three arrested, has been identified by Taylor F. Myers, house superintendent at the theatre, as the man who obtained the money in one of the most daring holdups of the year.

The Pantages theatre, Kansas City motion picture and vaudeville house, which has been closed for summer remodeling, opened this week. About 500 members of the Kansas City Parent-Teacher Association, theatre and film exchange managers and members of the press attended a private showing of the feature pictures to be shown for the next two weeks. The audience, as guest of the manager, James Rice, acclaimed the house as one of the most up-to-date theatres in the city and the pictures were approved by the P. T. A. Alterations and the installation of a refrigerating plant, at a cost of $100,000, have been made. The cooling system keeps the house at the same uniform temperature everywhere and is said to be the largest cooling system for a theatre in the world, with the exception of that in the Metropolitan, Los Angeles. The alterations include new rugs, scenery and fixtures.

An auspicious opening marked the initial program of the Liberty theatre, one of Kansas City's largest first run down town houses, this week. The theatre has been closed for three weeks, undergoing remodeling and other improvements. Mayor Frank Cromwell of Kansas City receives the keys to the theatre from Samuel Harding, owner, and opens the doors to the public at 2 o'clock Sunday. More than 1,000 attended the initial program, after standing in line for nearly an hour. The theatre has been redecorated and refinished. New scenery and stage work have been installed. The interior has been painted gray with blue finish as relief work, with a border of gold striping. L. D. Balsley, former Universal branch manager at Kansas City, is the Universal manager of the house, the theatre having been leased for twenty weeks by Universal.

A roaring success was the dance given for the Kansas City colony last week by "Bill" Flynn, manager of "Hollywood," the new film row eating house. From the shipping clerk to the manager they were there.

The following changes in management and erection of new houses in Kansas City territory have been announced:

Bell theatre, Kansas City, purchased by "Rube" Melcher, former Selznick salesman; Rex theatre, Higginsville, Mo., purchased by R. R. Gladdish from C. W. Hunt; New theatre, not yet named, to be built in Chillicothe, Mo., work to start this month.

Two new salesmen were added to the Kansas City Preferred Pictures branch last week, L. D. Redman, formerly with United Artists and First National in Chicago, and Charles Russell, former Universal representative.

Bernard C. Cook, manager of the Economy Film Company, Kansas City, was operated upon last week, a cyst being removed from his left arm, but he is back on the job again this week.

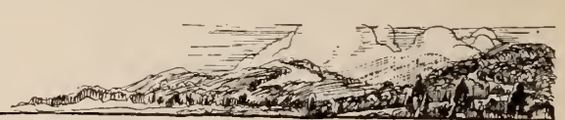
The Educational Kansas City branch moved into its new building at Eighteenth and Wyandotte streets this week. The new quarters afford much more room and convenience.

George Schneider, formerly with the Goldwyn Kansas City office and now Paramount manager in Minneapolis, spent a few days with the "home folks" in Kansas City last week.

Manager H. Wasgiem of the McGraw theatre, Brookfield, Mo., took responsibility upon his own shoulders and started Sunday openings this month, announcing to his patrons, through the Brookfield Argus, that he takes the stand that if the Chautauqua, an enterprise of outsiders, is allowed to give entertainment Sunday, where admission is charged, he should have the same right, especially if he shows pictures of a religious and moral nature.



Cincinnati



ONE of the greatest difficulties confronting the different exchanges in Cincinnati, is the lack of a sufficient number of capable film inspectors. This has reached such a crisis that the different managers were confronted with a situation that for a time appeared rather serious. The difficulty, however, is soon to be solved. The matter was brought to the attention of the meeting of the Film Board of Trade and after lengthy discussion it was decided to start a school of film inspection. W. A. Kaiser, chairman of the Board, immediately set about to organize such a school and the result is most gratifying. In this way one of the most important branches of the film exchanges will be solved, in the only reasonable manner, for the inpesction of film is one of the most important parts of the film game, and one which should have received better attention in the past.

Never in the history of local filmdom has any picture received the support that "The Covered Wagon" has. An absolute sell out from the time it opened to date and every indication that it will continue is the best and only way to size up the situation. Manager Milford Unger of the Grand who worked hard to put it over is more than elated with the results. At the present writing the picture is destined to play the Grand for three weeks with a good chance for a holdover. There is only one way that the picture could have played to more money so far and that is to have sold standing room only, something which is not allowed in any Cincinnati theatre.

Jos. Klein local manager for Metro returned from a successful trip the other day. While away he closed contracts for several of Metro's features. Klein reports business way above the average.

The Oak Hill theatre of Oak Hill, West Va., has been sold to Konoles Bros. Mr. A. Barton, the new manager of the theatre, spent Monday, Tuesday and Wednesday in Cincinnati, visiting the different exchanges and signing contracts for numerous pictures both large and small which he will run at his theatre during the coming season. Barton has great expectations for the future of the Oak Hill theatre.

Thornton Corwin, connected with the local Metro office, will shortly leave for Havana, Cuba, where he will take up a position of importance with the United Fruit Co.

Geo. Fenburg, the ever alert "theatre magnet" of Newark, Ohio, purchased the canopy from the Pastime theatre, Columbus, O., when that place went out of business several weeks ago.

Hal Roach, famous comedy producer, gave a dinner at the Sinton Hotel which many of the local exhibitors attended. It was a regular get together meeting at which many things beneficial to the trade were discussed and where a consensus of opinion regarding the proper kind of comedies was sought. Jack Woody, recently appointed General Manager for Associated Exhibitors, was one of the guests and while he was in the city made numerous calls among his old friends of which he has quite a few.

Many local exchange men went to Charleston, W. Va., to attend the opening of the Rialto theatre on September 10th.

L. B. Wilson, of the Liberty theatre, Covington, Ky., has been spending the week in Boston, where he went to attend the opening of the new musical comedy, "Take a Chance," in which his brother Hans is starred.

Clay Brehm, manager of the Warner Bros. office, has completed his staff of office help by installing several stenographers as well as other necessary help. Brehm expects to do big things during the present season.

Morris Safier, district manager for United Artists, dropped in to the city to look over the new office which he recently opened and also to find out how "The White Rose," which opens at Gift theatre on September 15th, is being put over.

The Casino theatre, one of Cincinnati's most successful suburban houses, owes most of its success to its hard working manager, Charles Harlow. Harlow always on the job and studying the likes and dislikes of his customers, has been able at all times to present a program pleasing to all as well as run the theatre in a faultless manner.

Dave Helbig, city salesman for Metro, although capable of balancing the scales with the largest, is nevertheless one of the best hustlers around the Film Building. The consequence is that there are more Metro pictures shown at local playhouses than ever before.

One of the best tieups ever achieved by a local publicity man, was accomplished last week, when N. Schechter exploiteer for the Frankel interests, succeeded in tieing up the Dow Drug Company for the exploitation of "The White Rose." The Dow interests control twenty-four stores in Cincinnati, which are situated on the best corners of the city. Over half of the cities' population pass the Dow stores daily.



Albany



ARTHUR JONES, traveling auditor for Vitagraph, is at the local exchange this week.

Walter Hayes, connected with the Mark Strand chain of houses, stopped over in Albany last week, while on his way from New York to Buffalo.

William Smalley, head of a chain of a dozen or more houses, was in Albany last week for the purpose of seeing "Hollywood" at the Mark Strand, and "The Merry-Go-Round" at the Leland.

Bert Gibbons, recently elevated from the position of manager in the local Vitagraph exchange, is back from his first swing over the district, which he is acting as manager of, and which includes Montreal, Toronto and Buffalo.

Robert Wyckoff, a traveling poster and shipping department expert for Fox, blew into town last week from Philadelphia, and is showing the local exchanges how to put matters over.

"Al" Elliott, owner of the Playhouse in Hudson, N. Y., is suffering from an attack of blood poisoning in one hand. Mr. Elliott hit his finger instead of the nail.

Maurice Silverman, owner of the Happyhour and Pearl theatres in Schenectady, N. Y., is hopping mad. Perhaps he has a right to be, for a certain well known film man, in Albany, who is somewhat of a musical composer, has written a song known as "Cry Baby Blues" and what is more to the point, dedicated the same to Mr. Silverman.

There is a touch of the feminine always apparent in the Merit exchange, in Albany, N. Y., ably handled by Miss Marie Wheeler, as manager. Miss Wheeler always relieves the commercial aspect of the office by a boquet of flowers on her desk.

John J. Fleming, recently appointed as manager of the Vitagraph exchange in Albany, was in New York last week, conferring with Arthur Whyte, booking agent for Proctor's circuit.

The Mark Strand, in Albany, N. Y., is being touched up in spots by a painter.

William Smalley has a good idea in connection with his theatre in Cooperstown, N. Y., using large letters spelling the words "Let's Go." The letters adorn the front of the house, and have caused a lot of comment.

From now on, the Albany theatre, in Schenectady, N. Y., recently absorbed by the Farash company, will play vaudeville, six acts, changing twice a week. The house has been operated as a moving picture theatre for several years by Paul Alberts, who will move to New York, and associate himself with an importing firm.

The Grand, in Scotia, N. Y., owned by A. E. Center, of Schenectady, has reopened.

Unless the coming winter is an open one, the Odd Fellows Hall, in Berlin, N. Y., run as a motion picture theatre by Mr. Tefft, will close in November. Last winter's heavy snows almost caused the house to go into bankruptcy.

Some of the smaller theatres in this section, operating one night a week, will shortly be opened at least an additional night a week. This s true of the theatre operated by L. L. Connors, in Cambridge, and the Star, in Salem, owned by Jack Gillies.

William Shirley, now managing-director of the State and Strand theatres, in Schenectady, was in New York City last week.

Miss Alice Kelly, recently named as relief organist at the Leland theatre in Albany, has proved so satisfactory that she will remain permanently, relieving Stephen Boisclair.

Accompanied by one of the priests of this section, Charles A. McCarthy of Hoosick Falls, N. Y., one of the veteran showmen in this part of the state, was along Film Row last week.

Miami, Florida, will claim George Leo, recently owner of the theatre in Staatsburg, N. Y., after November 15. Mr. Leo has sold his theatre and will go south for the winter.

Exhibitors found relief this week from film salesmen. Tuesday and Wednesday were Jewish holidays, and while the exchanges in Albany remained opened, the territory was barren of salesmen.

Joe Braff has taken over the lease of the Hudson, in Watervliet, and will reopen within a week. Mr. Braff contends that under present day conditions, an exhibitor must have more than one house in order to successfully operate.

Don't talk to Jack Krause, manager of the Bond Photo Play exchange in Albany, N. Y., about automobile laws. During the last six weeks, Mr. Krause has paid more than $25 because of minor infractions of the law. Friday night brought another five-spot. Along with it all, Mr. Krause has been having mechanical trouble with his machine.

Fred Elliott, until recently owner of the Clinton Square theatre in Albany, and well known throughout the state, has been in Massachusetts the past week, and may become agent for an automobile accessory.

At the request of both exhibitors and exchange men in this part of the state, Elmer Crowninshield, owner of the Bijou in Troy, has opened up a shop for the repair of motion picture projection machines.

"Al" Elliott, of the Playhouse, in Hudson, N. Y., owns some of the best police dogs in the state. When he played "Strongheart" recently, he went to the county clerk's office, and from the dog license bureau, secured the name of every owner of a canine in the county. To these persons Mr. Elliott mailed a card giving them the date of "Strongheart" at the Playhouse. The idea worked out well.

Abe Devore will open his new house in Schenectady on about October 15. Stores on the first floor will help to meet the overhead.

The old color is once more back in the cheeks of Maurice Sullivan, owner of the Sans Souci, in Watervliet, N. Y. For some time past, Mr. Sullivan has been ailing. Acting on the suggestion of one of the exchange managers, Mr. Sullivan started in at the local Y. M. C. A. gym, where he now works out almost daily and is rapidly regaining his health.

Robert Landry, of Ogdensburg, N. Y., last week took over title to the Star theatre in that city, and added another house to his chain.



Seattle



LOUIS B. METZGER, Northwestern exchange manager for the Film Booking Offices Corporation, spent a few days here recently, his first trip to the local office since he moved his headquarters to Portland several weeks ago. During his stay here he conferred with A. H. Huot, branch manager, and was also in conference with several theatre men around the city. Following Mr. Metzger's return to the Oregon territory, Mr. Huot set out on a road trip to Spokane and other points in that district, to be gone for a number of days. H. M. Glanfield, F. B. O. salesman in the Eastern Washington territory, has just returned to the city after a trip of several weeks on the road.

Guy F. Navarre, manager of the Fox Film exchange, was scheduled to leave Seattle early in September to attend the meeting of the West Boards of Trade presidents in Los Angeles the second week in September. Mr. Navarre, as the president of the Northwestern Film Board of Trade of this city, was to meet in the California city with the executives of Boards of Trade from Portland, San Francisco, Los Angeles, Denver, Butte and Dallas, to confer over matters of mutual interest to the exchange and exhibitor organizations in these big territories.

O. K. Whipple has recently been engaged as booker at the Select exchange, according to an announcement made by Paul R. Aust, branch manager. The placing of Mr. Whipple as booker will allow E. A. Lamb, former booker and assistant to Mr. Aust, to alternate with the latter on road trips, and will thus give the Select exchange one more salesman in the field. Before coming to this city Mr. Whipple was manager of the Pathe exchange in Butte, Montana.

Charles E. Feldman, manager of the First National exchange, has just returned from a short business trip to Spokane, during which he lined up engagements for some of the new First National releases.

C. M. Van Horn, manager of the Pathe Exchange in Spokane, was a recent visitor at Paul Lynch's Pathe branch office here. Mr. Van Horn was making a short tour around the State and dropped in to give his regards to the local staff. After a visit of short duration he started off again on his return voyage to his own headquarters.

Previews of the first six or eight chapters of "The Steel Trail" have been held at the Universal exchange recently by Manager L. J. Schlaifer. Exhibitors of this territory, especially from the smaller cities and towns, have been especially invited to attend the private showings.

Among the out-of-town exhibitors seen on Film Row recently were A. H. McDonald, of the Rex and Castle theatres, in Eugene, Oregon; B. B. Vivian, of the Empire and Rialto theatres, in Anacortes, and Mack Davis and son of the Mack theatre in Port Angeles.

A new weekly theatrical paper, The Seattle Theatre News, began publication in September under the editorship of Ed. C. Russell. It is a four-page edition in tabloid form, and at present is distributed through the Blue Mouse and Heilig theatres, although it contains news pertaining to all downtown motion picture, vaudeville and variety houses. According to present indications, it is planned to distribute the paper through as many theatres as possible.

Ruth Roland, former screen star, was the headline attraction at the Moore theatre recently, following in the footsteps of Louise Lovely, who opened the Orpheum vaudeville season there the week before. Other screen favorites scheduled to appear at the Moore during the coming season, already announced, are Richard Barthelmess and Bessie Barriscale. Pictures of local audiences taken by Louise Lovely during her stay here were shown the following week.

William Preston has just been engaged as doorman at the Columbia by Manager Hal Daigler. Mr. Preston recently left that position at the Liberty theatre, after having been in the employ of the Jensen-Von Herberg circuit in this city for more than five years.

Construction of an elaborate $50,000 neighborhood motion picture theatre at 10th Avenue Northeast and 66th Street in this city will be begun in a short time by J. L. Beardslee, according to announcements. Mr. Beardslee at present operates a string of theatres in Sultan and Monroe, Wash.



Washington



IT was through the enterprise of Joseph P. Morgan, general manager of the Crandall theatres in Washington and vicinity, that Harry M. Crandall was enabled last week to "scoop" the town, and place on view in the Metropolitan theatre a complete Burton Holmes reel of natural color views of Yokohama and Tokyo, Japan, while the quake news was still hot. Joe Morgan, having visited Japan, was interested to the point of getting the film from Paramount.

William C. Ewing, staff artist attached to the Crandall publicity department, has been confined to his home by severe pulmonary illness the past two weeks, following his recent vacation with relatives in New York and New England. Must have had a great and strenuous time.

Mrs. Harriet Hawley Locher, director of the Public Service and Educational activities of the Crandall theatres, returned to Washington last week from a two weeks' outing in the Adirondacks. On her return she held important conferences with officials of the Will Hays organization in New York, and of the Stanley Company in Philadelphia, with regard to some aspects of her work. Mrs. Locher was accompanied on the trip by her mother, Mrs. Hawley.

Miss Mary Jones is now secretary to Mr. Sulley of the Paramount offices here, while Miss Mary Smith is functioning in a similar capacity for Frank Boucher.

Miss Bessie Schoor, formerly of Buffalo, has been a great help to the work of Exploiter Whelan in putting over Paramount week in the region. From all reports the work has been successfully launched.

Miss Bauer of Universal was recently married to Louis De Change.

Plans are now being made for the resumption of construction on the new Cosmopolitan theatre at Washington, declares A. J. Brylawski.

The Washington Herald has been quoting local people on their Ten Best Plays. Sunday it quoted Lawrence Beattus, manager of Loew's Washington theatres as rating "Blanche Bates in 'The Girl of the Golden West'; David Warfield in 'The Music Master'; Nat Goodwin and Maxine Elliott in 'When We Were Twenty-one'; Richard Mansfield in 'Cyrano de Bergerac'; Maude Adams in 'Peter Pan'; Laurette Taylor in 'Peg O' My Heart'; Donald Brian and Ethel Jackson in 'The Merry Widow'; Margaret Anglin and Henry Miller in 'The Great Divide'; Leslie Carter in 'Zaza'; David Warfield in the Belasco-ized version of 'The Merchant of Venice.' And Larry wanted to add Lionel Atwill in 'The Comedian.'"

Milton Simon has been replaced as manager of the Washington exchange of Independent-Warner Bros., by Norman J. Ayers.

J. Victor Norton, former Petersburg, Va., exhibitor, and former Vitagraph representative in the Virginia sector, under Managers "Gene" Wilson and "Cholly" Spoehr, is now covering Virginia for the B. Oletzky Federated Film exchange of Washington and Baltimore.

Max Cluster of the Cluster and Waverly theatres, Baltimore, was a recent caller at the Washington branch of Independent-Warner Bros.

Miss Myrtle Friess, formerly in the Pathe film inspection service here, is now with the Progress Pictures' shipping and inspection bureau.

Al E. Garner of the Universal sales force has severed his long time connection with the Laemmle organization and talks of plans to become a Philippine sugar planter.

George Bachus was a Film Row caller on Wednesday and Thursday of last week, booking his fall films for the reopening of the Rivoli (his theatre opened last spring at Hampton, Va.) which took place for the 1923-24 season, Sept. 10.

Tom O'Donnell has had considerable success this summer at his New theatre in the Southeast, putting on a "Kiddies' Surprise Matinee" every Saturday afternoon. Presents of toys or other novelties are made to the juvenile populace, and maybe it does not help to build community good will among the youngsters and their parents!

Manager "Bob" Smeltzer of Associated First National, Washington, announces the appointment of R. W. Treleaven as a film salesman for the local exchange.

The First National Club entertained at the home of Mr. and Mrs. Goldberg, in compliment to Steve Tyson, recently married. It is reported that the bride is the daughter of a West Virginia congressman. Rumors of impending weddings on Film Row are now as thick as they were in June.

Fred Meyers, Jr., of the Paramount organization at Washington, recently celebrated his fifteenth year as a Benedict, and was fittingly feted by the Paramount Club. A Dodge coupe and a signed presentation card in the name of "J B. King" was tendered him by the club. He accepted but is still querying the identity of said King.

Henry Mann is now publicity representative with the Washington office of F. B. O., advancing "Human Wreckage." He was formerly in similar work under the Universal banner in the Middle West. An experienced newspaper man and publicist with several years devoted to the modern methods of film exploitation, he fills a long vacant place at the local exchange. Premieres in Washington, D. C., and Richmond, Va., for "Human Wreckage" have already been arranged for.

Walter Decker of the City Opera House and Empire theatres was a Federated exchange visitor Sept 1-2, returning to Frederick for Labor Day.

Harry Rosen, Baltimore exhibitor, visited local exchanges Saturday.

Eugene Wilson, former Vitagraph manager and more recently with Fox exchange, Washington, has resigned, and his place has been filled by William Boggs.

G. H. McCulley of Philadelphia, formerly with the Fox exchange in Quakerville, has been appointed cashier of the Fox Washington exchange, vice Maxwell Blick, resigned. Blick has gone into business for himself at Battle Creek, Mich.

Bill Holz, veteran official of the operators' local, and shipper at Educational exchange,, Washington, has been appointed booker, vice Miss Calhoun, recently resigned.

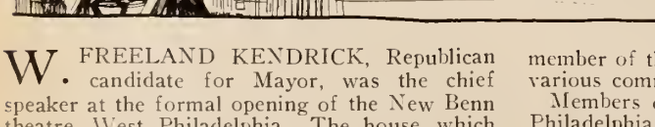
Edward Whaley has succeeded Harry Levey as salesman, covering the Virginia territory for Educational. E. J. Martin, formerly with Metro in this territory, is now covering Virginia for Vitagraph, vice J. Vic Norton, resigned.

Harry Levey, connected with First National and Educational exchanges in this territory, has severed his connections with Educational and has taken up his duties as representative of the Goldwyn-Cosmopolitan Washington branch in the Virginia key towns.

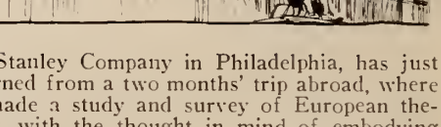
The cameramen have been very busy lately filming the Coolidge boys giving 1600 Pennsylvania avenue the once over, and then Saturday afternoon "shot" the President and Mrs. Coolidge when they gave themselves a diversion by taking their first trip down the Potomac river on the Mayflower. The return of the transport "St. Mihiel" from the navy bombing tests added to their activity.

Jack Connolly, representing the Hays organization, paid a week-end visit to Boston for the convention of the Department of Massachusetts of the American Legion.

It is announced that movies, made at the Coast, of the Latin-American diplomats in the party sponsored by Connolly for the Monroe Centennial at Los Angeles, are to be shown in the ballroom at 2400 16th Street, at an entertainment given by Senor C. de Quesada, consul of Cuba, attached to the Cuban legation.



Philadelphia



W. FREELAND KENDRICK, Republican candidate for Mayor, was the chief speaker at the formal opening of the New Benn theatre, West Philadelphia. The house, which has a seating capacity of 1,000, is a consolidation of interests of the Stanley Company of America and Maruc Benn, who is one of the pioneer exhibitors of Philadelphia. It is built of steel and yellow brick, and the interior of the house is fashioned largely after the Stanley theatre. Prior to the opening, the West Philadelphia Business Men's Association gave a dinner for Mr. Benn and the officials of the Stanley Company. The house, with others under the Stanley control in that section, will follow a policy of two changes per week.

A monster picnic, in which all the film exchanges in Philadelphia will have a part, will be given Sept. 30 at the Mohican Club, Delair-on-the-Delaware, N. J. It will be given under the auspices of the Film Board of Trade for the motion picture community at large, and it is expected will be one of the largest of its kind ever given in the territory. Every exchange, a member of the board, will be represented on the various committees. Tickets will be $3.

Members of the motion picture fraternity in Philadelphia are now arranging for a huge benefit for Leon Behal, short subject sales manager of the DeLuxe exchange, who was recently struck by an automobile in front of the exchange and injured so badly that it is expected that he will be in the hospital for six months and will be a cripple for life. The benefit will be given in the Globe theatre, and the proceeds will be presented to Mr. Behal as an expression of sympathy from the entire motion picture fraternity, among whom he enjoyed rare popularity and high esteem.

Al Fisher, who has been handling special subjects for the Philadelphia office of Metro, has been placed in charge of the Metro Independent Film Department, a subsidiary of Metro exchange, and will supervise the sale and distribution of the Elaine Hammerstein specials and other similar attractions.

Fred G. Nixon-Nirdlinger, head of the Nixon-Nirdlinger chain of theatres and a director of the Stanley Company in Philadelphia, has just returned from a two months' trip abroad, where he made a study and survey of European theatres, with the thought in mind of embodying some new ideas in a local playhouse which he intends to erect.

The orchestra of the Stanley theatre has been increased to fifty members, and is now under the direction of Josef Pasternick, who was for a time director of the Boston Symphony orchestra. Special musical features will be part of the Stanley's program for the coming season, with prologues arranged by Paul Oscard, who formerly had charge of that work at the Rialto and Rivoli theatres in New York. The Aldine, another Stanley house, has changed its policy to extended runs of big features, and has installed a 20-piece orchestra, with Albert F. Wayne as conductor. Soloists will also appear. The price of admission for the evening has been raised from 50 to 75 cents.

The Stanley Company of America will move into its new quarters Oct. 1 at 1912 Race Street.



Salt Lake City



IN connection with the picture "Mary of the Movies," the feature at the State theatre, the star, Miss Marion Mack, appears each afternoon and evening. There is more than ordinary interest attached to Miss Mack's visit to Salt Lake City, as she is a native girl of this city who left several years ago for the Pacific Coast. While here she is stopping at her old home, and visiting her mother.

Wally Carter, who has been connected with Manager Dave Schayer at the State theatre since it was taken over last spring for the showing of motion pictures, severed his connection with this house September 1 to accept the position of manager of the Alhambra theatre in Ogden, Utah. This showhouse is one of the finest in that city and the many friends of "Wally" join in wishing him much success in his new capacity.

E. M. Loy and F. S. Gulbranson, who cover the Idaho territory for the Famous Players-Lasky, were in this city last week conferring with H. W. Braly, resident manager. They report good business in the northern territory, with the outlook for the coming season as very promising, as the abundant crops in Idaho prognosticate a "comeback" for the Gem state farmers, making money more plentiful. The sales figures turned in by these two boys uphold the above assertion.

Louis Marcus, Famous Players-Lasky district manager for Salt Lake City and Denver, is at present in the latter city on business at that end of the territory. He is expected to return Saturday.

W. G. Sieb, manager of the local Pathe exchange, returned from a trip throughout Idaho this week. While there he visited the key cities with V. Stewart, Idaho representative for Pathe, and did some good business. A few days were taken for a short trip through Yellowstone park.

Harry Ginsberg, general sales manager of the Preferred Pictures Corporation showing on the Associated First National program, was a Salt Lake visitor for two days this week. While here he was the guest of L. L. Hall, resident manager of the Associated First National exchange. He left yesterday for New York City, his headquarters, after a visit to the coast.

William E. Gehring, manager of the local Fox film exchange, has added another salesman to his force in the person of Tom Wickham. Mr. Wickham will work the small cities of Idaho. He comes here from Oklahoma City, where he was connected with the Associated First National.

John A. Rugar, manager of the local Vitagraph exchange is in Ogden, lining up the features on the Vitagraph program for the new season. He will return tomorrow.

Manager B. A. Gurnette, of the Universal exchange, left last week for Idaho, where he is covering the key centers with his salesmen in that territory.

All Western presidents of the Film Board of Trade have been called to Los Angeles to attend a convention, September tenth and eleventh. W. F. Adamson, manager of the Hodkinson local territory, is president of the Intermountain Film Board of Trade, and will leave tomorrow for the coast. He expects to return immediately after the convention closes.

S. J. Vogel, Western division manager of the W. W. Hodkinson Corporation, stopped off in Salt Lake City Tuesday, on his way to New York City. While here he transacted special business with the attaches of the local Hodkinson exchange.

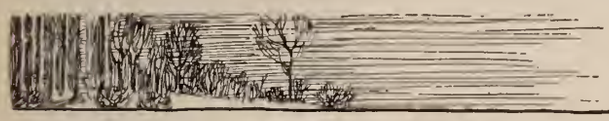
James Beale, formerly manager of the Hodkinson exchange in this city, and now Assistant Division Manager, is here for a few days visiting his many old friends and renewing acquaintances. Mr. Beale is the guest of W. F. Adamson, resident manager for Hodkinson.

G. L. Cloward, Metro exchange manager for this city, returned Tuesday from a trip to Butte, Montana, where he lined up some good business on the Metro program for the 1923-24 season release.

Out of town exhibitors who have "made" the Rialto this week are: Don R. Carruthers, who operates the Orpheum and Strand theatres at Pocatello, Idaho; William McFarland, proprietor of the Manti theatre, Manti, and the Star at Ephraim; W. E. Ruff, owner of the Storrs theatre at Storrs, Utah, and Otto Schmidt, operating the Colonial theatre at Idaho Falls, Idaho.

George E. Carpenter, manager of the Paramount-Empress theatre, announces that commencing Sunday, September 9, he will return to the old policy of starting the week's show on Sunday, instead of Saturday, as he now does.

A large house witnessed the pre-view of Harold Lloyd's latest Pathe picture, "Why Worry," which was screened at the Pantages theatre last night following the regular show. W. G. Sieb, Pathe exchange manager, conducted the screening.



Canada



UNQUALIFIED success attended the opening of the Family theatre, Ottawa, Ontario, as the Franklin theatre under the proprietorship of J. M. Franklin, formerly of Halifax and St. John, on Monday, September 3, when three performances were conducted before crowded houses. Mr. Franklin received telegrams from over 40 friends in the film exchange and theatrical world and was also the recipient of floral gifts from almost 20 sources. For his opening week, Mr. Franklin presented Pathe and Fox releases along with six acts of Keith vaudeville. His policy is to have three shows daily, with 50 cents as the top orchestra price for evening performances. The house has a seating capacity of 1,100 and the total attendance for the opening day was in excess of 3,000. The Franklin has been changed throughout as well as in name.

The Franklin has an orchestra of six, composed of the following musicians: Lionel Mortimer, director and violin; Harry M. Gough, piano; Charles Mathe, 'cello; Thomas Dunne, clarinet; C. Payette, cornet, and Jack Linderman, drums.

Among those who were guests at the opening were Sid Taube, representing the Canadian Educational exchange, Toronto; Mr. Crawford of the Fox Film Corporation, Toronto; Oral Cloakey, representing the Famous Players Canadian Corp; Jack Soanes, theatrical manager and various local exhibitors.

An unusual tie-up between screen and pulpit was in evidence at Ottawa, Ontario, on September 9, when Rev. E. B. Wyllie, pastor of Erskine Presbyterian Church, Ottawa, preached a sermon on "Wandering Daughters" which was the current production at the Center theatre, owned by Ben Stapleton. A few weeks before, Rev. Dr. Wyllie preached a sermon at his church on "If Winter Comes," which was the attraction at the Ottawa Regent theatre.

For the Central Canada Exhibition, which is the annual exposition of Ottawa, the Canadian capital, during the week of September 10, local exhibitors conducted a special campaign on a co-operative basis which was called "Go to the Theatre Week," the slogan of which was "Go to the theatre at least once and bring your Exhibition visitors." This stunt was carried out in order to take advantage of the presence in the city of thousands of visitors to the annual fair which is regarded as the second largest annual exhibition in the Dominion. Special combination advertising in the newspapers was a feature of the boost.

F. G. Spencer of St. John, N. B., has made an interesting price arrangement for his Capitol theatre at Kentville, N. S., which was opened a few days ago. According to Mr. Spencer's announcement, the price schedule is variable largely according to the days of the week. On Monday and Tuesday, when the "biggest" pictures will be shown, the admission is 35 cents for adults and 25 cents for children; on Wednesday and Thursday, the prices run 25 and 15 cents, while on Friday and Saturday the prices are 30 and 20 cents, the latter being changed to 25 and 15 cents at various times to suit the occasion. These prices are exclusive of amusement tax.

For opening week at the new Capitol, the program was as follows: Monday and Tuesday, when high prices prevailed, "The Isle of Lost Ships"; Wednesday and Thursday, "Oliver Twist"; Friday and Saturday, "The Hottentot."

Pat Dowling, publicist of Educational Films, has made a tour of Canadian Educational exchanges, having visited the branches at Vancouver, Calgary, Winnipeg and Toronto.

W. H. Mitchell, for years in the exchange business in Winnipeg and the Canadian West, has been appointed chief assistant to Louis Bache, Canadian district manger for Associated First National, with offices at Toronto.

Armand Rondeau, manager of the Metro-Warner department of Regal Films, Limited, Montreal, recently suffered a stroke of paralysis from which he has made slight recovery. Mr. Rondeau was also directing affairs at the Crystal Palace and System theatres in Montreal for some months past.

Dominion Films, Limited, at Montreal, has added two young ladies to the branch staff, these being Miss A. Webber, who has been appointed booker, and Miss Marie Antoinette Dupre, shipper and reviser.

The Grand of London, Ontario, managed by J. Minhinnick, has adopted the policy of playing Columbia burlesque during the first three days of each week, with pictures during the last half.

Activities of the Week for Denver Territory

Goldwyn-Cosmopolitan Corporation has just finished a Western Sales conference. Managers attended from San Francisco, Los Angeles, Portland, Seattle, Salt Lake, Butte and Denver.

Jimmie Hommell, manager of Selznick and incidentally president of the Denver Film Managers' Association, is off to Los Angeles to attend a Western Meeting of Film Boards.

Ward Scott, manager of the Fox office, just returned from a trip to New Mexico, reports the crops in that section of the country as exceptionally good on account of the late rains. Joe Ashby of the First National Exchange took a couple of weeks off and had the pleasure of combing the depths for the nimble trout.

Fox Theatres, Inc., have released their hold on the Rivoli theatre, situated on Curtis street in Denver, and hereafter will only control the Isis, Strand and Plaza. The Isis and Strand have been redecorated and several new innovations have been made for the 1924 season. The Isis will have a week stand policy and the Strand will go into two changes. Both will be first run houses.

Production-Distribution Activities



Kenneth Harlan, who has been elevated to stardom by Preferred Pictures.

Clever Youngsters Will Support "Chic" Sale

"Chic" Sale will have the support of a number of clever boys in his first starring vehicle for Associated Exhibitors release. Little Russell Griffin, who plays the role of the crippled boy in Constance Binneys' forthcoming feature, "Three O'clock in the Morning," is the leader of the gang.

"Mickey" Bennett and Freddy Strange, two promising young actors, are cast for leading roles with the star. Other boys included in the cast are Kent Redmond, Henry O'Connor, Edward Weisman, Edward and Billy Quinn, Jack Jacobs, Fred, Bert and Warren Gorman, Paul Jacchia, and Buddy Rayner.

Gregory La Cava, who directed the picture, has started the cutting and editing at the Burr studio at Glendale, Long Island, and it is expected that a release date will be set for this Associated feature soon.

Rin-tin-tin Appearing in Person

The famous police dog hero, Rin-tin-tin, star of the Warner feature, "Where the North Begins," is now making personal appearances throughout the country in conjunction with showings of the picture. Rin-tin-tin's first appearance was at the Alhambra theatre, in Milwaukee, and he scored a decided hit.

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Campaign for Whittier's Birthday

C. B. C. Plans Celebration of Poet's Birthday with "Barefoot Boy" Showing

IN connection with their release of "The Barefoot Boy," the big all star special feature which C. B. C. Film Sales Corporation is distributing for Mission Films, C. B. C. has already set in motion preparations for a gigantic celebration throughout the country of John Greenleaf Whittier's birthday on December 17th.

The plan, as it has been outlined and is being carried out, is a widespread one. Letters have already gone out from the C. B. C. offices to various school boards, civic societies, and literary societies throughout the country, inviting them to participate in putting over a national celebration of the poet's birthday and offering the cooperation that can be given along various lines by the film, "The Barefoot Boy."

Special showings of the picture, which features John Bowers, Sylvia Breamer, Frankie Lee, Tully Marshall, Marjorie Daw, Otis Harlan, Raymond Hatton, Lottie Williams, Brinsley Shaw, Virginia True Boardman, and Gertie Messinger, have been arranged already. Franchise holders are devoting special efforts and campaigns to cooperate with local exhibitors and societies, and special first-run bookings are being lined up on that day for the picture.

Expressions of approval of the plan to observe Whittier's birthday more widely than has been done before, through the medium of special exercises connected with the film production suggested by the poet's most famous work, have already been received from various cities, it is announced.

The President of the Poetry and Arts Society, in Cleveland, has written to Joe Brandt and Jack Cohn the following:

"Thank you for your letter regarding the celebration of John Greenleaf Whittiers' birthday on the seventeenth of December. Your plan is an excellent one, and from what we hear of your picture we believe it will lend great dignity to special exercises commemorating the poet's birth. You can count on us for fullest cooperation and we are at once getting in touch with schools and motion picture exhibitors here to further the plan."

The Literary Gathering, an organization in Atlanta, Ga., has written a similar letter, as have several other organizations of like nature.

"Red Lights" Mystifies New York

Critics Call Goldwyn Feature an Ideal and Thrilling Detective Play

"RED LIGHTS," the mystery melodrama which Clarence Badger made for Goldwyn Pictures Corporation from Edward E. Rose's stage play, received its metropolitan premiere at the Capitol theatre, New York, last week.

The film reviewers on the New York daily newspapers hailed it as a thrilling mystery play with many humorous incidents.

The critic of the New York Tribune wrote of it: "It is not only a thrilling mystery picture, it is a gay and jolly farce as well, and we had a perfectly grand time. Besides all this, the cast is excellent and the comedy is really funny."

The Sun and Globe: "An ideal detective play, thrilling and humorous. Everyone who likes movies should see it."

The Times: "There is an excellent thrill when the mysterious one cuts the coupling of the private car, which tears along in imminent danger of being smashed to atoms by the second section of the express."

The Telegraph: "Keeps you guessing from start to finish. A riotous delirium of blood, thunder and sudden death, which should prove to be one of the year's 'best sellers.'"

Journal of Commerce: "A thrilling diversion."

Journal: "Riots in action. Thrilling dangers crowd one another. 'Red Lights' is the ultimate of action."

Evening World: "It is chockful of experiments. It is well worth seeing."

Telegram: "Even more effective in picture form than it was on the speaking stage."

New Indiana Town Named For Composer

Paul Dresser, composer of the song, "On the Banks of the Wabash," which served as the inspiration for J. Stuart Blackton's forthcoming special to be released by Vitagraph, has been immortalized in his native State. Indiana has named after him a new town built on the west bank of the Wabash River six and one-half miles southwest of Terre Haute.

The town was built by the Central Indiana Power Company and is the home of the employes at a seven million-dollar power plant built by this company. The town was formally named on June 17th, when a body of Indianapolis citizens attended the ceremony.

Bookings Numerous For "Going Up"

Douglas MacLean's first independent starring production, "Going Up," which Associated Exhibitors is releasing Sept. 30, already has inspired a spirited scramble on the part of exhibitors for first-run bookings, it is claimed.



Billie Dove, leading woman for Bryant Washburn's first Grand-Asher production, "Try and Get It."

Exploitation Featured in C. B. C. Press Book

Because of the importance that C. B. C. Film Sales Corporation is attaching to special exploitation for its features this season, a new plan is being used by that organization in the laying out and contents of the campaign books for their various features. This has been inaugurated in the book which has just been completed for "Forgive and Forget."

The new plan is to devote the body of the book exclusively to exploitation, with everything else reduced to a minimum. Instead of long dissertations on the worth of the picture, enormous photographs of the stars and other material, the C. B. Press book department is boiling all absolutely unnecessary material down to a few lines and giving the spreads to ideas which will be of real help to the persons concerned.

Norma Talmadge Voted Best for Juliet

Norma Talmadge, First National star, lead all competitors by a large majority in a voting contest conducted by the New York Daily News to determine the most popular actress to play the role of Juliet in a screen production of "Romeo and Juliet."

Conway Tearle, who plays opposite Miss Talmadge in her current release, "Ashes of Vengeance," finished third in the race for the role of Romeo. Valentino was selected by the fans as their first choice for the role.

It is reported that Joseph M. Schenck has been considering making the great Shakesperean romance with Miss Talmadge in the stellar role, but these plans have not assumed definite shape. The star is now producing "Dust of Desire" for First National release and following this is scheduled to appear in "Secrets."

Jean Hersholt Exhibits Paintings in S. F.

THE artistic ability of Jean Hersholt, who plays the role of Marcus Schouler in the Goldwyn picture "Greed," which Erich von Stroheim is transposing from Frank Norris' "McTeague," is not confined to acting. He is a painter of note as well, having had exhibitions in Copenhagen, Denmark, his native city, and in New York, Chicago and Los Angeles. The latest showing of his brush and pen work was held in art galleries in San Francisco.

The exhibition included oil paintings and pen and ink drawings. The former consisted of portraits, still life and landscapes; the latter were black and white studies, in the manner of etchings, of ZaSu Pitts, as the Trina of "Greed," Erich von Stroheim, the director and himself as Marcus Schouler.

Novel Exploitation For "The Drivin' Fool"

The Hodkinson exploitation department is taking advantage of the widespread interest manifested by the public regarding careless and reckless driving of automobiles and have evolved a number of clever publicity stunts along these lines for their sensational automobile picture, "The Drivin' Fool," soon to be released through the W. W. Hodkinson Corp.

A very attractive poster, which can be used in warning automobilists of a dangerous crossing, has been made These posters or crossing signs have a large red triangle in the middle. Across the top are the words, "Crossing—Slow Up." At the bottom there is a line carrying the title of the picture.

A Pictorial News Service has also been made and will be supplied to the exhibitor for his use in exploiting "The Drivin' Fool."

Anderson Policy Would Cut Costs

Dependable Attractions With Economic Production Is Plan of Organization

A STATEMENT from the offices of Anderson Pictures Corporation emphasizes the selection of attractions by that organization on the basis of their dependability and economic production cost.

According to the latest announcement, "tremendously high star salaries will find no favor with the Anderson Company, and this goes for all.

"Box office features, possessing the public appeal which makes them exceptional offerings, and backed up with spirited and energetic exploitation, are what the exhibitors want. We are going to give them just such pictures. Several productions have been completed for our release but we are withholding all announcements regarding product until a complete line-up is arranged. We will make no statements to the exhibitors which cannot be supported by actual facts.

"We will handle only productions which possess striking exploitation possibilities and lend themselves to widespread publicity. This is a fundamental rock in the foundation of the Anderson service. They will be made from only one angle, the exhibitor. They will be produced as economically as possible commensurate with quality and merit, and will be offered on a basis which will eliminate the usual overhead costs of distribution and consequently bring larger returns to the producers as well as lower rentals to the exhibitors.

"Centralized distribution, co-operative booking, economic handling and exceptional exploitation are all parts of the Carl Anderson policy. Mr. Anderson is now in California. During his absence the home office is carrying to a speedy conclusion all preliminary work. Active distribution will begin in October, through our working arrangement with F. B. O."

Await First Lubitsch for Warners

Keen Interest Being Shown in Coming Production, "The Marriage Circle"

AFTER the great enthusiasm with which the New York press and public acclaimed "Rosita," the first Ernst Lubitsch costume picture produced in America, exhibitors are anxiously awaiting the completion of the foreign director's first American photoplay produced in an entirely modern setting, "The Marriage Circle."

Since the recent announcement that the Warner Brothers had signed Ernst Lubitsch to produce two feature photoplays a year, exhibitors have been keenly interested as to the nature of these productions.

In making preparations for his initial production for the Warner Brothers, Mr. Lubitsch first selected his story from a highly successful Viennese play which scored in leading cities on the continent. The story deals with sex attraction, problems of married life and love intrigues in European society. It depicts the tangled web in which innocent people can be enmeshed in moments of indiscretion.

The production itself has a Viennese setting, giving a splendid opportunity for colorful and lavish sets, it is said. At the present time, all the available space at the huge Warner Studio is being utilized for the production, the largest set being a picturesque street in Vienna.

A small but choice cast of players have been selected by the director for the Warner feature, with each individual representing a certain type of European society. Florence Vidor and Marie Prevost vie for honors in the feminine line, and Creighton Hale, Harry Myers, Warner Baxter and Adolphe Menjou represent the masculine forces.



Betty Francisco, who appears in "Flaming Youth," which John Francis Dillon is directing for First National with Colleen Moore in the featured role.

Letter Carriers See "Mail Man" Scenes

An interesting feature of the letter carriers' convention at Providence was the presentation of the special "convention" trailer of Emory Johnson's production "The Mail Man," which dramatizes the lives of postal workers. This production will soon be released by Film Booking Offices of America and will serve also to stir interest in the nation-wide campaign now being waged by postal workers for better salaries and improved pension regulations.

The "trailer," which showed about 1500 feet of the big production, disclosed many of the most interesting scenes of "The Mail Man," including his activities while covering his route and the big battle scene in which a rum runner's yacht is sunk by a torpedo boat destroyer.

The "trailer" was preceded by a foreword from Mr. Johnson in which he expressed the hope that his production, which he regards as his masterpiece, will help the postal workers to win from the public the recognition they "so justly deserve."

Carl Laemmle chose

PERLEY POORE SHEEHAN

to adapt and supervise
the filming of his greatest production

"The Hunchback of Notre Dame"

Cyclone Scenes Feature Production

TEN wind machines were used recently on the Pat Powers Hollywood lot to make the cyclone scenes that form the big bunch sequence of "Born of the Cyclone," which Emile Chautard is producing for early release by Film Booking Offices.

In the cast are Derelys Perdue, Lloyd Hughes, Ralph Lewis, Emilie Fitzroy, Joe Dowling, Josef Swickard, Mickey McBan and others. Joe DuBray is handling the camera and Pierre Collings is serving as his assistant.

Equity Closes Deals for "Daring Years"

During the past ten days, Equity Pictures Corporation has closed two more deals for the distribution of "The Daring Years," the latest Daniel Carson Goodman special current release.

The first deal was consummated with Pathe Freres of London, England, and includes all rights for the picture in England, Ireland, Scotland, Wales and Isle of Man. The second sale was closed with Sam Zerler, president of Commonwealth Film Corporation of New York City and calls for exclusive rights for the entire state of New York and the northern part of the state of New Jersey.

Goodman Working on Next Equity Special.

Daniel Carson Goodman, author and producer of the recent Equity Special releases, the last of which is "The Daring Years," has already completed the story and scenario for his next production for that corporation and is now hard at work on the selection of the cast.

"Covered Wagon" A Hit in London

Shaner Reports Paramount Special Is Sensational Success In British Capital

"THE COVERED WAGON" is a sensational hit in London, according to E. E. Shauer, director of the Famous Players-Lasky Foreign Department, who returned from abroad September 7

"Perhaps the outstanding event of the new season to date has been the sensational success scored by 'The Covered Wagon' on its opening September 5, at the London Pavilion before one of the most distinguished audiences of theatregoers which has ever greeted a motion picture," said Mr. Shauer. "The James Cruze Paramount special is the talk of entire Europe. On all boats, trains and in every public gathering place. Everywhere I went, including London, Paris Berlin, Copenhagen, Stockholm, Amsterdam, Switzerland, Prague Budapest and Vienna, I heard about 'The Covered Wagon' and its great success in New York, Los Angeles and other American cities. Everyone is eager to see what they call the great American picture.

"The exploitation campaign which launched the picture upon London has been tremendously successful. The Indians who were taken to London for the opening have been the sensation of London, with an army of photographers and newspaper reporters following them wherever they go. The principal newspapers in London have given scores of columns of space to the presence of the American Indians and the opening of 'The Covered Wagon,' and the excitement has spread to Paris and other continental cities. The management has been flooded with requests for visits from the Indians. An interesting feature of the exploitation campaign was the insertion of want ads in several daily papers offering a reward of one pound for the suggestion of the best campaign spot for the Indians. From the replies received at the Pavilion I would infer that about all London turned out to help solve this problem.

"Cables which I have received since my return report that every seat has been sold out in advance and that the newspaper reviews have been the most favorable and laudatory ever given a motion picture in London.

"The London Pavilion has been leased for a long term and it is expected by Britishers that 'The Covered Wagon' will duplicate in London its enormously successful run in the United States. Arrangements will be made shortly for the opening of the picture in Paris, and other European capital cities.

Ray Feature Is Praised By Educators

Charles Ray's ten-reel production of "The Courtship of Miles Standish," now completed and ready for release in the fall, has aroused an interest among educators of the country that has astonished the young producer-star.

When a "featurette" containing about 1,000 feet of the more important shots from the picture was shown recently to gatherings composed of delegates from the convention of the National Education Association, Dr. Ernest L. Crandall, director of visual instruction in the New York City schools, characterized the production as magnificent technically and as having been done with fine authenticity with regard to the adventure of the Pilgrim Fathers. Among the other enthusiastic spectators were G. W. Clemens, PH.B., of the John Marshall High School, Chicago; Mrs. Susan M. Dorsey, superintendent of the Los Angeles city schools, and Miss Loretto Clark, director of visual education in Los Angeles were also enthusiastic spectators.

Metro Issues New Line of Posters

IN connection with its nationwide exploitation and advertising campaign on 1923-4 productions, Metro is planning to give the exhibitor posters of the highest grade, designed by the best artists of the country.

Photographs of the new style of Metro "paper" sent out to the trade publications this week show that it is high class in every way, and of decided pulling power.

Waukegan Theatre Lists All Metro Attractions

In the Waukegan, Ill., Daily Sun of August 20 the Elite theatre devoted the best part of a full page advertisement to a list of Metro attractions which will be shown at that theatre during the coming season.

All of the 35 productions on the Metro 1923-24 schedule were included, with Rex Ingram's "Scaramouche" heading the list. The advertisement was an effective assurance to the theatre's patrons that the new season was to be the most auspicious in the history of motion pictures.

"April Showers" Issued As Song Tieup

The T. B. Harmes company have just issued a song, "April Showers," tying up with the Preferred Picture of this title. The song was among Al Jolson's biggest hits. The words are by B. G. De Sylva and the music by Louis Silvers.

The photoplay edition has an attractive cover, showing Kenneth Harlan and Colleen Moore, stars of the Preferred Picture, sitting under an umbrella, while showers pour down upon them.



Distributed and Copyrighted by C. B. C. FILM SALES
Joe Brandt,

New York in 1830 Shown in "Hospitality"

ONE of the sets for "Hospitality," Buster Keaton's forthcoming full length feature comedy for Metro, shows Broadway and Forty-second Street, New York, as it was in the year 1830. Fred Gabouri, Buster's technical director, made the set a faithful reproduction of illustrations current to the period depicted.

"In Spider's Web" to Have Wide Exploitation

Having arranged to release a series of "special thrillers" in all territorial zones where independent features are in big demand, The Independent Pictures Corporation has decided upon a thorough and exhaustive campaign of exploitation and publicity for the first of the big films, "In the Spider's Web."

This subject of a tense melodramatic nature has been made ready for immediate distribution among the state rights exhibitors and many inquiries are being received by the Independent offices as to its release.

Raymaker to Direct Banks For Grand-Ascher

Herman Raymaker, the veteran comedy director who produced "Paging Love" with Monty Banks for Grand-Ascher Distributing Corporation, will direct all of the two-reel comedies in which that comedian will be starred, according to announcement made this week. Raymaker was formerly with Keystone, Mack Sennett, Hank Mann and others.

"French Doll" Commended in N. Y.

Mae Murray Metro Feature Wins Approval of Reviewers on Newspapers

CRITICS of the metropolitan dailies credited Mae Murray with another hit when reviewing her performance in "The French Doll," the featured film attraction at the Capital theatre last week. All of the papers had many complimentary things to say about this Tiffany production, which was produced by Robert Z. Leonard and adopted from the stage play of the same name in which Irene Bordoni starred.

The New York American critic wrote as follows: "Miss Murray ignores no chance to show her terpsichorean prowess, her dainty figure and her remarkable collection of dazzling clothes."

The Evening Journal had this to say: "Miss Murray's qualifications are quite pat for the role—Miss Murray is as beautiful as ever—if not more so—and her gowns are as remarkable as usual."

The Evening Mail printed the following: "'The French Doll' has been directed in a manner aimed to extract from the original several excellent farcial incidents. In its new form it should have more financial success than on the stage."

"A vehicle well adapted to Miss Murray—Miss Murray is a good drawing card, and here her characteristic poutings, smiles and gestures are more in evidence than in any of her recent pictures," is the opinion of the critic of The Morning Telegraph.

The Telegram said: "'The French Doll' contains the elements of romance, adventure, gorgeous costumes and sumptuous settings and is undoubtedly suited to the particular bright talents of Miss Murray."

The Tribune critic was responsible for the following: "Miss Murray looks like a French doll herself and she appears on the screen in some of the most fascinating garments it has ever been our good fortune to behold."

The World critic wrote as follows: "Miss Murray displays a countless collection of French gowns. The feminine population will be deeply interested in this collection. It is various, and, to the untutored eye wonderfully made.

Chicago Praises "Little Johnny Jones"

The latest acclamation awarded the Warner feature, "Little Johnny Jones," starring Johnny Hines, comes from Mae Tinne, motion picture editor of the Chicago *Tribune*, who selected it as one of the twelve best pictures shown in August.

In Chicago, the New York success was repeated at McVicker's theatre, where "Little Johnny Jones" played to capacity houses.

N. Y., Philly and Jersey in Keaton Comedy

Sections of New York City, Philadelphia and Jersey City stand side by side within the Los Angeles city limits, on the Buster Keaton comedy lot. They were built for "Hospitality," the second of Buster's full length feature comedies, presented by Joseph M. Schenck through Metro.

"Hospitality," which follows "Three Ages" on the Keaton-Metro program, is a story of America in 1830. As Jean Havez, Joe Mitchell and Clyde Bruckman have plotted it out, and as director Jack Blystone is fashioning it, Buster takes a trip through the three cities on the "Packet," the first railroad train ever built.

"Down to Sea in Ships" Voted Among Best

"DOWN TO THE SEA IN SHIPS," the sensational romance of old whaling days produced by the Whaling Film Corporation for distribution through the W. W. Hodkinson Corporation, was classed by Frederick James Smith in the October issue of "Screenland" magazine as one of the twelve best pictures of the year.

This production, which shows the actual capture of a 90-ton bull whale, made a sensational three-month run at the Cameo theatre, New York, N. Y., and a four-week run at the Roosevelt theatre, Chicago, Ill.

Cigar Stores Exhibit "Tea With Kick"

In Victor Hugo Halperin's novelty production "Tea-With A Kick!" there is a scene in which Creighton Hale thwarts a crook by making a pack of cigarettes look like a pistol, so the American Tobacco Company saw a chance to make a tie-up with the picture and took full advantage of it. It got in touch with Edward Halperin, the producer's brother, who handled some of the publicity from Associated Exhibitors' home office, with the result that a very attractive Pictorial window strip was produced.

This shows Creighton Hale demonstrating the pose that he uses in the picture to produce the effect of the gun, and also carries two scenes of the picture. The strips were displayed in 460 United Cigar Stores in New York City.

PRINTS OF

FOOT BOY"

TO YOUR BOX-OFFICE

A PRODUCTION THAT WILL PACK YOUR THEATRE

Corp. Production



CORPORATION

Pres.

1600 B'way., New York

Radio Band Contest As "Mail Man" Ad

A most unique publicity campaign was affected this week by the Film Booking Offices in connection with their new Emory Johnson picture "The Mail Man" through a nation wide radio band concert contest to be held on October 15th with every U. S. postal band in America participating.

The tie-up was arranged at a recent convention of the Letter Carriers Association held at Providence and provides a cash prize of $500 and a cup offered by the F. B. O. and Emory Johnson. There will be twenty-nine bands scattered over the country entered into the contest and all will play on the same evening. The winner is to be decided by a poular vote of people owning radio sets who "listen in."

One and a half million ballots are now being printed to be distributed over the country by the letter carriers. On the back of the ballot will be printed an ad about the picture and also a photo of Ralph Lewis who is one of the principal members of its cast. In addition to the ballots printed by the F. B. O. a small ballot will be run in the radio sections of some sixty daily newspapers.

Attractive Posters For "Pioneer Trails"

Vitagraph has prepared attractive posters for its new picture of the early West, "Pioneer Trails," prints of which are now being shipped to its exchanges.

One of the two 24-sheet posters, showing the old stage plunging over an almost unbroken trail, its three teams rushing madly in fear of pursuing Indians, is an unusual bit of action and is startling in its splendid coloring. In addition to the two 24-sheets Vitagraph has provided a six-sheet, two three-sheets and three one-sheets, all reproduced from oil paintings and brilliant in their colorings.



"The Unknown Purple," from which the scenes above have been taken, was directed by Roland West from his own stage play and will be distributed through Truart.

First National Will Set Releases

Principal Pictures Production To Be Fitted Into Fall and Winter Program

NO release date has been set by First National as yet on "The Meanest Man in the World," and "When a Man's a Man," the pair of Principal Pictures productions which were announced last week as First National releases, but it is understood that they will be fitted into the First National fall and winter program to further strengthen its array of "big time" attractions.

The First National-Principal deal was arranged after a series of conferences between Sol Lesser and Mike Rosenberg, representing Principal Pictures Corporation and First National executives.

"The Meanest Man in the World" was a George M. Cohan stage success and "When a Man's a Man" is one of Harold Bell Wright's best sellers. Both productions have been completed and "The Meanest Man in the World" has been previewed in New York, and has already played a test run at the Warfield theatre, San Francisco. Its cast is headed by Bert Lytell, Blanche Sweet and Bryant Washburn. "When a Man's a Man" is enacted by John Bowers, Marguerite de la Motte, Robert Frazers and other well known screen figures.

Commenting upon the deal E. A. Eschmann, general manager of distribution of First National stated: "These two productions give us added assurance of the consistent high quality of the First National program for the coming season. No release schedule is stronger than its weakest picture, and with these two powerful links in our chain, we have at present a line-up of commercial and artistic first run pictures. Each production can stand individually and therefore, collectively, I believe that First National has the finest array of features for the coming year that it has ever offered in its history—and the past has written many big things of First National.

Fox Engagements Draw Broadway Crowds

CROWDED houses and "standing room only" signs have marked the New York showings of "If Winter Comes" and "The Silent Command" ever since the opening, Sept. 2, of the naval production and Sept. 3, of the A. S. M. Hutchinson story which Harry Millarde directed for the Fox Film Corporation.

Much of the success of the first two Fox pictures to reach the New York rialto can be attributed to the excellent send-off accorded them by the metropolitan newspaper critics and reviewers of the national trade publications. Members of the press were unanimous in their liberal expression of favorable opinion.

The tie-up effected by Fox publicity men with the United States naval forces now in the Atlantic waters which resulted in the acquisition to the Naval Band for exploitation purposes for "The Silent Command" has created much discussion on Broadway.

Mothers-In-Law Day Plan Growing Rapidly

"With the nation-wide publicity that has been started on the subject of 'Mothers-in-Law Day,' I believe that our picture, 'Mothers-in-Law,' has greater exploitation possibilities than any other pictures on the market. I don't say it's the best picture of the season. There are several as good. There aren't many better, but there isn't one that lends itself so thoroughly to big and inexpensive exploitation," says Al Lichtman.

A NEW PHOTOPLAY

The plot for a new gigantic photoplay, "The Day of Judgment," has been recently copyrighted by the author. The play is a fantastic vision, based upon popular Christian traditions and the belief that the prophet Elijah, who is thought never to have died but merely carried up to Heaven temporarily, shall again return upon the earth. The vision of the Supreme Final Judgment follows rather closely the description given by John in his Apocalypse. The plot of the play rests mainly upon the struggle furnished by the conflicting passions of the main characters. Antichrist, the arch-enemy of religion, is loved in silence by an innocent maiden, while he loves with the unbridled passion of his indomitable soul Magdale, who, in turn, is madly in love with the prophet Enoch. To win the love of the latter she gives herself up to Antichrist, whom she detests, but who has absolute control over the prophet's destiny. When Magdale, however, realizes that the holy man is insensible to her charms and her burning passion she, emulating Potiphar's wife, plots Enoch's destruction and accuses him of attempting to ravish her.

The play, whose marvelous scenes are almost an uninterrupted sequence of gorgeous visions, is unusually adapted to a completely new and original production. The broad human appeal of the underlying theme, the deep Shakespearean flavor of its psychological situations, the stupendous vision of the Judgment Day in which the whole human race appears in one solemn majestic view, followed by the splendor of a glimpse of Paradise and a masterly representation of Hell, cannot fail to impress the spectator, who will be absorbed in the fantastic but nonetheless superb solution of the unfathomable mystery of the Great Beyond.

The refreshing vision of the luxuriant Garden of Eden and sweet scene of pure, innocent love—which alone survives death—close the superb production and form a happy and satisfying climax to the scenes of horror that go to make up a considerable part of the stupendous work.

The originality of the theme and the immensity of its scope offer to the producer a great opportunity for one of the grandest moving picture sensations ever attempted. It has the makings of a tremendous success for the producer who is fortunate enough to secure exclusive rights to it.

A. RESSA, 148 Montgomery St., Jersey City, N. J.

N. Y. Reviews Praise "Monna Vanna"

Critics Compare Fox Special To Most Reputed Of Screen's Productions

NATIONAL trade papers expended many superlatives in their reviews of "Monna Vanna," the Fox Film Corporation translation of Maurice Maeterlinck's drama of that name, which is scheduled for distribution September 16th.

Following are a few excerpts from the reviews published in some of the leading publications:

MOTION PICTURE NEWS: "Another 'Intolerance' has reached the screen. Here is a production which for massiveness of settings, masterful handling of tremendous crowds of people, exquisite photography and convincing character portrayals that will stand with the best in American film craftsmanship.

"We have never seen a picture with so many people appearing in crowd scenes . . . The interiors of the palaces of old Italy are positively mammoth. So are the city walls, the street scenes, the canals, the banquet halls and so on through a series of backgrounds that will make audiences sit up and take notice."

Moving Picture World: "We are reminded of the stupendous scenes of Griffith and the massive gigantic sets of 'Intolerance' or the immense backgrounds of 'Robin Hood' and the other big historical spectacles of the screen, when viewing 'Monna Vanna.' While the raging battles will bring back to you the scenes of 'Intolerance,' yet the scenes of the armies and the fights are even greater."

Exhibitor's Herald: "Thousands of persons took part in this production and the settings are some of the most elaborate ever used in a picture. . . There is much excellent acting by the principals."

Weber, North Features Sold in Indiana

L. Lawrence Weber and Bobby North announce the sale of "Marriage Morals" and "Don't Marry For Money" to the H. Lieber Company, of Indianapolis.



Executives of F. B. O. From left to right they are, Joseph I. Schnitzer, vice-president; Harry M. Berman, distribution manager; P. A. Powers, president; Chester Bennett, director productions; Nat Rothstein, advertising and publicity director.

Coast Opening Completes Fox Chain

With the formal opening of a new theatre in Oakland, Cal., on August 25, William Fox completed his chain of houses extending across the country and established himself on the Pacific coast in a single stroke.

The opening marked one of the most auspicious cinema events of the western coast. Motion picture stars from Los Angeles, officials of Oakland and San Francisco, together with notables from the east, were in attendance. Mr. Fox opened his new theatre, known as the Oakland, with "The Silent Command," a J. Gordon Edwards production, which had its New York premiere at the Central theatre on September 2.

Flaherty Ready to Shoot South Sea "Nanook"

The Paramount home office has just received a letter from David T. Flaherty, brother of Robert J. Flaherty, producer of "Nanook of the North," reporting fine progress on the part of the latter in his preparations for the filming of his South Sea "Nanook" in one of the remote islands of the Samoan group.

The letter was written at Apia, Samoa, whither Mr. Flaherty had gone for mail and supplies. Apia is several day's journey by small steamer from the island where the film is being made. It will be almost another year before the work of the expedition is completed.

Once French Stage Star in "Try And Get It"

Star of the Paris stage before the World War, creator of numerous roles, in Sarah Bernhardt's support in several plays, a Red Cross nurse and finally in pictures—that's the record of Mme. Rose Dione, French actress of rare talent and beauty who is playing the role of modiste in Bryant Washburn's first production for Grand-Asher, directed by Cullen Tate, "Try and Get It."

Praise for "Down to Sea in Ships"

Grand Rapids Reviewer Enthuses Over Thrills in Hodkinson Whaling Film

IN a recent review printed in the Grand Rapids Herald, Grand Rapids, Mich., written by Carl M. Saunders, film and stage critic, an exceptional tribute has been paid to the Whaling Film Corporation's sensational story of a whale chase, "Down to the Sea in Ships," directed by Elmer Clifton for distribution through the W. W. Hodkinson Corporation.

The review in part reads as follows: "Without a plot, 'Down to the Sea in Ships' would be an instructive classic comparable with 'Nanook of the North' and 'The Four Seasons.' With a fight for love carried through a labyrinth of complications added to the background of romantic data, Clifton has evolved an incomparable film drama. The hand picked audience sits with this writer on home previews is hard-boiled. Tragedy must be realistic to get a tear; comedy must be hilarious to get a laugh, and thrills that hold the watchers of these pre-views tense, are few and far between.

"'Down to the Sea in Ships' pulled this hard-boiled group to the edges of their chairs and held them thus poised in thrilled ecstacy. All of this happened when a whale-boat from the whaler's ship put out and tied itself in tow of a mad whale. Smoke rose as the boat's line spun out in the wake of the whale. Spray flew. Old Mr. Whale was going with the speed of a twin-six on a straight-away concrete. Whoa! He slowed up and turned. A giant flipper rose under the keel of the whale-boat. Ker-splash, harpoonist and crew were evading sharks, plainly visible on the screen.

"Thrills Say, if that action doesn't get under your hide and make your pulse race, then there's white water in your veins instead of red blood."

Grand-Asher Construct Elaborate Set

One of the handsomest sets ever constructed on the Grand or any other studio stage, is that which has been built for the home of Johnson Trent, in Elliott Dexter's first production for Grand-Asher, for which R. William Neill is handling the megaphone.

The rooms, a library and living room, and staircase with entry hall are almost palatial in their character and richly furnished.

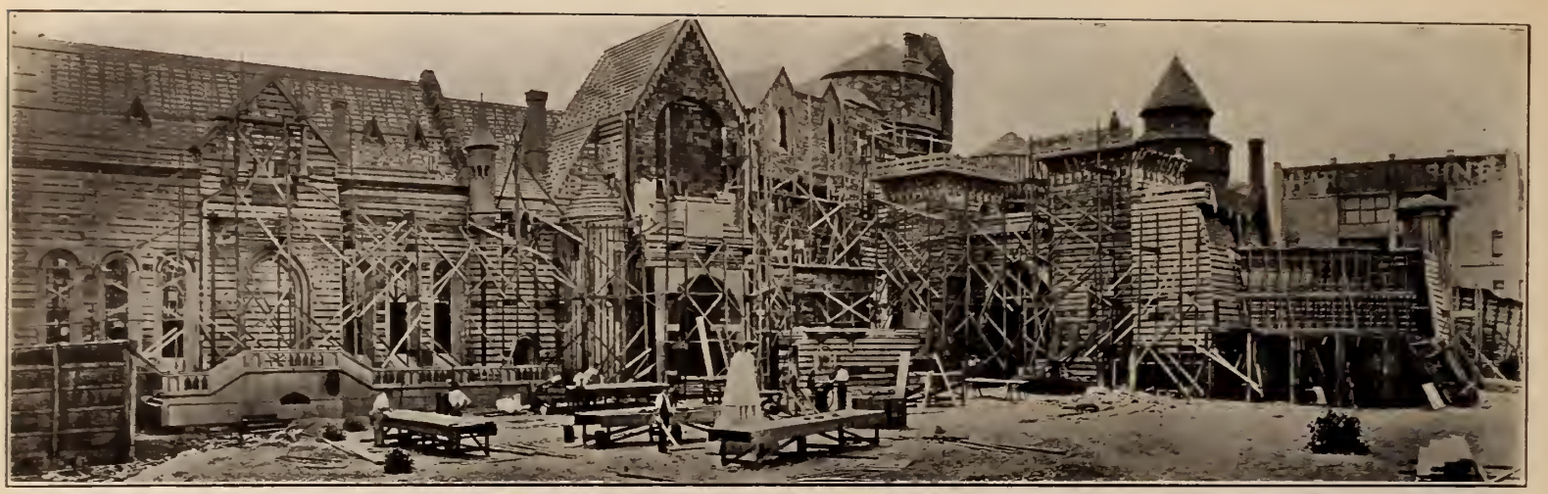
Rain Insurance prevents losses when the crowd stays home

MAKE sure of your income. Cover the big night of the week with a Hartford Rain Insurance policy. Don't lose when the crowd stays home.



Ask for full information about Hartford Rain Policies, See your local Hartford agent or your broker or write

Hartford Fire Insurance Co.
HARTFORD, CONNECTICUT



Gigantic set which has been constructed behind the Cosmopolitan studios in New York for the making of "Yolanda," Marion Davies' next super feature for Cosmopolitan

"Temptation" Sold For Western Territory

"Temptation," one of the C. B. C. series of features, starring Bryant Washburn and Eva Novak, was sold this week for part of the Western territory to Greater Features, Inc., of Seattle.

The purchase, which was made by J. T. Sheffield, of that organization, provides Greater Features with franchise rights for Washington, Oregon, Montana, Northern Idaho and Alaska.

Press Book for "Tea With a Kick"

Associated Exhibitors Plan Extensive Campaign For Victor Halperin Feature

WITH an unusually striking poster cover in colors, a most attractive campaign book for Victor Hugo Halperin's "Tea—With a Kick!" has just been turned out by the advertising and publicity department of Associated Exhibitors. Both the cover and back are embellished with the silhouetted figure of a chorus girl in abbreviated costume, who, with toe of right foot pointed high in the air, immediately conveys the impression that there is significance to the title of "Tea—With a Kick!"

This artistic cover was drawn by Michelsyn, who has made some of the beautiful covers for magazines and whose drawings and paintings have decorated pages of numerous high-class publications.

The campaign book comprises eighteen pages and the covers, with a full line of exploitation and accessories embodied within.

The book presents 60 stunts whereby the exhibitor is enabled to boom his box office business.

Special attention has been given to the advertising layouts, and the cast of stars and prominent players comes in for a lion's share of the general exploitation.

A lobby sign is suggested with the words "There's more kick in 'Tea—With a Kick!' than the combined kick of 47 army mules." Another for the marquee electrics provides for a display of lights carrying the title and having an electrically-lighted mule kicking his hind legs.

More Wise Showmen
Book Hodkinson Hit
JENSEN & VON HERBERG
Get
"THE DRIVIN' FOOL"
For their Entire Circuit including SEATTLE, TACOMA, PORTLAND, YAKIMA, WENATCHEE, GREAT FALLS and ASTORIA
"THE DRIVIN' FOOL"
IS ALSO
BOOKED SOLID
on PANTAGES CIRCUIT in
SAN FRANCISCO, LOS ANGELES, SAN DIEGO, KANSAS CITY, MEMPHIS, SALT LAKE and MINNEAPOLIS
HODKINSON PICTURES

"April Showers" Boasts Unusual Posters

The line of posters on "April Showers," the Preferred picture starring Colleen Moore and Kenneth Harlan, with Ruth Clifford as a featured player, shows something new in motion picture accessories, and marks a considerable departure from the conventional line of pictorial lithographs.

They were designed by Karoly Grosz, head of the Preferred Art Department, and in the originals they are as striking and unusual in coloring as they are in conception and design.

The full line includes a 24, two ones, two threes, a six and a teaser one-sheet.

Carewe Is Vindicated by Mexican Government

The difficulties which arose between Associated First National Pictures, Inc., and the Mexican Government over certain scenes in Edwin Carewe's "The Girl of the Golden West" were amicably settled last week and Mr. Carewe was vindicated by the Mexican Government of the charge of incorporating any scene in this picture derogatory to the interest of Mexico.

The Department of Foreign Relations in Mexico City reviewed "The Girl of the Golden West" on Monday, August 27, and the following day Mr. Rodriguez, manager of the First National branch in Mexico City, was called to the Foreign Department and advised that the officials had found the picture a production of extremely high quality and free entirely from anything objectionable to the government. Governors of all the Mexican states were advised by wire that the production had been endorsed by the central government.

Emory Johnson Planning Trip to New York

Emory Johnson is hastening the work of editing and cutting his next F. B. O. attraction, "The Mail Man," in the hope of whipping the production into shape by the middle of September so that he will be able to take a trip to New York City, where he plans to film the first scenes of his next production.

The nature of Mr. Johnson's next big production for F. B. O. is being kept secret. It promises, according to a report from the West Coast, to be a bigger exploitation proposition, however, than any of Mr. Johnson's recent successes.

Lichtman Closes Deal for Preferred Fifteen

Al Lichtman, president of Preferred Pictures Corporation, announces that he has just closed a deal with the Friedman Film Corporation of Minneapolis, to handle the Preferred Fifteeen in the Wisconsin territory.

COSTUMES FOR HIRE New York's Newest and Foremost Costume Rental Organization BROOKS 1437 Broadway Tel. 5580 Pen.

NEW THEATRE
CONSTRUCTION & EQUIPMENT
PROJECTION DEPARTMENT CAMERA

P. M. ABBOTT - - - - - - - - - - - TECHNICAL EDITOR

Type of Theatre For Particular Location

Description of Style of House Used Most Successfully Under Various Conditions

By Reilly & Hall
Theatre Architects

IN the first article published in the August issue of the MOTION PICTURE NEWS, we treated at some length the subject of selecting a location and site upon which to erect a theatre. We now wish to say something about the different types of theatre that have developed in this country in recent years. These various types of theatre have been developed with a view to the improvement of sight lines, accoustics, and mainly for economy of management and construction.

In order to give the reader a clear conception of the various types we must first review the history of the theatre.

Early History of the Theatre

In the early days of Rome and Greece open air amphitheatres were built to provide a rendezvous and likewise comfortable accommodations for the pleasure loving public who congregated there to view the games and enjoy the entertainment of the day. These amphitheatres were built of stone, circular or elliptical in shape, in the center of which was a large arena or stage flanked about with a stadium or rows of stone steps upon which the spectators sat. On each axis and at points of vantage were built special decorative platforms or boxes for the nobility and important persons. Entrance to the various levels was gained by stairs or ramps which led to a wide step or crossover through a passage or vomitory cut through the steps.

From the design of the amphitheatre the smaller Roman theatres were built to provide for a different form of entertainment. The stadium was built in the form of a half circle and faced by a large elevated platform or stage, the side and rear walls of which were elaborately decorated with marble ornaments and statuary. The stage being covered with a roof of wood richly carved and painted. Flanking either side of the platform or stage were retiring rooms, or dressing rooms, in which the performers prepared for their appearance before the audience.

Centuries later this method of creating a center for amusement was adopted by the northern countries, but due to the colder climate they were confronted with the necessity of roofing and enclosing the building. In order to do so they were forced to make a smaller building that could be readily roofed in. In order to do this the area available for seats was so diminished that balconies had to be introduced. First, balconies surrounding the auditorium and gradually projecting in a horseshoe effect. On account of the extreme projection it was necessary to provide supports or pillars to carry the front portion of the balcony. These pillars were objectionable on account of obstructing the view, but upon the advent of steel this objection was overcome by long trusses, and thus the modern theatre has developed.

At Your Service

The Technical Department of the Motion Picture News places itself at the service of all subscribers in giving recommendations on proposed construction and all other problems of the theatre.

Many of our subscribers are taking advantage of this policy and submit questions, as for example: Interior decoration, effective heating and ventilating, proper seating arrangement, selection of floor coverings, house lighting, projection troubles and the like.

All architectural problems are given careful analysis and answered through the courtesy of experienced theatre architects.

The advertising carried in this Equipment Department offers a reliable buyers' guide for theatre equipment. Additional lists on all supplies are gladly furnished.

An invitation is extended to every subscriber to take advantage of our service offer. Every inquiry receives expert attention by specialized engineers.

Types of Modern Houses

The modern theatres are all developed from the ancient theatre, varying slightly in arrangement and detail, but following in general the same purpose. We will number the various types in their order of development.

Type No. 1 consists of an orchestra and two and sometimes three balconies. The boxes were arranged in tiers, adjacent to the Proscenium Arch, known as "Proscenium Boxes." This type of theatre, which is familiar to the reader, has gradually gone into discard because of expensive construction, lack of comfort and as a rule the sight lines were very sharp and the acoustics poor. It was also awkward to handle architecturally and seldom lent itself to artistic treatment.

Recently we have altered several houses of this type and found that it was possible, in most cases, to remove the existing balconies and replace them with one new balcony without causing the loss of a seat. Moreover, in some cases, seats have been gained. We can, therefore, consider this type of house as obsolete.

Type No. 2 was a development brought about largely through requirements for spectacular plays and the exhibition of pictures. The theatre consisted of an orchestra, mezzanine and one balcony. The mezzanine has become one of the most important features of the modern theatre. It not only forms an attractive public space and entrance for the many minor rooms required for the comfort of the patrons, but is absolutely necessary for the proper ventilation of the orchestra covered by the balcony. This is accomplished by an open well opening between the orchestra and the mezzanine and this feature should not be omitted under any consideration.

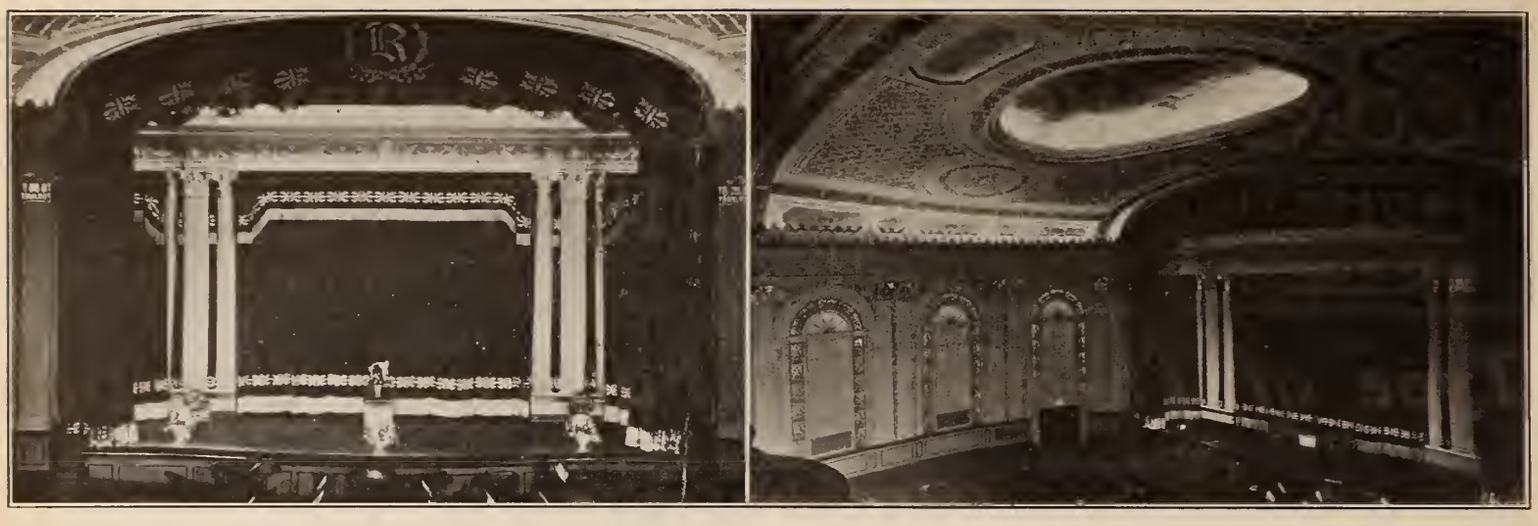
Stadium Design Good for Theatres

The proscenium boxes have little by little given way in importance to the new type boxes known as Loge bo es. These boxes are usually the first three or four rows of seats in the balcony divided by rails and entered into directly from the main crossover which in turn is reached by vomitories connected to the mezzanine. This type house usually has about 1,500 to 4,500 seats. When ground is expensive this is the type most generally in use. A 2,500-seat house can easily be built on a site 100 x 150 feet, including the stage and dressing rooms.

Type No. 3 is known as a Stadium theatre and consists of an orchestra and stadium or flat balcony. Like the Roman stadium it is slightly elevated two or three feet above the rear of the orchestra and is separated from same by a crossover. In order to acquire the proper sight line it is pitched and at such an angle as to require steps. The first three or four rows are used as Loge boxes and the remainder give excellent seats. Entrance to the main crossover in the orchestra is reached by vomitories cut through the stadium and entrance to the stadium is reached by steps from the crossover. The advantage of the stadium is the saving of space on the ground floor, as the entrance lobby, foyer, rest rooms and toilets can be placed under the stadium steppings.

This type of theatre is very desirable for Motion Pictures. It is economical to build because of the lighter steel construction of the stadium; in fact the main supports of the stadium can, as a rule, be brick piers—the main wall need only be 34 feet high—and all staircases are eliminated. This type is also economical to operate, as it requires much less

(*Continued on page* 1472)



On the left is the proscenium and stage of the new Robbins theatre, Warren, Ohio, and on the right is shown another view of the same house permitting a study of the design and interior decoration. The design for the theatre proper is Italian Renaissance with distinct Egyptian treatment, blue and gold being the favorite colors.—Loeb

New Robins, Warren, Ohio, Last Word in Theatre Construction

THE Robins theatre of Warren is the last word in theatre construction. It was designed by C. Howard Crane, acknowledged to be one of the leading architects of theatres in the country. Associated with him was I. J. Goldston of Akron. Under the personal supervision of the architects, the building was erected by the Charles Shutrump & Sons Company, general contractors of Youngstown, Ohio.

The design chosen for the theatre proper is Italian renaissance with distinct Venetian treatment. Blue and gold, the favorite colors of the renaissance period, are the predominating colors used in the decorations, with grays and various tones of red artistically blended. Marble, bronze and terra cotta were brought from all sections of the country, to be used in the construction of the Robins theatre.

Listed under the head of service, comes mention of the big open expanse of the auditorium which permits unbroken vision to the screen from any one of the 1,500 seats in the house, it being one of the hobbies of the owners that patrons occupying the cheapest seats have as much right to see a picture undisturbed, as have the patrons paying the highest admission prices. To this end, the auditorium is entirely free from pillars and posts. With the same idea of equality for all the management of the Robins theatres laid especial stress on the acoustic properties of the house to such an extent that the twelve-piece orchestra is heard alike from all parts of the house.

The main section of the auditorium is on the street level. On this floor is provided special rest rooms for men and women, equipped with reading and writing materials; smoking rooms; and a club room for men on a sub floor, entrance to which is gained from the main foyer.

The mezzanine floor is designed particularly to accommodate theatre parties. For this purpose the front section has been allotted into loggias, which are more popular than boxes, and are more private. A spacious oval foyer is one of the artistic features of the mezzanine floor, amply provided with reading chairs, lamps, davenports and tables.

The lighting of the theatre has been particularly well worked out, so that there is always plenty of light for patrons to find their seats without the usual stumbling over unseen objects. This not only is a distinct comfort to the patron, but eliminates all hazard on the part of the theatre management, and removes from the theatre any stigma of parental moral objection against motion picture theatres on the ground of insufficient light. It is stated that more than 2,000 lamp bulbs are used in the theatre, exclusive of the marquise. An interesting feature of the lighting arrangement is that every light is controlled by the picture operator through a very compact switchboard.

Heating and ventilation is controlled by a combined direct radiation and fan heating system, which distributes air that has been washed and humified.

Special attention has been called by the management of the Robins theatre to the splendidly arranged exits, which permit the house to be entirely emptied in three minutes. Charles W. Schweitzer is house manager.

The policy of the Robins theatre is to confine the program strictly to pictures, but only pictures of the highest type. A twelve-piece orchestra, under the direction of Arthur Odin, present a classical overture each week, featuring special solo attractions from time to time.—Loeb.



The New Robbins theatre, Warren, Ohio, has a seating capacity of 1500 and has been especially constructed with a view to perfect accoustics throughout the house. The house was designed by C. Howard Crane, Architect.—Loeb

A Few Plain Facts

Exhibitors in hundreds of theatres throughout the United States, are now securing a much lower cost of operation with their apparatus; improved quality of projection; and absolute dependability of service.

Projectionists in these theatres find their working conditions greatly improved.

Theatres using Incandescent Lamp Projection are the ones enjoying all these advantages.

Incandescent Lamp Projection is now recognized as the advanced method of projection because:

First—It is the most efficient type of practical light source discovered by science.

Second—The filament of a MAZDA Motion Picture Lamp permits an absolutely steady and flickerless light to be projected onto the screen.

Third—The quality of the light emitted by the MAZDA Motion Picture Lamp is soft and pleasing to the eye.

Fourth—Due to the absence of carbon dust and small dissipation of heat from the glass enclosed light source, ideal working conditions prevail in the projection room.

Any inquiries concerning the technical problems of the theatre or recommendations for installation and operation of Incandescent Lamp Projection will be gladly answered by our Lighting Service Department.

Insist on Edison MAZDA Motion Picture Lamps and General Electric Equipment.

There is a proper Edison MAZDA Lamp for every requirement of the theatre, i.e., projection, marquee and sign, lobby and auditorium, stage, et cetera.

Edison Lamp Works
of the General Electric Co.,
Harrison, N. J.

National Anti-Misframe League Forum

SIMPLIFIED ELECTRICITY for PROJECTIONISTS

Alternating Current Machinery

Lesson VII—Part II

Connection of Alternator Windings

ALTERNATORS may have either one, two or three windings depending upon the use for which they are intended. These windings as we have seen, are referred to as phases so that a machine having three

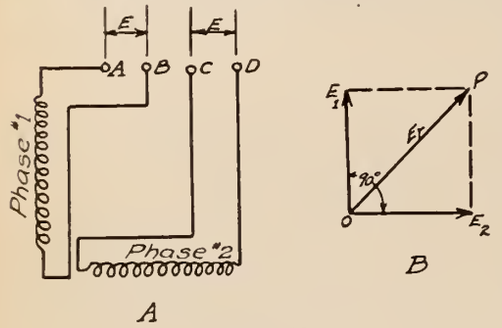


Figure 108

such separate windings on its armature would be called a *three phase* machine.

Single phase generators are not in such common use as are those of the two and three phase types, the three phase alternator being the most common of all. Machines having more than one armature winding are also referred to as *polyphase* machines.

The use of polyphase machines brings out some interesting characteristics of the circuits employed in their connection since the voltage and amperage differ materially when the various windings are differently connected. In the case of a simple single phase generator, if a voltmeter is held *across* the terminals of the machine, its true *average voltage* will be recorded. So also, if an ammeter be connected *in series* with some other current consuming device connected to the terminals, the meter will register the current necessary to give the *same heating* effect as would be registered if a *direct current* supply were used. Where two or more windings are used, however, this is not so since the manner in which the armature coils were connected would govern the terminal voltage.

Two Phase Connection

In the case of a two phase generator, two separate and distinct armature windings are provided and the *four ends* of these two coils are brought out to terminals as shown in Fig. 108-A. The voltage between the ends of either coil would be identically the same and is represented by the letter E in each case. In case any two phase, such as a motor, was to be connected to this generator, *four* wires would have to be used, one connected to each of the terminals shown. The same would hold true with the motor. Either phase, of course, could be used independently for single phase devices such as lamps, but when so used the load on each phase should be balanced.

If these two windings were connected in series, as by connecting B and C by running a jumper from one terminal to the other, then the voltage between the two outside terminals A and D would not be 2E as would be supposed but much smaller. This is due to the fact that the voltage in one phase *lags* that in the second by 90 electrical degrees and hence the voltages do not add up in a regular arithmetical manner.

In order to determine the true voltage the voltage of one phase must be added to that of the other *geometrically*. This is shown in Fig. 108-B where E_1 is the voltage of one phase, drawn to scale and E_2 is the voltage of the second phase, also drawn to scale and *lagging* the first by 90 degrees. Now, if voltage E_1 is carried over horizontally to the end of E_2 so that its arrow head will be at point P the the distance OP will represent the terminal voltage drawn to scale. Suppose we call this voltage E_r. Since E_1, E_2 and OP (E_r) form a right triangle the sum of the squares of the legs (E_1 and E_2) will be equal to the square of the hypothenuse (E_r).

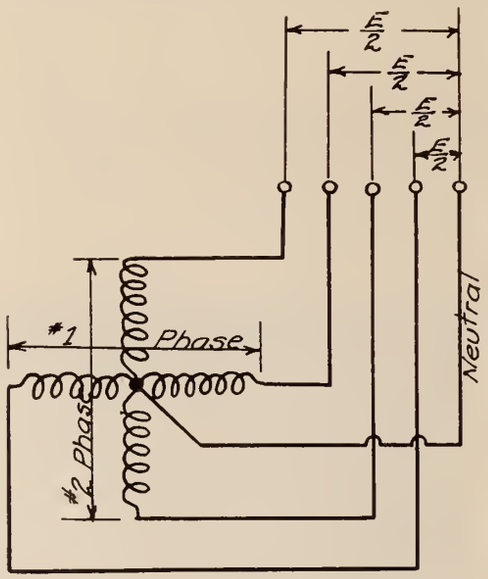


Figure 109

$E_r^2 = E_1^2 + E_2^2$

but $E_1 = E_2 = E$ so that

$E_r^2 = 2E^2$

extracting the square root we have

$E_r = \sqrt{2}E = 1.414E$

If the windings of a two phase machine are connected in series, then, the terminal voltage will be 1.41 times the voltage of one phase alone.

It is also possible to connect the *centers* of both phases to a common point as shown in Fig. 109. A wire is then brought out from this central point and connected to *ground*. This central terminal is called the *neutral* point.

The voltages resulting from such a connection are as follows:

$$E_{AE} = E_{BE} = E_{CE} = E_{DE} = \frac{E}{2}$$

that is, the voltage between any terminal and

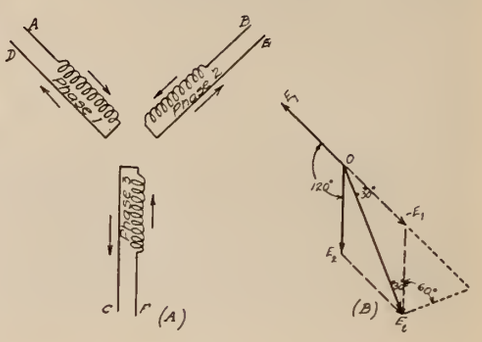


Figure 110

the neutral point is equal to *half* the voltage of the entire single phase. Also

$$E_{AB} = E_{BC} = E_{CD} = E_{AD} = \frac{E}{\sqrt{2}}$$

which means that the voltage between *any two* of the four end terminals is equal to the voltage of any single phase divided by the square root of 2 or 1.414.

Three Phase Connections

The use of three phase windings make the situation somewhat complicated since the terminal voltage and line current cannot be determined by the use of simple arithmetic. The complete derivation will, nevertheless, be given in order to complete the description of the action.

A diagrammatic representation of a three-phase generator is given in Fig. 110-A. This shows the three individual windings labelled phase 1, 2 and c. If the ends, AD, BE and CF were each connected to separate collector rings the result would be an alternator having three separate and individual phases, each of which could be used singly for single phase apparatus or all three could be used collectively for three phase apparatus. *Two phases, however, could not be used for two phase devices due to the difference in phase angle.*

Star Connections

If the ends D, E and C of the three coils shown in Fig. 110-A were all brought to a common point and connected together a *star* or *Y connection* would be formed. The point where these three wires are joined together is called the *neutral point* and is often grounded. This will be discussed more fully when describing transformers. Now it is common knowledge that the voltages of the three individual phases are separated by 120 electrical degrees.

(*Continued on page* 1470)

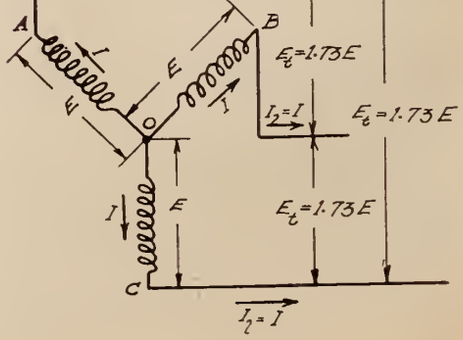
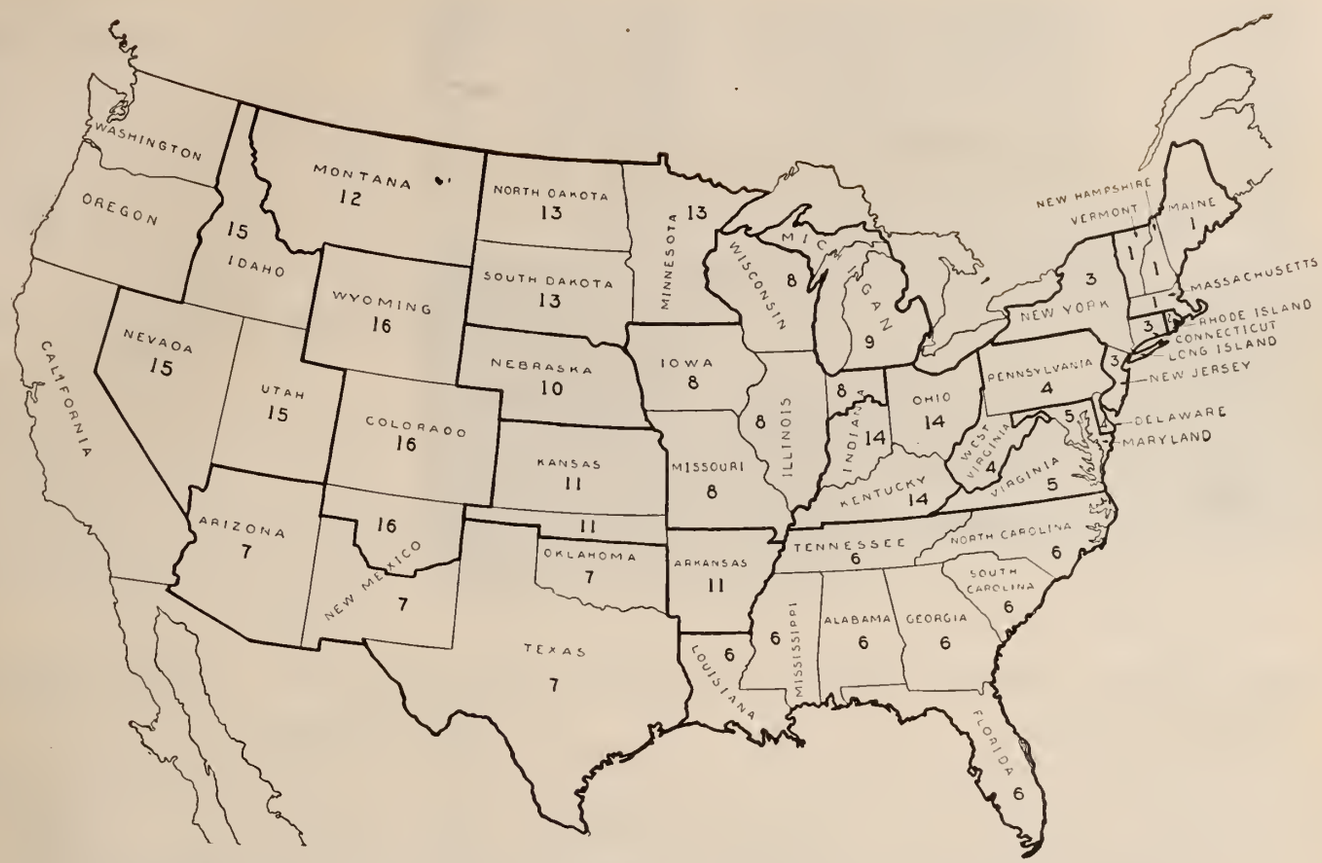


Figure 111



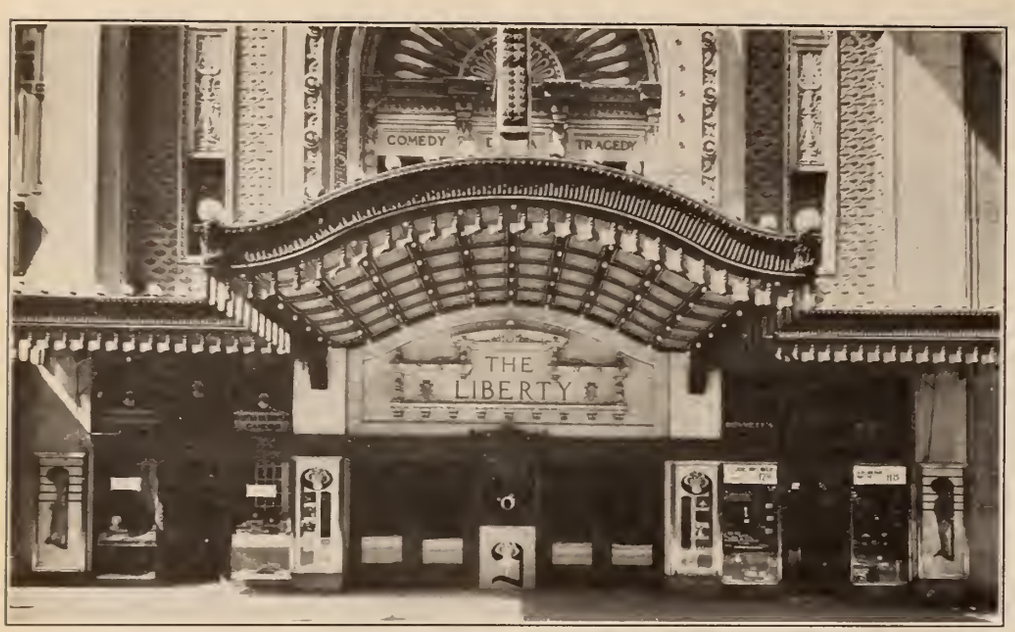
A Chain of Service from Coast to Coast for G-E Compensarcs

Sales and services for G-E Compensarcs can be had in every quarter of the United States. Following is a list of distributors—their territories can be ascertained by reference to the map. Address the distributors responsible for the territory in which your theatre is located.

No.	*Distributor*	*Territory*
1	Exhibitors Supply Company Boston, Massachusetts	Mass., Vermont, New Hampshire, Maine
2	H. A. & E. S. Taylor Providence, Rhode Island	Rhode Island
3	Independent Movie Sup. Co. New York City Branches: Albany, N. Y., Buffalo, N. Y., New Haven, Conn.	New York, Connecticut, New Jersey
4	L. M. Swaab Company Philadelphia, Pennsylvania	Pennsylvania, Delaware, West Virginia
5	Webster Electric Company Washington, D. C.	Washington, D. C., Maryland, Virginia
6	Southern Theatre Equip. Co. Atlanta, Georgia	N. C., S. C., Georgia, Fla , Miss., Ala., Louisiana, Tennessee.
7	Southern Theatre Equip. Co. Dallas, Texas Texas Theatre Supply Co. Dallas, Texas	Texas, Ariz., Oklahoma
8	Fulco Sales Company Chicago, Illinois and St. Louis, Missouri	Illinois, Wisconsin, Iowa, Missouri, part of Indiana
9	Exhibitors Supply Company Detroit, Michigan	Michigan
10	Western Theatre Supply Co.	Nebraska
11	Yale Theatre Supply Co. Kansas City, Missouri	Kansas, Oklahoma, Ark.
12	Montana Power Company Butte, Montana	Montana
13	L. H. Francis Company Minneapolis, Minnesota	Minnesota, North Dakota, South Dakota
14	Theatre Supply Company Cincinnati, O., Cleveland, O. Dyer Brothers Cincinnati, Ohio	Ohio, Kentucky
15	Salt Lake Theatre Sup. Co. Salt Lake City, Utah Capitol Electric Company Salt Lake City, Utah	Utah, Idaho, Nevada
16	Denver Theatre Sup. Co. Denver, Colorado Seeman Mitchell Supply Co. Denver, Colorado	Wyoming, Colorado, New Mexico

General Electric Company
Schenectady, N. Y.
Sales Offices in all Large Cities

GENERAL ELECTRIC



Exterior of the Liberty theatre, Kansas City, Mo., presents a striking appearance

Automatic Ticket Reg. Corp. Moves Office

Automatic Ticket Register Corporation, manufacturers of the well-known Gold Seal Automatic Ticket Issuing and Accounting Machine, previously located at 1780 Broadway, have removed their executive offices and salesrooms to the fifth floor of the Robertson-Cole Building, 723 7th Avenue, New York City. Their factory address remains 81 Prospect Street, Brooklyn, N. Y.

Plans for Vernon Avenue Theatre

A group of investors, represented by Le Grand K. Pettit with offices at 189 Montague street, Brooklyn, N. Y., have purchased the corner plot located at the northwest corner of Vernon and Nostrand avenues, on which they contemplate the erection of one of the finest motion picture theatres in Greater New York. The plot measures 100 feet on Nostrand avenue and 150 feet on Vernon avenue.

The plans for the structure which call for a seating capacity of 2,200.

Wurlitzer Installs World's Largest Organ

The world's largest residential pipe organ arrived in Los Angeles recently from North Tonawanda, New York, in the form of two big carloads of pipes and equipment. The big Wurlitzer organ, which is said to break all records for private installation, is to be placed at once in the living room of Cecil B. DeMille's mountain ranch home, "Paradise," thirty miles from Hollywood in the Little Tejunga Canyon.

H. F. Charles, manager of the organ department of the Los Angeles Wurlitzer agency, arrived simultaneously with the big instrument. He had it set up and played for him in the factory and reports that its tone disproved the old contention that an instrument of church and theatre proportions could not operate well in the confines of a private home. The DeMille organ is larger than the organs of half the churches and theatres in Los Angeles and in every respect except size is a duplicate of the world's largest instrument, which is the one installed in Grauman's Metropolitan theatre in this city.

Over four hundred pipes are to be installed in the new organ. These are of various sizes, from that of a lead pencil to one that is big enough for a grown man to crawl through.

Carolina Theatre Receives Additions

Manager Murphy of the Carolina theatre reports that his southeast neighborhood house was recently enlarged and remodeled, etc., at a cost in excess of $10,000. The new organ, a Wurlitzer-Hope-Jones orchestral unit type, cost $9,000, while other improvements in the building totaled ten thousand. At the entrance an attractive grille work was placed on the former bare walls. The entrance was moved from Carolina avenue around the corner to 11th street, southeast, a fine new lobby, surmounted by a marquise was erected, new electric fixtures on the stage, organ console, etc., in theatre and lobby were put in, and the general tone of the place improved. Murphy says that his patrons are very appreciative of the new work on their favorite film theatre. —Knappen.

Blank Enterprises Open Capitol Theatre in Des Moines

A. H. BLANK, head of the A. H. Blank Theatrical enterprises, opened the new Capitol theatre, Des Moines, Iowa, August 25.

The Capitol, for a long time known as the Alhambra theatre, is located on Grand avenue, between Fifth and Sixth avenues, next door east of the Des Moines theatre.

The theatre, itself, is said to be strikingly different from any other playhouse in the Middle West, carrying out the Spanish renaissance style of architecture, with the decorations tending toward the Oriental Moorish colors and outline.

The entrance and lobby are finished in multi-tinted tile arranged in a simple outline.

The walls and ceiling of the auditorium are thickly encrusted with ornamental designs in dull red, old blue, shades of brown, black and old gold, while panels of rich tapestry in dull reds and blacks with heavy gold threads hang on the side walls.

One of the features of the Capitol—something new to Des Moines theatregoers—is the elaborately furnished lounge on the mezzanine floor, overlooking the inner lobby.

This luxurious section is heavily carpeted, with dozens of soft handsome couches, deep chairs and superb stone tables. The windows with handsome cathedral glass overlook Grand avenue, and flowers and ferns add a note of luxury.

Handsome rugs are thrown over the rail that overlooks the lobby, and exquisitely appointed retiring rooms open off the mezzanine floor.

From the huge stage the Capitol theatre will offer Pantages vaudeville road shows.

Mr. Clark, the manager, is one of the most successful showmen Des Moines has ever claimed and for a long time was manager of the Empress vaudeville house.

The Capitol runs continuously from 1 to 11. Popular prices prevail.—Grahl.

Johnson Camouflages Bell & Howell Camera

Martin Johnson, famous explorer and cinematographer, will be better equipped on his next jungle expedition than ever before. Mr. Johnson has recently spent considerable time at the Bell & Howell Company plant at Chicago, where a remarkable camouflage for his Bell & Howell camera and equipment has been devised. His camera, when completely embellished, it is said, will positively be invisible in the wild animal haunts which he explores.

Some of the men at the Bell & Howell plant made the comment that the only danger to the camera lies in the fact that some elephant or rhinoceros may mistake the instrument for his breakfast and eat it up when Mr. Johnson isn't looking.



Architect's drawing of the new Westmoreland theatre, Kansas City, Mo. True

EASTMAN POSITIVE FILM

To protect the exhibitor against screening, unknowingly, film of inferior photographic quality we make Eastman Positive Film identifiable. The words "Eastman" "Kodak" are stenciled in *black* letters in the transparent film margin. Look for this positive proof that you are projecting the "film that carries quality through to the screen."

Eastman Film, both regular and tinted base, is now available in thousand foot lengths.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

Simplified Electricity for Projectionists

(*Continued from page* 1466)

The arrows in the figure show the direction in which the *voltage* of each coil is acting. It will then be seen that when ends D, E and C are connected together the voltages all act, or flow so to speak, in toward the neutral point. In other words they, all three, *oppose,* or buck each other and so their effects are *subtractive* instead of additive. Suppose we consider the effect of such a subtraction of voltages on phases 1 and 2. These two voltages would, as we know, be displaced by 120 degrees as shown in Fig. 110-B, where E is the voltage of phase 1, E_2 the voltage of phase 2 and E_t the resultant terminal voltage obtained by subtracting the two phase voltages. In order to *subtract* E_1 from E_2 it is reversed and drawn in the position indicated by $-E_1$ then lines are drawn parallel to E_2 and $-E_1$ meeting at E_t and the distance from 0 to E_t measured to scale, is the terminal voltage. If E_t is measured it will be found to be 1.73 times as long as either E_1 or E_2 (which are equal).

The same result can be obtained by the use of simple trigonometry as follows:

$$\cos 30^\circ = \frac{E_t}{2E}$$

$$2E \cos 30^\circ = E_t$$

$$\cos 30^\circ = \frac{2}{\sqrt{3}}$$

$$2E \frac{\sqrt{3}}{2} = E_t$$

$$E_t = \sqrt{3}E = 1.73E$$

where $E = E_1 = E_2 = E_3$

A figure showing the complete voltage and current relations of a star connected alternator is given in Fig. 111. This figure is self explanatory and should require no further discussion.

Delta Connections

Referring back to Fig. 110, if end D was connected to end B, A to C, and E to F the result would be a triangular shaped figure with the following results on the voltage and current. In this case, the voltage is not affected and the terminal voltage is the same in value as that of each coil. This, however, is not true of the currents since from the way they are connected it will be seen at the three

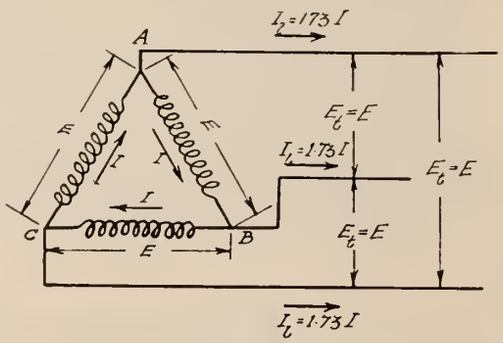


Figure 112

junction points A, B and C, Fig. 112, the current from one coil flows *to* the junction point while that from the other coil flows *away* from it. In other words, the two currents are subtractive, in effect, and what was said regarding subtractive voltages in the case of the star connected machine now applies to the currents of the delta connected machine. If the voltages of Fig. 110-B are replaced with currents and the same line of reasoning is followed the result will be that I_e, the current in line, will be equal to 1.73 times I, the current per phase or

$$I_e = \sqrt{31} = 1.73\,I$$

The voltages and current characteristics of a delta connected alternator are shown in Fig. 112.

G. K. Spoor Makes Three Dimension Pictures

George K. Spoor of the Essanay Film Company has announced that the long shut-down of their large motion picture plant in Chicago has been due to constant work on a three dimension motion picture filmed on a gigantic scale. The Essanay studios are being re-opened for the making of these new pictures.

Another Suburban House for Kansas City

Construction plans for a new Kansas City suburban theatre were announced this week with the beginning of excavation work on the new house, which will be at Seventy-fifth and Washington streets. The theatre, to be known as the Westmoreland theatre, has been designed by S. B. Tarbet, Kansas City architect, and will seat 750 persons, the entire building, including shops, to cost $50,000.

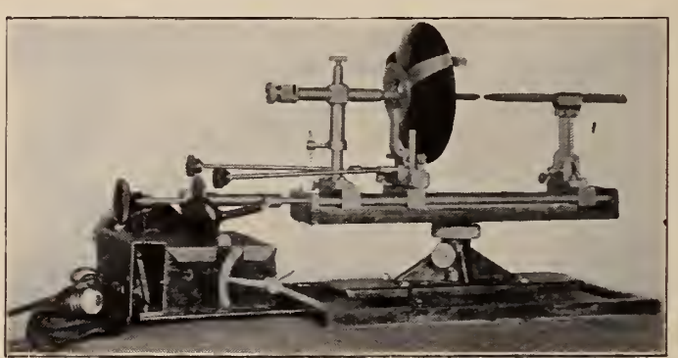
The lot, 90 x 110 feet, was purchased hy W. C. Gumm for $12,000. The theatre will be in the rear of a two-story structure. A 15-foot passageway midway in the building will connect Seventy-fifth street with the theatre. The theatre and office buildings will be separate structures connected by the theatre entrance.—True.

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Walker & Phillips Building in Ocala

It is reported that Ocala, Fla., is to have a new theatre. R. G. Walker and J. W. Phillips have purchased the Carmichael building on the west side of the court house square, which is the center of the business district, and will build a theatre there. They take possession on June 10 and will begin the erection of the theatre immediately, expecting to have it completed in about two months.

The plans call for a modern house in every way. The interior will follow the Colonial style in design and decorations. There will be no stage, the screen being at the back with a proscenium arch of colonial design. The best of equipment and furnishings are promised.

The house has not been named, as it is the intention of the owners to have a contest, offering a substantial prize for the one who suggests the most appropriate name for the new house. R. G. Walker will be the manager.—Leslie.

Theatre Company Incorporates

Incorporation papers for the Peoples Theatre Company were filed recently in the office of the McCracken County court clerk, Paducah, Ky., with a capitalization of fifty thousand dollars. The corporation is organized for the purpose of operating motion picture and vaudeville theatres and traveling shows and vaudeville. It is understood that the new corporation will operate the Orpheum theatre.

Stanley Chain Increases

The new Benn theatre in Philadelphia, at 63rd street and Woodland avenue, one of the finest additions to the Stanley Company of America's chain of big, modern photoplay houses, was publicly opened recently.

The structure is a combination of the theatre itself and modern stores on the principal street frontage. The auditorium has a seating capacity of 2,000, and the house has the most modern equipment and conveniences with an imposing organ as one of the principal features of interest.

The house is finished in gold and ivory. The interior lighting is of the direct type, with mural paintings installed above the light coves. —Martin.

Elaborate System for Licensed Projectionists

An elaborate system of identification of licensed motion picture projectionists, in the State of Pennsylvania, has been prepared by the State Department of Labor & Industry, at the capitol in Harrisburg, it is just announced. Under this plan every applicant for any of the three classes of licenses—those permitting operation of approved motion picture projectors (in buildings other than theatres); those permitting operation of projectors in theatres, and apprentice operators—is required to present two photographs of himself. These photographs must be 1¼" square, taken without a hat and with name written on the back. These photographs are attached to the license cards when issued upon the operator qualifying after examination. Operators of approved projection machines receive red cards; other projectionists yellow cards, and apprentices receive blue cards.

The first two classes of projectionists must be 18 years old or more and operators of machines other than approved machines must have had at least six months' experience in the projection room. Applicants for apprentices' licenses must be 16 years old or more and must present a letter of recommendation from the owner or proprietor of the theatre where he will be employed.

It is estimated that 75 applicants for projectionists' licenses of the various classes took the examinations scheduled to be held in eight cities of the state simultaneously on September 6. Secretary Royal Meeker of the Department of Labor & Industry has announced that prior to these examinations 2,100 projectionists' licenses had been issued in Pennsylvania during the year 1923, not including 92 additional licenses to apprentices. This was outside the cities of Pittsburgh and Philadelphia.

New York City—Architect E. De Rosa, 110 West 40th St., New York City, is drawing plans for a six-story, 81 x 118, brick building on 1681 Broadway for the Neponsit Bldg. Co., 110 West 40th St.



Milwaukee's newest neighborhood house, the Milwaukee, is very attractively designed. This house was financed through community stock holders.—Pollok.



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Theatre for Particular Location

(*Continued from page* 1463)

supervision, every seat being in plain view of the manager from any one point.

This type usually has from 800 to 2,200 seats. A 2,000-seat house can be built on a site 100 x 155 feet, including a small stage.

Type No. 4 is known as a one-floor house and is like the stadium with the exception that it consists of an orchestra floor only. This type is the most economical of all but is desirable only where one class of patrons is catered to and where elaborate foyers and minor rooms can be reduced to a minimum. Quite a number of houses of this type are being built at present and in their proper locations are proving satisfactory and are successful in every way. This type has from 300 to 2,000 seats.

We have recently completed the Fugazy theatre at MacDougal and West Houston streets, New York City. This house is a combination of Types Nos. 2 and 3, consisting of an orchestra and stadium with a balcony above the stadium, and this house, as completed, is successful in every way. The stadium idea not only allowed us to build over the entrance lobby, but provided space for five stores on the street front, which were very acceptable to the owner. Another interesting feature in this house is the position of the projection room, which is placed at the back of the stadium and under the balcony, making the projection room easily accessible, provides outside ventilation, and gives a horizontal projection to the screen. The theatre is on a corner lot 89 x 123 feet, exclusive of a court 11 feet wide, and contains 1,760 seats with a stage 28 feet deep and five stores on the street fronts. The approximate cost of this house was $200,000, exclusive of equipment.

There is still another type of house which we would like to mention, namely, the Entresole and Balcony house which consists of an added floor of boxes under the balcony divided into compartments which are entered directly off the mezzanine. This, however, can only be used in very high class houses and is expensive to build.

In conclusion we would say that for Motion Pictures and where additional ground can be obtained the stadium or one floor house is the ideal arrangement. On the other hand, for vaudeville and legitimate productions the balcony house with the smaller area on the main floor is the only arrangement that can be safely adopted.

Good Demand for Organs Reported

Demand for pipe organs for motion picture theatres has been excellent during the summer months, according to Sales Manager K. G. Kurtz, of the Barola Musical Instrument Company, who reports that he personally closed contracts for Barton pipe organs during the month of July which are in part as follow: Saxe Brothers, Janesville, Wisconsin; Saxe Brothers, Milwaukee, Wisconsin; R. B. Thomas, Fremont, Nebraska; Dromey, North Chicago; Spencer & Miller, Highland Park, Illinois; Indiana theatre, Bloomington, Indiana; Majestic theatre, Rochelle, Illinois; Pinkleman & Corey, Quincy, Illinois; Harding theatre, Indiana Harbor, Indiana; Garden theatre, Harvey, Illinois.

Dan Barton is now putting in most of his time at the enlarged plant of the company at Oshkosh, Wisconsin, speeding up production.

Liberty, Covington, Ky., Opens

The Liberty theatre extends from Pike street on the south to Sixth street on the north, and is entered through a lobby 80 feet long from Madison avenue. The building is of brick construction and was erected at a cost of $250,000.

The interior decorations are elaborate and the equipment, including a large cooling and ventilating system, is the last word in modern theatre construction. The same system is to be used for heating the building in winter, and is said to be capable of delivering 320,000 feet of pure fresh air at any desired temperature every 15 minutes.

The building is of fireproof construction and has eight exits through wide stairways, with fireproof walls, and a capacity audience of 1,500 may leave the building in one minute. The means of egress from the balcony and mezzanine boxes are separate from those of the lower floor.

As a special musical attraction one of the largest and most expensive organs in the Middle West has been installed. Miss Vera Huelsman, Cincinnati, who recently was organist in a Columbus, Ohio, theatre, has been employed. —Beutel.

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Opinions on Current Short Subjects

"Bill"

(French Production—Four Reels)

THIS is strictly a character study from Anatole France's famous novel, "Cranquebille." Seen in Paris by Director Hugo Risenfeld of the Rialto theatre, it was admired by him for its artistic photography and the manner of portrayal. It has no love theme, nor does it claim to have story value, but for purely artistic handling and as a novelty offering, it would be hard to surpass.

The character of "Bill" is that of a push-cart peddler and is portrayed by Maurice de Feraude of the Comedie Francaise. It is so realistically convincing and so perfectly constructed that sub-titles are really unnecessary, and it grips the interest from start to finish.

The fragile story is merely an episode from the life of the peddler. He is arrested on the trumped-up charge of having insulted an officer. He is tried, convicted and sentenced to jail. From drugs given him there he emerges a drunkard and loses his old customers. He is saved from suicide by a newsboy who gives him shelter.

Some real artistic photography is divulged, when in an hallucination from drugs, the peddler reviews some of the scenes enacted in the courtroom. Witnesses against him and the judges sitting before him pass before his distorted vision as monsters bent only upon crushing him. It is a novelty that will set almost any audience into deep meditation and it will leave a somewhat lasting impression.—*CHESTER J. SMITH.*

"Finger Prints"

(Pathe—One Reel)

HAL ROACH'S one-reel comedy, "Finger Prints," stars Paul Parrott, introducing the latter as a "hick" amateur sleuth of the correspondence school type. This one starts out like sure-fire, but along comes the "sure thing crook" and the rest is obvious, bringing into play some stunts that are not entirely new. It is a slapstock type with Paul nailing the confidenee man following a daring escape from death on an open trestle bridge with the "flyer" coming on at full speed. But that "flyer" furnishes the solution, for the plunge into the waters below uncovers the crook and his confederate, who are taken in custody. This one starts eleverly, but slows down toward the end.—*ROGER FERRI.*

"Almost Married"

(Arrow—Two Reels)

EDDIE Lyons, in addition to being a hard-working and successful screen comic, stands out as a particularly careful producer in "Almost Married," his latest contribution to Arrow Film Corporation's comedy lineup. This comedy is jammed with laughs of the farcical sort, the action taking place almost in its entirety in a fashionable hotel, whither wander a love-sick couple with matrimony for their purpose, and an angry daddy and jealous porter making life for them anything but a bed of roses. And to add to the trouble of the prospective man and wife an undertaker, mistaken for a minister, timidly contributes further complications. But all these effect a fast-moving comedy that never lets up, with the final shot furnishing the farewell "wow."—*ROGER FERRI.*

"Through Yellowstone National Park With Late President Harding"

(Arrow—1900 Feet)

EXHIBITORS will welcome this entertainingly historic scenic magazine, for in addition to possessing an extremely high educational value it presents the late President Harding in intimate poses, exploring the wonders of the famous Yellowstone National Park with his official party. The picture is interestingly photographed with all the natural possessions of the park picturesquely focused, the presidential party furnishing a background that constitutes a historic document that will be referred to generations and generations to come. It is the first picture of its kind and the only complete photographic record of any of the late President's numerous expeditions.

The trip about the park is started shortly after sunrise from a quaint inn, where the party puts up for the night. Accompanied by the park authorities, the late President and his party are shown through the canyons, with very close and daring closeups of geysers, giant falls, and what not, in full action. The entertainment value of the picture is further safeguarded by the introduction of well-worded and explanatory titles.

Here's a subject that will cause much comment and invites any sort of dignified civic tie-up.—*ROGER FERRI.*

"Secrets of Life"

(Sol Lesser—Three Reels)

"SECRETS OF LIFE" is an entertaining and instructive exposition of certain forms of insect life. By means of a "cold light" and camera processes invented by Louis H. Tolhurst, an American scientist, the microscopic structurès and functionings of the bee, the spider and the ant are made plainly visible to the human eye. Only such highlights in the careers of these insects are chosen as offer possibilities of entertainment. Again, the sub-titles while predominantly informative in purpose are saved from becoming dull and uninteresting by frequently giving a humorous twist to the facts involved. This happy combination of selective material and amusing sub-titles makes the subject adaptable to the theatrical program despite the thoroughly educational character of the reels. A brief description of the remarkable photographic processes involved presented in the theatre's program would, we believe, greatly enhance the intrinsic appeal of the subject. Here is a picture which, in our opinion, will go very well before a high-class audience which appreciates something of the instructive in the course of its entertainment—especially when the instruction possesses an element of the unusual and is engagingly presented as here.—*E. F. SUPPLE.*

"Derby Day"

(Pathe—Aesop's Fable)

"DERBY DAY," an Aesop's Fable animated cartoon, is a humdinger that makes the race track the rendezvous of Paul Terry's menagerie with the dinosaur functioning as a step ladder for "dead-heads." The vain attempt at victory by the "dark horse," who resorts to aerial means, furnishes a plot that ends with a roar. —*ROGER FERRI.*

"Round Figures"

(Universal—Two Reels)

THIS is a Century Comedy with Jack Cooper in the featured role, supported by the Century Follies Girls. The comedy is of the farcical brand with some novel gags that lend a touch of freshness to the entire subject. There is a thread of romance running through the story, too, although its presence is never permitted to subordinate the comedy elements. Mary, the heroine, is put to the necessity of donning the disguise of a dog in order to get something to eat from the frankfurter stands along the boardwalk. The disguise is effectively employed to get over some good laughs. In the meanwhile, Cooper has become a fugitive from the police. He is caught several times but always manages to escape. There are some new angles injected into these chase episodes that will amuse. Then, Jack and Mary meet, and they plan to work together, Mary to assume the part of a trick dog and Cooper to be her master. This alliance leads to further humorous developments which culminate in the discovery by a cabaret owner that the "trick dog" is in reality a pretty girl. Mary is promptly hired as the cigarette girl in the cabaret while Cooper gets a job as a waiter, and so the comedy continues on its merry way. With the introduction of the cabaret sequences the Century Follies Girls are given the opportunity of showing off their figures and dance steps and appropriate settings. The comedy is temporarily retarded but eventually comes back for a smashing finish.—*E. F. SUPPLE.*

"No Noise"

(Pathe—Two Reels)

HAL ROACH has been Babe-Ruthing with his "Our Gang" comedies, but "No Noise" is a laugh hit that will find a comfortable spot on any bill, for it is replete with rip-roaring action that is original. There is no waste of footage in this two-reeler, every foot being put into material play and the whole constituting entertainment that should have no trouble getting over. These "Our Gang" comedies have struck a popular note and "No Noise" is no exeeption. It deals with the determination of the gang to recruit the football services of Mickey Daniels, convalescing from tonsilitis. This expedition to the hospital prompts a scries of humorous adventures that should keep your audiences in a continual roar of laughter. The chase through operating rooms, medical cabinets and wards uncover incidents that everybody should enjoy. Every member of the gang is in his glory in this issue with little Farina possibly grabbing a few more laurels than the others, but for real laughs "No Noise" will suit the comedy spot nicely. —*ROGER FERRI.*

Pathe Review No. 38

THIS issue of an interesting series very picturesquely presents "The Wonder Tale of Iron Ore," "Table Manners at the Zoo" and "The Port of Vecchio." The first subject shows the mighty furnaces in action, giant cranes and other ore and red hot metal handling machinery in a fashion that increases interest as the film is unfolded. "Table Manners at the Zoo" describes in vivid fashion the movements of animals, a study that is intimate and entertaining. The Corsican scenes at Vecchio is a beautiful Pathecolor subject.—*ROGER FERRI.*

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

MARCH

Feature	Star	Distributed by	Length	Reviewed
Adam and Eva	Marion Davies	Paramount	7 reels	Feb. 10
Adam's Rib	Special Cast	Paramount	10 reels	Feb. 17
Are You a Failure?	Special Cast	Preferred Pict.	6 reels	Mar. 17
Bolted Door, The	Frank Mayo	Universal	5 reels	Mar. 3
Brass	Monte Blue	Warner Bros.	9 reels	Mar. 17
Call of the Hills	Special Cast	Lee-Bradford-S.R.	5 reels	
Can a Woman Love Twice?	Ethel Clayton	Film Book. Offices	6 reels	Mar. 10
Daddy	Jackie Coogan	First National	6 reels	Mar. 17
Down to Sea in Ships	McKee-Courtot	Hodkinson	8 reels	Dec. 2
Driven	Special Cast	Universal	6 reels	Dec. 9
Flames of Passion	Larkin-Stonehouse	Independent Pict.	5 reels	Jan. 20
Fourth Musketeer, The	Johnnie Walker	Film Book. Offices	6 reels	Mar. 31
Gallopin' Through	Jack Hoxie	Sunset Prod.	5 reels	
Glimpses of the Moon	Bebe Daniels	Paramount	7 reels	Apr. 14
Good-By Girls	William Russell	Fox	5 reels	Mar. 24
Gossip	Gladys Walton	Universal	5 reels	Mar. 10
Her Accidental Husband	Special Cast	C. B. C.-S. R.	6 reels	
High Speed Lee	Reed Howes	Arrow	5 reels	
In the Devil's Bowl	Neal Hart	Wm. Steiner-S. R.	5 reels	
Isle of Lost Ships	Nilsson-Sills	First National	7 reels	Mar. 24
Is Divorce a Failure?	Leah Baird	Asso. Exhib.	6 reels	July 21
Just Like a Woman	Special Cast	Hodkinson	5 reels	Mar. 17
Lamp in the Desert	Special Cast	C. B. C-S. R.	5 reels	
Law Rustlers, The	Wm. Fairbanks	Arrow	5 reels	
Leopardess, The	Alice Brady	Paramount	6 reels	Mar. 17
Little Church Around the Corner	Claire Windsor	Warner Bros.-S. R.	7 reels	Mar. 3
Lion's Mouse, The	Standing-Marsh	Hodkinson	5 reels	Mar. 31
Lost and Found	Special Cast	Goldwyn	7 reels	Mar. 17
Lost in a Big City	John Lowell	Arrow	7 reels	Jan. 27
Luck	Johnny Hines	Mastodon-S. R.	7 reels	Apr. 14
Mad Love	Pola Negri	Goldwyn	6 reels	Feb. 24
Man and Wife	Special Cast	Arrow	5 reels	Aug. 4
Midnight Guest, The	Special Cast	Universal	5 reels	Mar. 17
Mr. Billings Spends His Dime	Walter Hiers	Paramount	6 reels	Mar. 17
Nth Commandment, The	Special Cast	Paramount	7 reels	Mar. 31
Noise in Newboro, A	Viola Dana	Metro	6 reels	Apr. 28
Outlaws of the Sea	Marguerite Courtot	Selznick Dist. Corp.	5 reels	
Pilgrim, The	Charles Chaplin	First National	4 reels	Jan. 27
Racing Hearts	Special Cast	Paramount	6 reels	Feb. 24
Refuge	K. MacDonald	First National	6 reels	Apr. 21
Scars of Jealousy	Special Cast	First National	6 reels	Mar. 17
Shreik of Araby, The	Ben Turpin	Allied Prod. & Dist.	5 reels	Mar. 3
Single Handed	Hoot Gibson	Universal	5 reels	Mar. 31
Smilin' On	Pete Morrison	Sanford Prod.	5 reels	
Success	Special Cast	Metro	6 reels	Feb. 24
Temptation	Special Cast	C. B. C.-S. R.	7 reels	
Tents of Allah	Blue-Alden	Asso. Exhib.	7 reels	Apr. 21
Three Jumps Ahead	Tom Mix	Fox	5 reels	Apr. 14
Vanity Fair	Mabel Ballin	Goldwyn	8 reels	Mar. 17
Vengeance of the Deep	Special Cast	Selznick Dist. Corp.	5 reels	Apr. 28
Western Justice	Josephine Hill	Arrow	4 reels	
When a Woman Turns	Tom Kennedy	Norca Pict.-S. R.	5 reels	
Where the Pavement Ends	Special Cast	Metro	7 reels	Mar. 24
White Flower, The	Betty Compson	Paramount	6 reels	Mar. 10
Your Friend and Mine	Special Cast	Metro	6 reels	Mar. 31

APRIL

Feature	Star	Distributed By	Length	Reviewed
Abysmal Brute, The	Reginald Denny	Universal	8 reels	Apr. 21
Alice Adams	Florence Vidor	Asso. Exhibitors	7 reels	July 7
Backbone	Special Cast	Goldwyn	7 reels	May 12
Bella Donna	Pola Negri	Paramount	8 reels	Mar. 31
Bright Shawl, The	Rich Barthelmess	First National	8 reels	Apr. 28
Broken Violin, The	Special Cast	Arrow	6 reels	
Bucking the Barrier	Dustin Farnum	Fox	5 reels	Apr. 21
Clansmen of the North	Travers-R. Dwyer	Selznick Dist. Corp.	5 reels	
Cordelia the Magnificent	Clara K. Young	Metro	6 reels	June 2
Crashing Thru	Harry Carey	Film Book. Offices	5 reels	Apr. 7
Dead Game	Ed Gibson	Universal	5 reels	Apr. 21
Go-Getter, The	Special Cast	Paramount	8 reels	Apr. 21
Grumpy	Roberts-McAvoy	Paramount	7 reels	Mar. 31
Her Fatal Millions	Viola Dana	Metro	6 reels	May 5
Hunting Big Game in Africa		Universal	10 reels	Jan. 27
Jacqueline	Special Cast	Arrow	7 reels	Mar. 31
Little Red Schoolhouse	Special Cast	Arrow	6 reels	May 26
Lovebound	Shirley Mason	Fox	5 reels	May 19
Madness of Youth	John Gilbert	Fox	5 reels	Apr. 28
Nobody's Bride	Herbert Rawlinson	Universal	5 reels	Mar. 31
Old Sweetheart of Mine	Dexter-Eddy	Metro	6 reels	Apr. 14
Power Divine, The	Wynn-Livingston	Independent Pict.	5 reels	
Prodigal Daughters	Gloria Swanson	Paramount	6 reels	Apr 28
Rip Tide, The	Special Cast	Arrow	6 reels	June 2
Safety Last	Harold Lloyd	Pathe	7 reels	Mar. 3
Salty Saunders	Neal Hart	Wm. Steiner-S. R.	5 reels	
Slander the Woman	Dorothy Phillips	First National	6 reels	May 19
Snow Bride, The	Alice Brady	Paramount	6 reels	May 26
Snowdrift	Charles Jones	Fox	5 reels	June 9
Souls for Sale	Special Cast	Goldwyn	8 reels	Apr. 7
Sunshine Trail, The	Douglas MacLean	First National	5 reels	Aug. 4
Tansy	Special Cast	Burr Nickle Prod.	5 reels	
Tiger's Claw, The	Jack Holt	Paramount	5 reels	Mar. 31
Town Scandal, The	Gladys Walton	Universal	5 reels	Apr. 14
Trailing African Wild Animals		Metro	7 reels	May 19
Trail of the Lonesome Pine	Mary M. Minter	Paramount	6 reels	Mar. 31
Timmed in Scarlet	Special Cast	Universal	5 reels	Apr. 7
Westbound Limited	Ralph Lewis	Fiml Book. Offices	7 reels	May 5
What Wives Want	Special Cast	Universal	5 reels	May 5
Within the Law	Norma Talmadge	First National	8 reels	May 12
Wonders of the Sea	Lulu McGrath	Film Book. Offices	4 reels	Nov. 4
You Are Guilty	Kirkwood-Kenyon	Mastodon-S. R.	5 reels	Mar. 31
You Can't Fool Your Wife	Special Cast	Paramount	7 reels	May 5

MAY

Feature	Star	Distributed By	Length	Reviewed
Affairs of Lady Hamilton	Liane Haid	Hodkinson	8 reels	Apr. 28
Bavu	Wallace Beery	Universal	8 reels	Apr. 28
Black Shadows		Pathe	5 reels	June 2
Boston Blackie	William Russell	Fox	5 reels	June 2
Burning Words	Roy Stewart	Universal	5 reels	June 2
Crossed Wires	Gladys Walton	Universal	5 reels	May 19
Double Dealing	Hoot Gibson	Universal	5 reels	May 26
Empty Cradle, The	Alden-Morey	Truart Film	7 reels	
Fighting Strain, The	Neal Hart	Wm. Steiner-R. R.	5 reels	
Fog Bound	Dorothy Dalton	Paramount	6 reels	June 9
Fortune of Christina McNab	Special Cast	Playgoers	5 reels	
Fools and Riches	Herbert Rawlinson	Universal	5 reels	May 12
Girl of the Golden West	Kerrigan-Breamer	First National	7 reels	June 2
Girl Who Came Back	Special Cast	Preferred Pict.	6 reels	Apr. 21
Lonely Road, The	Kath. MacDonald	First National	5 reels	May 12
Man From Glengarry	Special Cast	Hodkinson	5 reels	Mar. 31
Ne'er-Do-Well, The	Thos. Meighan	Paramount	7 reels	May 12
Ragged Edge, The	Lunt-Palmeri	Goldwyn	7 reels	June 16
Remittance Woman The	Ethel Clayton	Film Book. Offices	7 reels	May 19
Rustle of Silk, The	Compson-Tearle	Paramount	7 reels	May 12
Sixty Cents an Hour	Walter Hiera	Paramount	6 reels	May 26
Soul of the Beast	Madge Bellamy	Metro	5 reels	Apr. 21
Stepping Fast	Tom Mix	Fox	5 reels	May 26
Sunken Rocks	Alma Taylor	Burr Nickle Prod.	5 reels	
Valley of Lost Souls	Special Cast	Independent Pict.	5 reels	
Wandering Daughters	Special Cast	First National	6 reels	June 30
Wolf Tracks	Jack Hoxie	Sunset Prod.	5 reels	

JUNE

Feature	Star	Distributed By	Length	Reviewed
Bargains	Special Cast	Burr Nickle Prod.	5 reels	
Below the Rio Grande	Neal Hart	Wm. Steiner-S. R.	5 reels	
Counterfeit Love	Special Cast	Playgoers	5 reels	Aug. 11
Critical Age, The	Special Cast	Hodkinson	5 reels	May 19
Daughters of the Rich	Special Cast	Preferred Pict.	6 reels	June 30
Desert Rider, The	Jack Hoxie	Sunset Prod.	5 reels	
Devil's Partner, The	Norma Shearer	Independent Pict.	5 reels	
Divorce	Jane Novak	Film Book. Offices	6 reels	June 16
Don Quickshot of the Rio Grande	Jack Hoxie	Universal	5 reels	June 9
East Side, West Side	Harlan-Percy	Principal Pict.	6 reels	Apr. 21
Fog, The	Harris-Landis	Metro	7 reels	July 7
Exciters, The	Daniels-Moreno	Paramount	6 reels	June 16
Heart Raider, The	Agnes Ayres	Paramount	5 reels	June 16
Last Moment, The	Special Cast	Goldwyn	6 reels	May 19
Main Street	F. Vidor-Blue	Warner Bros.	10 reels	June 23
Man of Action	Douglas MacLean	First National	6 reels	June 2
Michael O'Halloran	Irene Rich	Hodkinson	7 reels	June 23
Monkey's Paw, The	Special Cast	Selznick	5 reels	
Mysterious Witness, The	Robert Gordon	Film Book. Offices	5 reels	June 30
Only 38	Special Cast	Paramount	6 reels	June 23
Paddy - the - Next-Best Thing	Mae Marsh	Allied Prod. & Dist.	6 reels	May 26
Purple Dawn, The	Bessie Love	Aywon	5 reels	Apr. 28
Queen of Sin	Special Cast	Selznick	6 reels	Apr. 7
Railroaded	Herbert Rawlinson	Universal	5 reels	June 16
Rum Runners	Leo Maloney	Aywon	5 reels	
Sawdust	Gladys Walton	Universal	5 reels	June 30
Shock, The	Chaney-Valli	Universal	7 reels	June 23
Sun-Dog Trails	Wm. Fairbanks			
Temporary Marriage	Harlan-Davis	Principal Pict.	7 reels	May 12
Trifling With Honor	Special Cast	Universal	5 reels	May 12
Western Blood	Pete Morrison	Sanford Prod.	5 reels	
Woman With Four Faces	Compson-Dix	Paramount	6 reels	June 30
Youthful Cheaters	Glenn Hunter	Hodkinson	6 reels	June 2

JULY

Feature	Star	Distributed By	Length	Reviewed
Brass Bottle, The	Special Cast	First National	6 reels	July 28
Children of Dust	Special Cast	First National	6 reels	June 23
Children of Jazz	Special Cast	Paramount	6 reels	July 21
Crashing Courage	Jack Livingston	Independent Pict.	5 reels	
Desert Driven	Harry Carey	Film Book. Offices	5 reels	July 14
Drug Monster, The	Special Cast	Aywon	5 reels	
Flying Dutchman	Special Cast	Film Book Offices	6 reels	Aug. 4
Forbidden Lover, The	Special Cast	Selznick	4 reels	
Forbidden Range	Neal Hart	Wm. Steiner Prod.		
For You My Boy	Special Cast	Rubicon Pict.	6 reels	May 5
Gentleman of Leisure, A	Jack Holt	Paramount	5 reels	July 28
Good Men and Bad	Special Cast	Selznick	4 reels	
Homeward Bound	Thomas Meighan	Paramount	7 reels	
Itching Palms		Film Book Offices	5 reels	July 28
Law of the Lawless, The	Dorothy Dalton	Paramount	6 reels	June 30
Love Piker, The	Anita Stewart	Goldwyn-Cosmo.	6 reels	July 7
Man Between, The	Special Cast	Asso. Exhibitors	6 reels	
Man's Man, A	J. Karren Kerrigan	Film Book. Offices		
McGuire of the Mounted	William Desmond	Universal	5 reels	July 14
Penrod and Sam	Special Cast	First National	6 reels	June 23

Feature	Star	Distributed By	Length	Reviewed
Rapids, The	Harry Morey-Mary Astor	Hodkinson	5 reels	June 30
Self Made Wife, A	Special Cast	Universal	5 reels	July 21
Shootin' For Love	Hoot Gibson	Universal	5 reels	July 7
Skid Proof	Charles Jones	Fox	5 reels	
Stormy Seas	McGowan-Holmes	Asso. Exhibitors	5 reels	Aug. 4
Toilers of the Sea	Special Cast	Selznick	5 reels	
Trilby	Special Cast	First National	7 reels	Aug. 4
Victor, The	Herbert Rawlinson	Universal	5 reels	July 28

AUGUST

Feature	Star	Distributed By	Length	Reviewed
Alias the Night Wind	William Russell	Fox		
Bright Lights of Broadway	Special Cast	Principal Pict.	7 reels	Sept. 8
Broken Wing, The	Special Cast	Preferred Pict.	6 reels	Aug. 18
Circus Days	Jackie Coogan	First National	6 reels	June 30
Common Law, The	Special Cast	Selznick	8 reels	Aug. 11
Cricket on the Hearth	Special Cast	Selznick	6 reels	
Destroying Angel, The	Leah Baird	Asso. Exhibitors	6 reels	
Dulcy	Con. Talmadge	First National	6 reels	Sept. 8
Gold Madness	Guy Bates Post	Principal Pict.	6 reels	
Harbor Lights	T. Moore-Elsom	Asso. Exhibitors	5 reels	Sept. 8
Hollywood	Special Cast	Paramount	8 reels	July 14
Human Wreckage	Mrs. Wallace Reid	Film Book Offices	7 reels	July 14
Huntress, The	Colleen Moore	First National		
If Winter Comes	Special Cast	Fox	12 reels	Mar. 17
Legally Dead	Milton Sills	Universal	5 reels	Aug. 18
Love Brand, The	Roy Stewart	Universal	5 reels	Aug. 11
Man Who Won, The	Dustin Farnum	Fox	5 reels	Sept. 1
Miracle Baby	Harry Carey	Film Book Offices	6 reels	Aug. 18
Out of Luck	Hoot Gibson	Universal	5 reels	Aug. 4
Purple Highway, The	Madge Kennedy	Paramount	7 reels	July 7
Range Patrol, The	Livingston-Wynn	Independent Pict.	5 reels	
Rupert of Hentzau	Special Cast	Selznick	10 reels	July 21
Salomy Jane	Special Cast	Paramount	7 reels	Aug. 18
Scarlet Lily, The	K. MacDonald	First National	6 reels	
Second Hand Love	Charles Jones	Fox		
Shadows of the North	William Desmond	Universal	5 reels	Aug. 25
Soft Boiled	Tom Mix	Fox		Aug. 4
Spoilers, The	Special Cast	Goldwyn-Cosmo	8 reels	June 30
Tea—With a Kick	Special Cast	Asso. Exhibitors	6 reels	Sept. 8
Three Wise Fools	Special Cast	Goldwyn-Cosmo	7 reels	July 7
Tipped Off	Special Cast	Playgoers Pict.	5 reels	
Wife in Name Only	Special Cast	Selznick	5 reels	
Yesterday's Wife	Rich-Percy	C. B. C.-S. R.	6 reels	

SEPTEMBER

Feature	Star	Distributed By	Length	Reviewed
Ashes of Vengeance	Norma Talmadge	First National	10 reels	Aug. 18
Barefoot Boy, The	Special Cast	C. B. C.-S. R.	6 reels	
Blinky	Hoot Gibson	Universal	6 reels	Sept. 1
Bluebeard's Eighth Wife	Gloria Swanson	Paramount	6 reels	July 14
Breaking Into Society	Bull Montana	Film Book. Offices	5 reels	
Broadway Gold	E. Hammerstein	Truart Film	7 reels	July 7
Cheat, The	Pola Negri	Paramount	8 reels	Aug. 11
Clean Up, The	H. Rawlinson	Universal	5 reels	
Daytime Wives	Derelys Perdue	Film Book Offices	6 reels	Sept. 8
Eleventh Hour, The	Jones-Mason	Fox	7 reels	Aug. 4
Enemies of Women	L. Barrymore-Rubens	Goldwyn-Cosmo	10 reels	Apr. 14
Exiles, The	John Gilbert	Fox		
Fair Cheat, The	Special Cast	Film Book. Offices	6 reels	
Fighting Blade, The	Rich. Barthelmess	First National		
French Doll, The	Mae Murray	Metro	7 reels	July 28
Gun Fighter, The	William Farnum	Fox	5 reels	Sept. 15
Haldane of Secret Service	Houdini	Film Book. Offices	6 reels	
Hell's Hole	Charles Jones	Fox	6 reels	Aug. 11
Her Reputation	Special Cast	First National		
Lawful Larceny	Special Cast	Paramount	6 reels	Aug. 4
Lone Star Ranger, The	Tom Mix	Fox		
Monna Vanna	Lee Parry	Fox	11 reels	
Merry-Go-Round	Philbin-Kerry	Universal	10 reels	July 14
Mothers-in-Law	Special Cast	Preferred Pictures	7 reels	Aug. 18
Potash and Perlmutter	Barnard-Carr-Gordon	First National		
Rouged Lips	Viola Dana	Metro	6 reels	Sept. 8
Scarred Hands	Smith-E. Sedgwick	Madoc-S. R.	5 reels	
Silent Command, The	Special Cast	Fox	9 reels	Sept. 15
Silent Partner, The	Special Cast	Paramount	6 reels	Sept. 1
Souls in Bondage	Special Cast	Sanford Prod.	6 reels	
St. Elmo	John Gilbert	Fox	6 reels	Aug. 18
Strangers of the Night	Special Cast	Metro	8 reels	Sept. 15
Tango Cavalier, The	Geo. Larkin	Aywon	5 reels	
Three Ages	Buster Keaton	Metro	6 reels	July 21
To the Last Man	Special Cast	Paramount	7 reels	Sept. 8
Unknown Purple, The	Walthall-Lake	Truart Film	7 reels	
Untameable, The	Gladys Walton	Universal	5 reels	Sept. 8
Virginian, The	Special Cast	Preferred Pict.		
Vow of Vengeance	Jack Livingston	Independent Pict.	5 reels	
Wanters, The	Special Cast	First National		
Where Is This West?	Jack Hoxie	Universal	5 reels	

Comedy Releases

Feature	Star	Distributed By	Length	Reviewed
Ain't Love Awful		Universal	2 reels	May 26
Alley Cat, The	Aesop's Fables	Patbe	2/3 reels	Mar. 24
All Over Twist	Buddy Messinger	Universal	2 reels	
Amateur Night on Ark.	Aesop's Fables	Patbe	2/3 reels	May 26
Applesauce		Fox	2 reels	
Author, The	Al St. John	Fox	2 reels	
Babies Welcome	Dorothy Devore	Educational	2 reels	Mar. 3
Backfire	Lige Conley	Educational	2 reels	June 23
Back Stage	Children	Patbe	2 reels	June 1
Back to Earth	Earle-Engle	Universal	2 reels	Sept. 15
Back to the Woods	Neal Burns	Educational	2 reels	June 16
Bad Bandit, The	Aesop Fables	Pathe	2/3 reel	
Barnyard, The	Larry Semon	Vitagraph	2 reels	May 12
Beauty Parlor, The	Aesop's Fables	Pathe	2/3 reel	
Before the Public	Snub Pollard	Pathe	2 reels	Mar. 3
Be Honest	Dippy Doo Dad	Pathe	1 reel	Aug. 18
Between Showers		Educational	1 reel	
Borrowed Trouble	Carter DeHavens	Film Book. Offices	2 reels	
Bowled Over	Paul Parrott	Pathe	1 reel	Mar. 24
Boys to Board	Children	Pathe	2 reels	
Broke	Jimmie Adams	Educational	1 reel	Mar. 3
Buddy at the Bat	Buddy Messinger	Universal	2 reels	
Bum Grafters	Neely Edwards	Universal	1 reel	
Bumps		Edueational	1 reel	
Bum Slickers	Edwards-Roach	Universal	1 reel	
Burglar Alarm, The	Aesop's Fables	Pathe	2/3 reel	
Bus Boy, The	Buddy Messinger	Universal	2 reels	
Busber, The	Lee Moran	Educational	2 reels	Aug. 18
Busy Body, The	Murray-Anderson-McKee	Hodkinson		
California or Bust	Snub Pollard	Pathe	2 reels	Apr. 28
Captain Applesauce	Eddie Lyons	Arrow		
Carmen, Jr.	Baby Peggy	Universal	2 reels	
Cat That Failed, The	Aesop's Fables	Pathe	2/3 reel	
Chop Suey Louie	Joe Rock	Jo-Rok Prod.	2 reels	
Circus Pals		Fox	2 reels	
Clothes and Oil		Fox	2 reels	May 26
Coal Dust Twins	Neely Edwards	Universal	1 reel	
Cold Chills	Louise Fazenda	Educational	2 reels	Apr. 28
Collars and Cuffs	Stan Laurel	Pathe	1 reel	
Courtship of Miles Sandwich	Snub Pollard	Pathe	2 reels	June 30
Covered Pusb-Cart, The	Aesop's Fables	Pathe	2/3 reel	July 7
Col. Heeza Liar and the Burglar		Hodkinson	1 reel	
Col. Heeza Liar in Uncle Tom's Cabin		Hodkinson	1 reel	
Col. Heeza Liar, Nature Fakir		Hodkinson	1 reel	
Col. Heeza Liar's Vacation		Hodkinson	1 reel	
Crimson Coppers	Neely Edwards	Universal	1 reel	
Dad's Boy	Buddy Messinger	Universal	2 reels	
Day By Day—In Every Way	Aesop's Fables	Pathe	2/3 reels	
Dogs of War	Children	Pathe	2 reels	
Day By Day—In Every Way		C. B. C.-S. R.	2 reels	
Don't Flirt		Pathe	1 reel	May 26
Don't Get Fresh	Buddy Messinger	Universal	2 reels	June 30
Do Your Stuff	Paul Parrott	Pathe	1 reel	Mar. 3
Dude, The	Adams-Vance	Educational	1 reel	Apr. 14
Easter Bonnets		Educational	2 reels	
Easy Terms	Neely Edwards	Universal	1 reel	
Empty Bottles	Bert Roach	Universal	1 reel	
Exit Stranger		Educational	1 reel	May 12
Fakers	Edwards-Roach	Universal	1 reel	
Family Troubles	Eddie Barry	Educational	1 reel	Mar. 31
Fare Enough	Jack Cooper	Universal	2 reels	June 23
Farmer Al Falfa's Bride	Aesop's Fables	Pathe	2/3 reels	May 5
Fish Story, A	Aesop's Fables	Pathe	2/3 reels	
F. O. B.	Lloyd Hamilton	Educational	2 reels	May 5
For Art's Sake	Paul Parrott	Pathe	1 reel	May 26
For Guests Only	Paul Parrott	Pathe	1 reel	
For Safe Keeping	Paul Parrott	Patbe	1 reel	Mar. 17
For the Love of Tut	Eddie Lyons	Arrow	2 reels	
Fortune's Wheel	Lewis Sargent	Universal	1 reel	
Forward March	Larry Semon	Vitagrapb	2 reels	
Fourflusher, The		Fox	2 reels	May 5
Fresh Eggs	Paul Parrott	Pathe	1 reel	June 30
Gamblers, The	Aesop's Fables	Pathe	2/3 reels	
Gas and Air	Stan Laurel	Pathe	1 reel	
Get Your Man	Paul Parrott	Patbe	1 reel	Mar. 31
Giants vs. Yanks	Children	Patbe	2 reels	Mar. 31
Good Deeds	Walter Forde	Universal	1 reel	
Good Riddance	Paul Parrott	Patbe	1 reel	Apr. 14
Great Explorers, The	Aesop Fables	Pathe	2/3 reel	
Green as Grass	Jimmie Adams	Educational	2 reels	Apr. 14
Green Cat, The	Snub Pollard	Pathe	2 reels	Aug. 4
Handy Man, The	Stan Laurel	Metro	2 reels	
Helpful Hogan	Charles Murray	Hodkinson	2 reels	July 14
High Kickers	Cooper & Follies	Universal	2 reels	Sept. 1
His School Daze	Bert Roach	Universal	1 reel	Sept. 8
Hold On	Engel-Earle-Marcel	Universal	2 reels	
Hold Tight	Lige Conley	Educational	2 reels	Mar. 3
Host, The	Neely Edwards	Universal	1 reel	Aug. 4
Hot Water	Neal Burns	Educational	2 reels	Mar. 24
Imperfect Lover, The	Brownie (dog)	Universal	2 reels	
In Hock	Neely Edwards	Universal	1 reel	July 7
Jack Frost	Snub Pollard	Pathe	2 reels	July 21
Jazz Bug, The	Bert Roacb	Universal	1 reel	
Jolly Rounders, The	Aesop's Fables	Patbe	2/3 reels	
July Days	Children	Pathe	2 reels	Aug. 25
Jungle Romeo, A	Snooky	Geo. H. Wiley	2 reels	Mar. 17
Kick Out	Lige Conley	Educational	2 reels	
Kid Reporter, The	Baby Peggy	Universal	2 reels	June 9
Kill or Cure	Stan Laurel	Pathe	1 reel	July 14
Kinky		Educational	1 reel	
Knockout, The	Lyons-Moran	Universal	1 reel	
Live Wires	Paul Parrott	Pathe	1 reel	Aug. 25
Lodge Night		Pathe	2 reels	July 28
Lots of Nerve	Pal (dog)	Universal	2 reels	Aug. 18
Love Nest, Tbe	Buster Keaton	First National	2 reels	Mar. 24
Maid to Order	Lewis Sargent	Universal	1 reel	
Marathon Dancers, The	Aesop's Fables	Pathe	2/3 reel	Aug. 4
Midnight Cabaret, The	Larry Semon	Vitagraph	2 reels	
Mouse Catcher, The	Aesop's Fables	Pathe	2/3 reels	
Movie Dare Devil, The	Hurd Cartoon	Educational	1 reel	Apr. 14
Mummy, The		Fox	2 reels	June 9
Mysteries of the Sea	Aesop's Fables	Pathe	2/3 reel	
Mystery Man, The	Snub Pollard	Pathe	2 reels	Aug. 18
Nobody's Darling	Baby Peggy	Universal	2 reels	Aug. 4
Nip and Tuck		Pathe	2 reels	Aug. 11
Noon Whistle, The	Stan Laurel	Patbe	1 reel	May 5
No Wedding Bells	Larry Semon	Vitagraph	2 reels	Feb. 10
Nuisance, The	McKee-Anderson-Murray	Hodkinson	2 reels	Feb 17
Oh, Nursie	Marcel-Cooper	Universal	2 reels	May 26
Oh Shoot	Bobby Dunn	Arrow	2 reels	
Oh, Sister	Adams-Vance	Educational	1 reel	Mar. 3
One Hard Pull	Aesop's Fables	Pathe	2/3 reels	
One Wild Day	Bull Montana	Metro	2 reels	
Oranges and Lemons	Stan Laurel	Pathe	1 reel	Aug. 11
Pace That Kills, The	Aesop's Fables	Patbe	2/3 reel	
Panic's On, The	Carter DeHavens	Film Book. Offices	2 reels	
Peanuts	Lewis Sargent	Universal	1 reel	
Pearl Divers, The	Aesop's Fables	Patbe	1 reel	Aug. 11
Peg o' the Movies	Baby Peggy	Universal	2 reels	
Pencil Pusber, The	Chuck Reisner	Universal	1 reel	Aug. 25
Pharoah's Tomb	Aesop's Fables	Pathe	2/3 reels	

Feature	Star	Distributed By	Length	Reviewed
Pick and Shovel	Stan Laurel	Pathe	1 reel	June 16
Pill Pounder, The	Charles Murray	Hodkinson	2 reels	
Pitfalls of a Big City	Ben Turpin	Pathe	2 reels	
Pleasant Journey, A	Children	Pathe	2 reels	Mar. [illegible]
Please Arrest Me	Monty Banks	Federated- S. R.	2 reels	
Plumb Crazy	Bobby Vernon	Educational	2 reels	June 2
Plus and Minus	Bowes-Vance	Educational	1 reel	Aug. 11
Pop Tuttle's Lost Nerve	Dan Mason	Film Book. Offices	2 reels	May 26
Pop Tuttle's Russian Rumor	Dan Mason	Film Book. Offices	2 reels	June 2
Pop Tuttle's Tactics	Dan Mason	Film Book. Offices	2 reels	
Post No Bills	Paul Parrott	Pathe	1 reel	Aug. 4
Private, Keep Off	Carter DeHavens	Film Book. Offices	2 reels	
Radio Romeo	Walter Forde	Universal	1 reel	
Rice and Old Shoes	Carter DeHavens	Film Book. Offices	2 reels	June 16
Ringer for Dad, A	Carter DeHavens	Film Book. Offices	2 reels	
Roaring Lions on Steamship		Fox	2 reels	July 28
Roll Along	Jimmie Adams	Educational	2 reels	May 26
Salesman, The	Al St. John	Fox	2 reels	Apr. 16
Say It With Diamonds	Carter DeHavens	Film Book. Offices	2 reels	
Sheik, The	Aesop's Fables	Pathe	2/3 reels	
Shoot Straight	Paul Parrott	Pathe	1 reel	Mar. 19
Short Orders	Stan Laurel	Pathe	1 reel	Sept. 1
Should William Tell	Edwards-Roach	Universal	1 reel	July 7
Sing Sing	Edwards-Roach	Universal	1 reel	Sept. 1
Sister's Beau	Buddy Messinger	Universal	2 reels	
Skeletons	Neely Edwards	Universal	1 reel	
Skylarking		Pathe	2 reels	Sept. 8
Small Change	Eugene-Vance	Educational	1 reel	May 26
Smarty	Buddy Messinger	Universal	2 reels	
Smile Wins, The	Paul Parrott	Pathe	1 reel	
Snowed Under	Bull Montana	Metro	2 reels	
Sold at Auction	Snub Pollard	Pathe	2 reels	May 26
So Long, Buddy	Buddy Messinger	Universal	2 reels	Aug. 25
So This Is Hamlet	Charles Murray	Hodkinson	2 reels	
Speed Bugs	Fred Spencer	Universal	2 reels	
Speed the Swede	Paul Parrott	Pathe	1 reel	Apr. 28
Spider and the Fly	Aesop's Fables	Pathe	2/3 reels	
Spooks	Aesop's Fables	Pathe	2/3 reels	June 9
Spooky Romance, A	Jack Cooper	Universal	2 reels	
Spring Fever	Fred Spencer	Universal	2 reels	Aug. 4
Springtime	Aesop Fables	Pathe	2/3 reels	
Stork's Mistake, The	Aesop's Fables	Pathe	2/3 reels	
Sunny Gym	Brownie (dog)	Universal	2 reels	
Sunny Spain	Paul Parrott	Pathe	1 reel	May 5
Sweet and Pretty	Brownie (dog)	Universal	2 reels	
Sweetie	Baby Peggy	Universal	2 reels	Feb. 24
Tail Light	Bowes-Vance	Educational	1 reel	July 14
Take the Air	Paul Parrott	Pathe	1 reel	Sept. 8
Take Your Choice	Bobby Vernon	Educational	2 reels	Apr. 14
Taking Orders	Baby Peggy	Universal	2 reels	June 23
Their Love Growed Cold	Hurd Cartoon	Educational	1 reel	June 2
This Way Out		Educational	2 reels	
Thoroughbred, The	Aesop's Fables	Pathe	2/3 reel	
Three Gun Man, The		Fox	2 reels	May 26
Three Strikes	Lige Conley	Educational	2 reels	June 30
Tin Knights in a Hall-room		C. B. C.-S. R.	2 reels	
Tips	Baby Peggy	Universal	2 reels	
To and Fro	Neely Edwards	Universal	1 reel	
Traffic		Educational	1 reel	May 12
Tramps of Note	Neely Edwards	Universal	1 reel	
Traveling Salesman	Aesop's Fables	Pathe	2/3 reels	
Tropical Romeo, A	Al St. John	Fox	2 reels	
Tut Tut King	Edwards-Roach	Universal	1 reel	
Two Auctioneers, The		Universal	1 reel	
Two Twins, The	Bull Montana	Metro	2 reels	Apr. 28
Uncovered Wagon, The	Paul Parrott	Pathe	1 reel	July 7
Under Two Jags	Stan Laurel	Pathe	1 reel	June 2
Uneasy Feet	Lloyd Hamilton	Educational	2 reels	Mar. 24
Unhappy Husbands	Barton Editorial	Second National	1 reel	
Vamped	Jack Cooper	Universal	2 reels	
Walrus Hunters, The	Aesop Fable		2/3 reel	
Watch Dog, The		Pathe	1 reel	June 9
West is West	Bowes-Vance	Educational	1 reel	Aug. 11
Where Am I?	Snub Pollard	Pathe	2 reels	Mar. 31
Where's My Wandering Boy This Evening	Ben Turpin	Pathe	2 reels	July 7
Where There's a Will		Fox	2 reels	
Whiskers	Lewis Sargent	Universal	1 reel	
White Wings	Stan Laurel	Pathe	1 reel	
Why Dogs Leave Home	Brownie (dog)	Universal	2 reels	
Wild and Wicked	Charles Murray	Hodkinson	2 reels	July 21
Winter Has Came	Dorothy Devore	Educational	2 reels	May 5
Won't You Worry?	Bert Roach	Pathe	1 reel	July 21
Wrecks		Educational	1 reel	July 28

Short Subjects

Featnre	Star	Distrlbuted By	Length	Reviewed
Alaskan Honeymoon, An (Educational)		Fox	1 reel	
Algeria (Educational)		Fox	1 reel	
Alpine Ride Up Stanserhorn (Burlingham)		Truart Film	1 reel	
Arctic Hike on Great Aletsch Glacier		Truart Film	1 reel	
Barnaby's Grudge, Reginald Denny		Universal	2 reels	
Bath, Famous British Spa (Burlingham)		Truart Film	1 reel	
Better Than Gold (Drama), Roy Stewart		Universal	2 reels	June 23
Borneo Venice, A (Burlingham)		Truart Film	1 reel	
Broad Highway (Bray Romance)		Hodkinson	1 reel	
Cat and the Fiddle, The (Hodge-Podge)		Educational	1 reel	
Cataracting Around Niagara (Burlingham)		Truart Film	1 reel	
Champion in the Making, A		State Rights		
Christopher of Columbus (Geo. O'Hara)		Film Book. Offices	2 reels	
City of Dreams (Bray Romance)		Hodkinson	1 reel	
Close Harmony (Sing Them Again Series)		Educational	1 reel	July 28
Columbia the Gem of the Ocean, R. Denny		Universal	2 reels	
Crystal Ascension, The (Artfilm)		Pathe	1 reel	May 26
Crystal Jewels (Educational)		Fox	1 reel	
Dark Timber (Wilderness Tales)		Educational	1 reel	
Dipping in the Deep (Hodge Podge)		Educational	1 reel	Aug. 11
Dizzy Land of Wm. Tell (Burlingham)		Truart Film	1 reel	
Don Coyote (Drama), Reginald Denny		Universal	2 reels	
Double Cinched (Drama), Leo Maloney		Pathe	2 reels	Mar. 3
Double Suspicion (Drama), Neal Hart		Universal	2 reels	
Down the Crater of Vesuvius		Truart Film	1 reel	
Dritter, The (Drama), Harry Carey		Universal	2 reels	
Duck, The (Rod-Gun Series)		Hodkinson	1 reel	
Eagle's Talons, The (Serial)		Universal	15 episodes	
Einstein's Theory of Relativity		Premier Prod.	2 reels	
End of a Perfect Fray, Geo O'Hara		Film Book. Offices	2 reels	
Extra Seven, The (Drama), Leo Maloney		Pathe	2 reels	Mar. 31
Face to Face (Drama), Edmund Cobb		Universal	2 reels	Sept. 15
False Play (Drama), Pete Morrison		Universal	2 reels	
Festive Haul, The		Pathe	1 reel	
Fight for a Mine, A (Drama), Roy Stewart		Universal	2 reels	June 9
Fighting Blood (Drama), George O'Hara		Film Book. Offices	2 reels	Feb. 3
Fighting Fists (Drama), Jack Ford		Universal	2 reels	
Fighting Skipper, The (Serial)		Arrow	15 episodes	
Fight in the Fog, The, Jack Mulhall		Universal	2 reels	
Forgetting the Law, Jack Daugherty		Universal	2 reels	
From Montreuv to Bernese Alps		Truart Film	1 reel	
From the Windows of My House		Educational	1 reel	May 12
Fun From the Press		Hodkinson	1 reel	
Gall of the Wild, Geo. O'Hara		Film Book. Offices	2 reels	
God's Law (Drama), Roy Stewart		Universal	2 reels	
Golf Played by Gene Sarazen		Educational	1 reel	June 9
Gray Rider, The (Wilderness Tales)		Educational	1 reel	July 14
Grim Fairy Tale, A, Geo. O'Hara		Film Book. Offices	2 reels	June 16
Guilty Hand, The (Drama), Roy Stewart		Universal	2 reels	
Hard to Beat (Drama), Roy Stewart		Universal	2 reels	
Haunted Valley (Serial)		Pathe	15 epis'ds	Apr. 28
Heavyweight Fight Pictures		Universal	3 reels	May 26
Her Dangerous Path (Serial)		Pathe	10 episodes	
Homeward Trail, The, Pete Morrison		Universal	2 reels	July 14
Hyde and Zeke (Drama), Leo Maloney		Pathe	2 reels	June 9
Immortal Voice (Bray Romance)		Hodkinson	1 reel	July 14
In the Days of Daniel Boone (Serial)		Universal	18 epis'ds	June 30
In Wrong Right (Drama), Leo Maloney		Pathe	2 reels	
Island of Surprise (Burlingham)		Truart Film	1 reel	
Jenkins and the Mutt (Wilderness Tales)		Educational	1 reel	Feb. 3
Judy Punch, George O'Hara		Film Book. Offices	2 reels	
Jungle Belles of Borneo (Burlingham)		Truart Film	1 reel	
King of the Ice		State Rights	2 reels	
Knight in Gale (Drama), Geo. O'Hara		Film Book. Offices	2 reels	Feb. 3
Knight That Failed, Geo. O'Hara		Film Book. Offices	2 reels	
Land of Tut Ankh Amen		Fox	1 reel	
Lonesome Luck, Jack Daugherty		Universal	2 reels	June 23
Long Live the Ring, George O'Hara		Film Book Offices	2 reels	
Lure of the South Seas (Burlingham)		Truart Film	1 reel	
Lyin' Hunt, A (Howe Hodge-Podge)		Educational	1 reel	
Mediterranean Scenes (Burlingham)		Truart Film	1 reel	
Memories of Alpine Republic		Truart Film	1 reel	
Mixed Trails (Wilderness Tales)		Educational	1 reel	June 16
Monkey Land Up Barito River, Borneo		Truart Film	1 reel	
Mont Blanc (Burlingham)		Truart Film	1 reel	
Moon Blind (Wilderness Tales)		Educational	1 reel	Feb. 3
Naked Fists (Drama), Neal Hart		Universal	2 reels	
Night Riders, The (Drama), Harry Carey		Universal	2 reels	
One Hundred Per Cent Nerve (Leo Maloney)		Pathe	2 reels	Apr. 28
One of Three (Drama), Roy Stewart		Universal	2 reels	
Oregon Trail, The (Serial)		Universal	18 epis'ds	Feb. 10
Outlaw and the Lady (Drama), Harry Carey		Universal	2 reels	
Paradising on Italian Lakes		Truart Film	1 reel	
Partners Three (Drama), Leo Maloney		Pathe	2 reels	Mar. 17
Pelican Island (Burlingham)		Truart Film	1 reel	
Perilous Ascent of Zinal-Rothorn		Truart Film	1 reel	
Phantom Fortune, The (Serial)		Universal	12 epis'ds	Mar. 17
Quaint Berne, Swiss Capital		Truart Film	1 reel	
Radio Active Bomb (Drama), Roy Stewart		Universal	2 reels	
Red Russia Revealed		Fox	2 reels	
Right of Way Casey (Drama), Neal Hart		Universal	2 reels	
Romance of Life (Bray Romance)		Hodkinson	1 reel	
Roped and Tied (Drama), Neal Hart		Universal	2 reels	
Rustlin' (Drama), Jay Morley		Universal	2 reels	Aug. 18
School Days in Japan (Educational)		Fox	1 reel	
Science of Life (Series)		Bray Prod.	1 reel	May 12
Sea of Dreams		Educational	1 reel	June 16
Secret Code, The (Drama), Roy Stewart		Universal	2 reels	
Sentinels of the Sea (Educational)		Fox	1 reel	
She Supes to Conquer, George O'Hara		Film Book Offices	2 reels	
Shooting the Earth (Hodge Podge)		Educational	1 reel	June 9
Six-Second Smith (Drama), Geo. O'Hara		Film Book. Offices	2 reels	Feb. 3
Sky Trails Above Lake Lucerne		Truart Film	1 reel	
Some Punches and Judy, Geo. O'Hara		Film Book. Offices	2 reels	
Some Sense and Some Nonsense		Educational	1 reel	May 5
Something For Nothing, Reginald Denny		Universal	2 reels	
So This is Hollywood, George O'Hara		Film Book Offices	2 reels	
Speed Demons (Hodge Podge)		Educational	1 reel	
Starland Revue (Series)		Film Book. Offices	1 reel	
Steel Shod Evidence, Leo Maloney		Pathe	2 reels	July 7
Steel Trail, The (Serial)		Universal	15 epis'ds	Aug. 11
Strike of the Rattler, Pete Morrison		Universal	2 reels	Aug. 25
Tarpon Fishing (Hodge Podge)		Educational	1 reel	
Tempest Cody Rides Wild, Marie Walcamp		Universal	2 reels	
This Wife Business		Alexander Film	2 reels	
Tom, Dick and Harry, Leo Maloney		Pathe	2 reels	June 30
Trail of No Return (Drama), Hart-Sedgwick		Universal	2 reels	May 26
True Gold, Jack Daugherty		Universal	2 reels	
Turkey, The (Rod and Gun Series)		Hodkinson	1 reel	
Two Stones With One Bird		Film Book. Offices	2 reels	
Under Secret Orders (Drama)		Universal	2 reels	
Unsuspecting Stranger (Drama), Pathe		Pathe	2 reels	May 26
Wandering Two (Drama), Reginald Denny		Universal	2 reels	
Wedding Feast Among Borneo Dyaks		Truart Film	1 reel	
Weeping Waters (Artfilm)		Pathe	1 reel	May 5
When Fighting's Necessary, Leo Maloney		Pathe	2 reels	Apr. 14
When Gale and Hurricane Meet		Film Book. Offices	2 reels	
Widower's Mite (Drama), Reginald Denny		Universal	2 reels	
Wild Waters (Educational)		Fox	1 reel	
Will He Conquer Dempsey? Firpo		Selznick		
Wings of the Storm (Drama), Leo Maloney		Pathe	2 reels	May 12
Winter in the Engadine		Truart Film	1 reel	
Yellow Men and Gold, Leo Maloney		Pathe	2 reels	

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Behold Buck, the great-hearted, powerful and conquering hero of the greatest dog story ever written or filmed!

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Directed by Fred Jackman

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Why worry about pictures that

LLOYD

rry?"



let-up of mirth-provoking antics... I had two cynics to accompany my laughter. We laughed and smoked and choked—Where Harold, the giant and the girl whipped an entire army the scene is too funny to describe on paper. Tears of laughter are the only means of showing a proper appreciation and I shed my share in that lonely projection room."—Preview in Los Angeles Times.

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With the same racy American humor and wholesome romance that made "Back Home and Broke" a knockout everywhere. Book "Woman-Proof" and then hire your ticket-seller an assistant!

A Paramount Picture

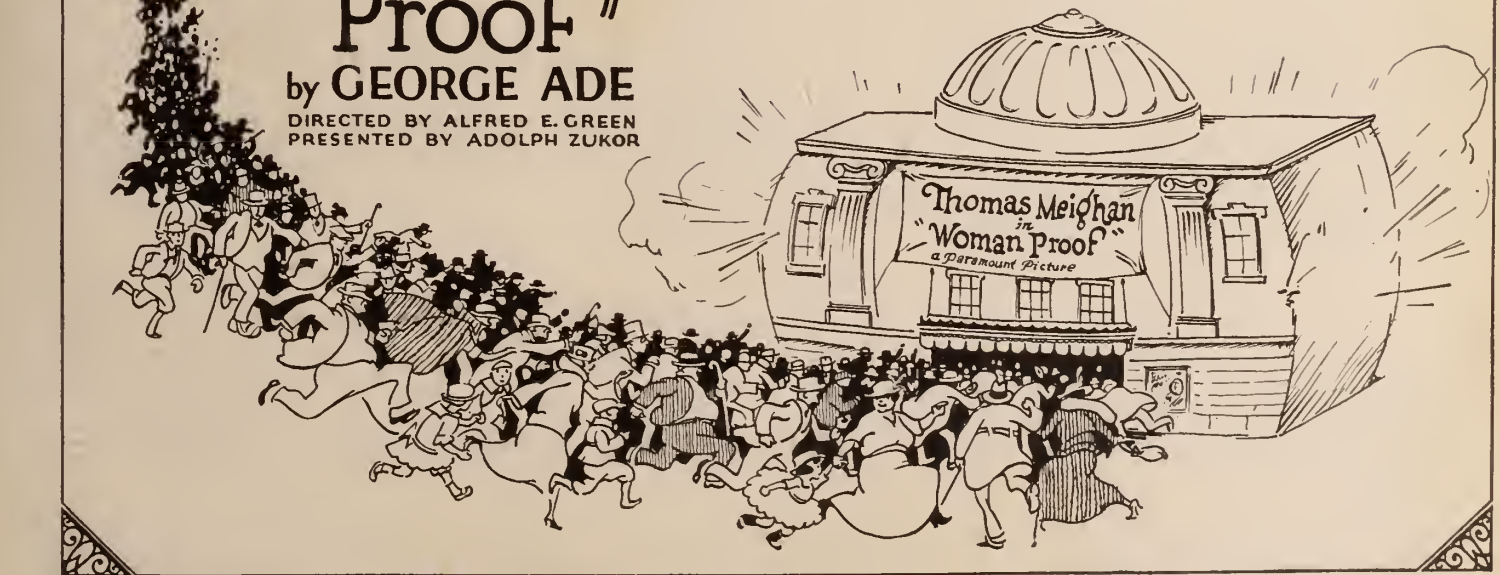
FAMOUS PLAYERS-LASKY CORPORATION

THOMAS MEIGHAN

"in Woman-Proof"

by GEORGE ADE

DIRECTED BY ALFRED E. GREEN
PRESENTED BY ADOLPH ZUKOR





"Zaza" is now playing a second capacity week on Broadway.

Screen play by Albert S. Le Vino from the play by Pierre Berton and Charles Simon.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President

"We have seen no more frenzied crush for tickets at the Rivoli."

—NEW YORK WORLD

And Other Critics Agree:

Sun and Globe: " At times Gloria Swanson in ' Zaza ' suggests Sarah Bernhardt. Bound to be a great success. In fact, with the finished production which Dwan has given the piece, the evidence is that it will cause the box-office to crack under the strain. The best acting Miss Swanson has ever done. Settings are very good, a statement which includes the gowns Miss Swanson wears every time the scene shifts."

Telegram: " ' Zaza ' comes to life more vividly than ever. A record for sustained emotionalism. Superb production."

American: " If you want to see temperament, for goodness sake go and see the Zazafied Gloria Swanson at the Rivoli. Every atom of Miss Swanson's lissome form acts every minute."

Tribune: " It is a vivid characterization Miss Swanson gives. She has all the vitality of a Lenore Ulric. The role is a rapid reverse of the languid and blase parts to which she is often assigned. ' Zaza ' is well directed, well edited."

World: " ' Zaza ' is staged with great elaborateness in interior decoration and costumery."

Adolph Zukor presents

GLORIA SWANSON

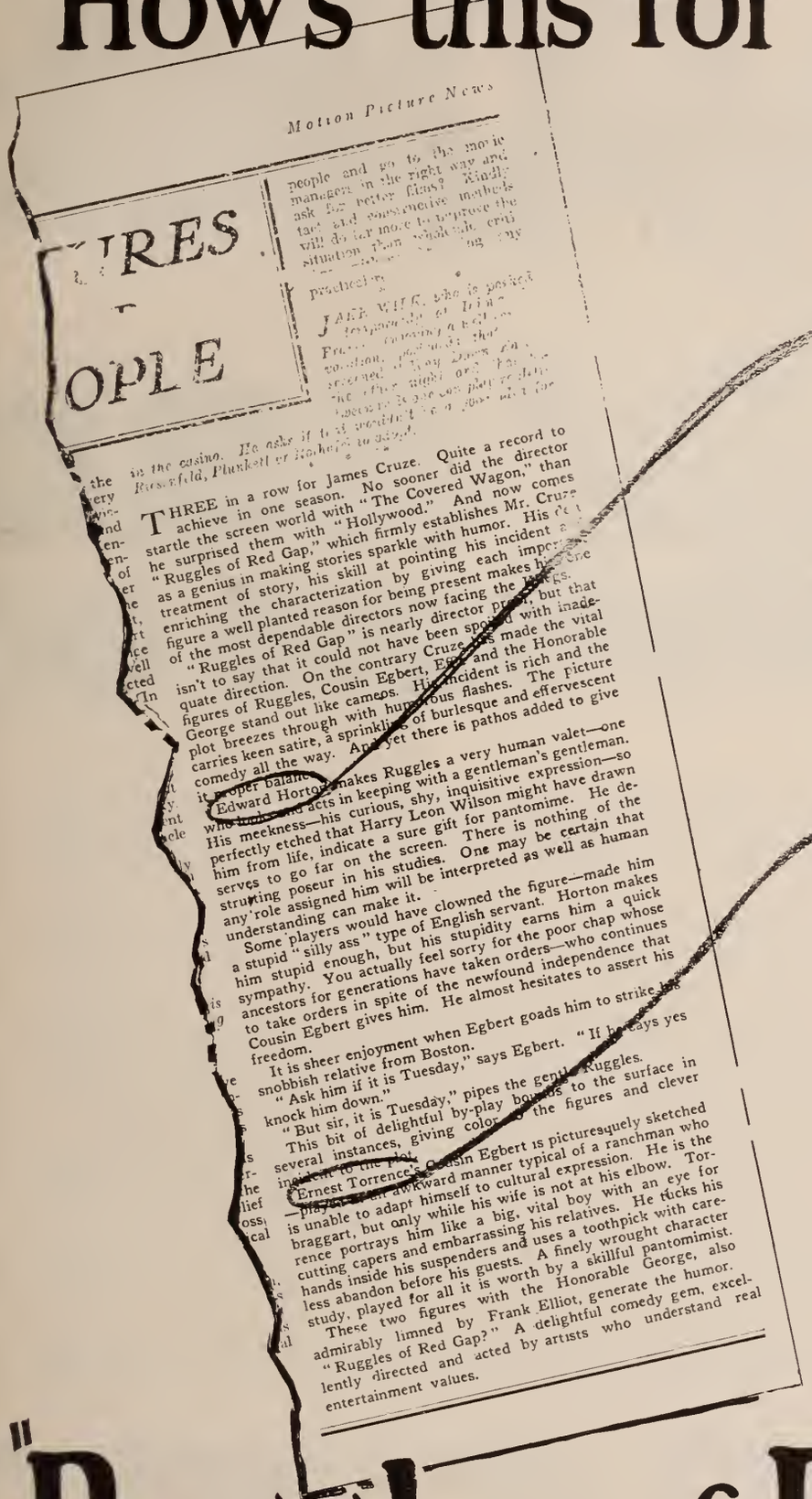
IN

"ZAZA"

An Allan Dwan Production

A Paramount Picture

How's this for a RECORD?



Motion Picture News

...TRES
...OPLE

...people and go to the movie manager in the right way and ask for better films? Kindly tact and consistency mothers will do far more to improve the situation than wholesale criticism...

...practically...

JANE VICK, who is perfect temperament to [illegible]

From ... comedy of that variation, ... Mary Jane ... screened ... night ... the ... the ... [illegible]

...the casino. He asks if it is ... Rossfeld, Plunkett or Hoeber to attend.

THREE in a row for James Cruze. Quite a record to achieve in one season. No sooner did the director startle the screen world with "The Covered Wagon," than he surprised them with "Hollywood." And now comes "Ruggles of Red Gap," which firmly establishes Mr. Cruze as a genius in making stories sparkle with humor. His treatment of story, his skill at pointing his incident, his enriching the characterization by giving each impor... figure a well planted reason for being present makes his ... of the most dependable directors now facing the ... "Ruggles of Red Gap" is nearly director proof, but that isn't to say that it could not have been spoiled with inadequate direction. On the contrary Cruze has made the vital figures of Ruggles, Cousin Egbert, Effie and the Honorable George stand out like cameos. His incident is rich and the plot breezes through with humorous flashes. The picture carries keen satire, a sprinkling of burlesque and effervescent comedy all the way. And yet there is pathos added to give it proper balance.

Edward Horton makes Ruggles a very human valet—one who ... acts in keeping with a gentleman's gentleman. His meekness—his curious, shy, inquisitive expression—so perfectly etched that Harry Leon Wilson might have drawn him from life, indicate a sure gift for pantomime. He deserves to go far on the screen. There is nothing of the strutting poseur in his studies. One may be certain that any role assigned him will be interpreted as well as human understanding can make it.

Some players would have clowned the figure—made him a stupid "silly ass" type of English servant. Horton makes him stupid enough, but his stupidity earns him a quick sympathy. You actually feel sorry for the poor chap whose ancestors for generations have taken orders—who continues to take orders in spite of the newfound independence that Cousin Egbert gives him. He almost hesitates to assert his freedom.

It is sheer enjoyment when Egbert goads him to strike ... snobbish relative from Boston.

"Ask him if it is Tuesday," says Egbert. "If he says yes knock him down."

"But sir, it is Tuesday," pipes the gentle Ruggles.

This bit of delightful by-play bobs to the surface in several instances, giving color to the figures and clever incident to the plot.

Ernest Torrence's Cousin Egbert is picturesquely sketched —playing the awkward manner typical of a ranchman who is unable to adapt himself to cultural expression. He is the braggart, but only while his wife is not at his elbow. Torrence portrays him like a big, vital boy with an eye for cutting capers and embarrassing his relatives. He ticks his hands inside his suspenders and uses a toothpick with careless abandon before his guests. A finely wrought character study, played for all it is worth by a skillful pantomimist.

These two figures with the Honorable George, also admirably limned by Frank Elliot, generate the humor. "Ruggles of Red Gap?" A delightful comedy gem, excellently directed and acted by artists who understand real entertainment values.

He's in the next
James Cruze picture
"TO THE LADIES"
WATCH FOR IT!

He'll be in
"WEST OF THE WATER TOWER"
WATCH FOR IT!

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President

JESSE L. LASKY PRESENTS A

James Cruze PRODUCTION

"Ruggles of Red Gap"

IT'S A PARAMOUNT PICTURE

WELCOME



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Our great H. C. Witwer-Collier's Weekly "FIGHTING BLOOD" series are the outstanding money getting sensation for thousands of exhibitors who are now cleaning up with them. Then we have the big super special "THE LULLABY" coming with Jane Novak promising you one of the biggest pictures in ten years. Also coming, the big epic "THE DANCER OF THE NILE" with big American cast. Also Houdini the Great in "Haldane Of The Secret Service"—and many, many other big winners. We're going to back you up to the limit with exploitation, advertising and help of every sort.

We extend the right hand of cordiality and welcome to you. It's going to be a big thing for you, for Associated Exhibitors of Canada, and for F.B.O. Shout the news from the housetops and don't forget we are going to let every exhibitor know that physical distribution will continue as usual through the Branches of the Canadian Educational Films (Ltd.) and that—

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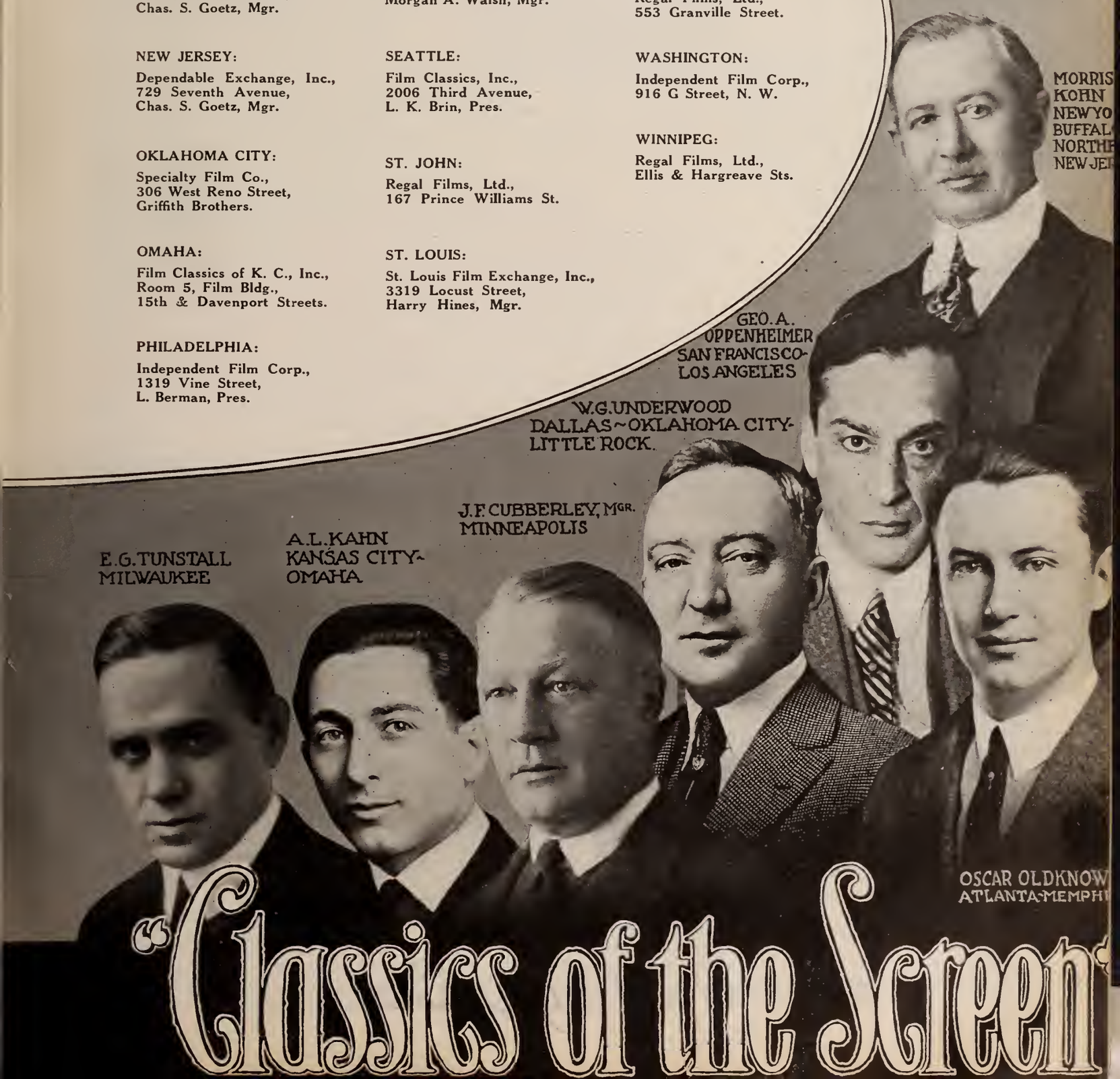
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"Classics of the Screen"

"It will make money—plenty of it!"

Says Beauvais Fox, dramatic editor of the New York Tribune

You said a mintful, Beauvais! Good grief, how the money rolls in! And ticket sales are building higher night after night, reaching for new profit records. We rush to press with a handful of the early newspaper reviews—read them, boys!—and a promise to exhibitors that here's a great big box-office attraction you can mop up with. If you're a judge of profit pictures, you'll never forgive yourself if you overlook this one!

Going into a second week at the Capitol (New York)

"Six Days" will make money—plenty of it. It is worth recommending to one's friends. Worth taking the children to also, if that means anything. Here is a production that is spectacular but not a spectacle; exciting and human but not a tear gusher.
—NEW YORK TRIBUNE.

"Six Days" filled with typical Glyn action. Vivid author unleashed her pen completely for this melodramatic war and love romance. A throbbing, colorful picture that easily should keep spectators guessing from the introduction to the final fade-out.
—NEW YORK AMERICAN.

"Six Days" unfolded one of the important contributions to the current season of photoplay.
—JOURNAL OF COMMERCE.

So well did most of the patrons of the Capitol yesterday like "Six Days" that it seemed to be the consensus that Elinor Glyn should have continued and spread it to "Ninety Days."
—EVENING WORLD.

Undoubtedly a success. We had to stand up in order to see the picture.—Quinn Martin.
—THE WORLD.

Brabin has made a work of photographic art. It is perfect in every technical detail. Through his interpretation the picture is lifted from the commonplace to something worth while.
—EVENING MAIL.

As presented at the Capitol Theatre yesterday, "Six Days" unfolded one of the important contributions to the current season of photoplay. "Six Days" is without question a ten strike. It has everything.
—EVENING TELEGRAM.

"Six Days" is easily the best material with which Elinor Glyn has furnished the screen. The picture is very high art and it has been directed with unsurpassed discretion by Brabin.
—SUN & GLOBE.

Goldwyn *presents* **Charles Brabin's production of Elinor Glyn's**

6 DAYS

with

Corinne Griffith *and* **Frank Mayo**

Scenario by **Ouida Bergere** ~ **June Mathis** Editorial Director

Ask *Goldwyn-Cosmopolitan*

Goldwyn presents

3 WISE FOOLS

KING VIDOR'S Production of
JOHN GOLDEN'S great stage success by
Austin Strong staged by Winchell Smith

Directed by
KING VIDOR

A
GOLDWYN PICTURE

JUNE MATHIS
Editorial Director



A STAGE SUCCESS OF THREE SOLID SEASONS has been made into a brilliant screen triumph. It is undoubtedly one of the most perfect pictures ever produced. With feverish action and a touch of humanity. A compelling combination of power and charm. In the cast are Eleanor Boardman, Claude Gillingwater, Alec Francis, William H. Crane, Raymond Hatton, Zasu Pitts, Brinsley Shaw, John Sainpolis, Lucien Littlefield, William Haines and others.



John Golden's Broadway Stage Triumph Now The World's Big Picture Success!

As heart-warming as a Spring zephyr. The laughable, lovable story of three old bachelors and their adopted daughter. A picture that goes out to the public to take its place among the few truly great films of all time.



Like a breath of Spring she came into their lives.

Goldwyn presents *The*

KING VIDOR

Production

Adapted from the play by Austin Strong. Staged by Winchell Smith and presented by John Golden

3 WISE FOOLS



"I never once lost faith in you, dear!"

Directed by King Vidor-

A Goldwyn Picture

1923 1924

June Mathis

Editorial Director

The Cast

CLAUDE GILLINGWATER
ELEANOR BOARDMAN
RAYMOND HATTON
WILLIAM H. CRANE
ALEC FRANCIS
JOHN SAINPOLIS
BRINSLEY SHAW
WILLIAM HAINES
LUCIEN LITTLEFIELD
ZASU PITTS
CREIGHTON HALE
MARTHA MATTOX
FRED J. BUTLER
CHARLES HICKMAN
CRAIG BIDDLE, JR.
FRED ESMELTON



Distributed by

Goldwyn-Cosmopolitan

Coming!

The Greatest Outdoor Picture Ever Made —Bar None!

CARL LAEMMLE will present

Hoot GIBSON



"Don't Miss This Picture!"

Says the N. Y. SUN & GLOBE

"It came practically unheralded into our midst," continues the Sun and Globe. "It did not claim to be one of the thousand and one 'super-specials' that 'should take New York by storm.' But it is a good production, nevertheless. For once let it also be observed there is a leading man that is not ever on guard lest his glossy locks be ruffled. And for once we have witnessed a picture of the Far West as it is. The piece has a great deal of suspense for we were continually wondering and worrying. Hoot can ride. Step up and don't miss this picture."

N. Y. SUN & GLOBE

"An unusual type of Western picture is on view at B. S. Moss Broadway theatre this week. Hoot Gibson gives a good study of a type of cowboy."

N. Y. EVENING JOURNAL

"Hoot Gibson does some gorgeous riding. If you like tales of the wild and woolly West, you ought to like 'The Ramblin' Kid' for it is wilder and woollier than the West has been in many a day."

N. Y. MORNING TELEGRAPH

The Ramblin' Kid

A UNIVERSAL GIBSON PRODUCTION

The one thing all Ex are agreed upon:

UNIV

Now drawing the Crowds at the Capitol, N.Y.

Priscilla DEAN
IN
DRIFTING

WITH
WALLACE BEERY
and MATT MOORE
from
Wm. Brady's Production
of John Colton's Play

UNIVERSAL
JEWEL

The Supreme Sensation of the Year!

MERRY
GO
ROUND

Ask any Exhibitor
who has played it.

UNIVERSAL
SUPER
JEWEL

The Year's Greatest
Line-up!
Presented by
Carl Laemmle

DATE THE BIG

hibitors and Producers

ERSAL HAS THE PICTURES

Forecasting the Greatest of all Melodramatic Thrillers !

THUNDERING DAWN

with

J. WARREN KERRIGAN
ANNA Q. NILSSON
and TOM SANTSCHI

A Harry Garson Production

UNIVERSAL SUPER JEWEL

Just a powerful beautiful story

A CHAPTER IN HER LIFE

A LOIS WEBER PRODUCTION
based on the famous story "JEWEL" by Clara Louise Burnham

UNIVERSAL JEWEL

TEN NOW !

HOW to make MONEY with 'The DRIVIN' FOOL'

with WALLY VAN
Directed by Robert J. Thornby

presented by Regents Pictures Corporation

A Whirlwind of Action Romance and Humor



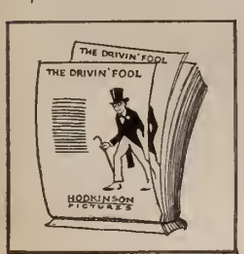
FOOL!

CONCRETE PRACTICAL INEXPENSIVE Use this made-to-order Business Boosting EXPLOITATION









Here are Just a Few Business Getters

DRIVIN' FOOL CLUBS.—A novel nation-wide propaganda idea that will get unlimited and invaluable newspaper space and the support of your editors, your business men's clubs, automobile clubs, the Mayor, the Chief of Police, Judges, Magistrates and all the city officials. (Get the exploitation sheet for full particulars.)

NEWS PICTORIAL SERVICE.—A mighty exploitation flash composed of eight spectacular photographs of actual automobile wrecks. These are real news pictures for merchants to paste on their show windows. A great stunt that's a cinch to put over.

A TAXI TIE-UP.—A clever cooperative stunt that will have every taxicab in town working day and night for your show. This is a Big idea that will benefit the taxi owners and give you a whole fleet of street ballyhoos. (Get the exploitation sheet for full particulars.)

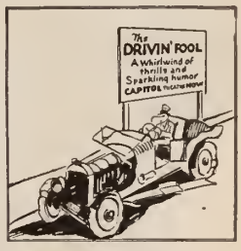
HOME MADE MOVING PICTURES.—One of the greatest novelties ever gotten out to exploit a picture. It's a cut-out cartoon comedy of "The Drivin' Fool" that the grown-ups as well as the children will take home and make up into an actual moving picture. It's a knock-out.

OLD AUTO STREET BALLYHOO.—This stunt is a scream and particularly appropriate to exploit the riot of fun in "The Drivin' Fool." It will line the crowds up on the curb line like a circus parade. (Get the exploitation sheet for full particulars.)

STREET AND R. R. CROSSING SIGNS.—Startling special signs, in flaming red, yellow and black colors that will stop the crowds at street corners, traffic points, and railroad crossings. A sure-fire stunt that will get them coming and going.

WALLOPING WINDSHIELD STICKERS.—Every man and woman that drives an automobile will grab one of these novel stickers for their wind shields. They are just what motorists want and they'll advertise your show on every street, avenue and country road.

POLICE STYLE HAND BILLS.—Teaser dodgers that will have the whole town curious to know who "The Drivin' Fool" is and what it's all about. A teaser campaign that really teases curiosity and starts a flood of speculation that can be cashed in at your box office.









Get the Press Books—For More Big Ideas

A HODKINSON PICTURE

ASSOCIATED

FOREIGN REPRESENTATIVE
SIDNEY GARRETT

ARTHUR S. KANE.

DAVID

A Nordisk

SOMETHING HAS
TURNED UP-AT
LAST.

WILKINS MICAWBER, ESQ.

The Masterpiece of the
Greatest of Novelists
and Humorists —

Charles Dickens

Not an adaptation but
a lavishly illustrated
edition of the original.



DAVID

MR. MICAWBER

EXHIBITORS

PRESIDENT.

Physical Distributor
PATHE EXCHANGE.INC.

COPPERFIELD

Film Production



PEGGOTTY



URIAH·HEEP



AUNT·BETSY TROTWOOD



MURDSTONE



DORA



AGNES

Mr. Micawber, whose patient, watchful waiting is finally rewarded.

The ever-faithful Peggoty, so unselfish in her devotion, it's no wonder Barkis was willin'.

The always "so 'umble" Uriah Heep—the quaint, loveable Aunt Betsey Trotwood—the cruel, pitiless Murdstone—the appealing child-wife Dora—Agnes, who loved David as a child and was the inspiration of his later years.

Just plain folks—all of whom you know—most of whom you love—not just a story but a gripping human narrative of the romance and adventure of the author's own life.

PHYSICAL DISTRIBUTORS
PATHÉ EXCHANGE
INC.

FACTS!

A few
of the Many Representative First Runs
that *looked* — and *booked*

Will Nigh's
"MARRIAGE MORALS"
With TOM MOORE

B. P. Fineman's
"DON'T MARRY FOR MONEY"
With HOUSE PETERS

Central, New York
Loew Circuit, New York
Strand, San Francisco
Strand, Binghamton, N. Y.
Universal, Auburn, N. Y.
American, Troy, N. Y.
Capitol, Wilkes Barre, Pa.
Capitol, Scranton, Pa.
Broad Street, Harrisburg, Pa.
Majestic, Providence, R.I.
Strand, Waterbury, Conn.
Leroy, Pawtucket, R. I.
Strand, Hartford, Conn.
Lyceum, New Britain, Conn.
Strand, Providence, R. I.
Capitol, New Bedford, Mass.
Opera House, Newport, R. I.
U. S. Theatre, Paterson, N. J.
Temple, Union Hill, N. J.
State, Jersey City, N. J.

Territories Now Available

L. Lawrence Weber and Bobby North

1600 Broadway New York

Foreign Rights Controlled by Apollo Trading Corp., 1600 Broadway, N.Y.


APRIL SHOWERS
Will tickle you Pink!
PREFERRED PICTURES







B. P. SCHULBERG *Presents*

COLLEEN MOORE and
KENNETH HARLAN
Supported by RUTH CLIFFORD
in

APRIL SHOWERS

A TOM FORMAN PRODUCTION

THIS PICTURE will take people back to the springtime of their own lives,—make them cry a little, laugh a good deal, and go away telling their friends how good it is.

It's a love story of the tenements, and in contrast there are such scenes as the astonishing cabaret, "Davy Jones' Locker," with fifty dreamy mermaids. And there's the big prize-fight scene that's worth the price of any ringside seat.

COLLEEN MOORE is wonderfully charming as the brave heroine; KENNETH HARLAN is great as the lad who wants to be a policeman, and Ruth Clifford is excellent as the bored debutante.

"April Showers" is out of the ordinary. It's real, it's human, awfully funny, and just sad enough.

It's six reels of happiness for everybody who sees it.

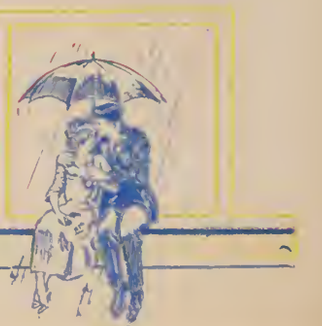
The story was written by Hope Loring and Louis D. Lighton and its praises will be sung by millions.

PREFERRED PICTURES

Distributed by

PREFERRED PICTURES CORP'N.

AL LICHTMAN ~ President
1650 BROADWAY NEW YORK CITY




E. W. HAMMONS PRESENTS
LLOYD HAMILTON
in "THE OPTIMIST"
FIRST OF A NEW SERIES OF
HAMILTON
COMEDIES
An "uproariously funny" two-reel comedy
"Lloyd Hamilton essays the role of a comedy Pollyanna and Miracle Man in this one and puts over a highly amusing performance.... There is some decidedly amusing incident worked into Hamilton's demonstration of optimism at all costs.... Some of these sequences are uproariously funny .... Here is a subject rich in laughter and yet with a subtle vein of satire which we believe will appeal to the imagination of the spectator."—Motion Picture News.
Educational Pictures
"THE SPICE OF THE PROGRAM"
EDUCATIONAL FILM EXCHANGES, Inc.
E. W. HAMMONS, President

Graham Wilcox Productions, Ltd.

present

MAE MARSH

in

"Paddy-the-Next-Best-Thing"

By Gertrude Page

A Famous Star in
A Famous Picture from
A Famous Story and Play

Mae Marsh, the inimitable and incomparable, is back in pictures! Mae Marsh, known everywhere and as popular as she is well known in big city and small! Mae Marsh, the box-office magnet!

Drama and Romance,
Action, Humor, Adventure,
Heart-stopping Climax

An all-star cast makes real every character in a story millions have read. Intense drama; romance that stirs; vivid action and thrilling adventure that leads logically into a startling finale.

Mae Marsh at Her Best
In a Comedy Drama
With Big Audience Appeal

Now Booking

Allied Producers and Distributors Corporation

729 Seventh Ave., New York

Hiram Abrams, President

A Branch Office Located in every United Artists Exchange

D. W. GRIFFITH

presents

The WHITE ROSE



When You Ask A Friend To Invest Cash With You

You are careful, and you see to it that he is going to get a good return.

When you invite audiences to your motion picture theatre, you are asking your friends to invest with you.

They invest their time and their money on YOUR judgment.

Then you should entertain them—thrill them—give them new thoughts, new laughter, new friends.

And that is just what you DO give when you show them

D. W. Griffith's "The White Rose"

There is natural action. There are interesting people. There is an absorbing story. You show a magnificently made picture.

"Should prove a big box-office attraction for any theatre."—Exhibitors Herald.

"Undoubtedly a superior box-office attraction."—M. P. World.

NOW BOOKING

UNITED ARTISTS CORPORATION

MARY PICKFORD CHARLIE CHAPLIN
DOUGLAS FAIRBANKS D. W. GRIFFITH
HIRAM ABRAMS · PRESIDENT

WILLIAM FOX *presents*

A powerful, pulsating story of intense heart-interest, containing all the elements that boost Box Office Receipts

DOES IT

A Drama of Modern Life—with

HOPE HAMPTON

Robert T. Haines, Mary Thurman,
Peggy Shaw and Florence Short

A
CHARLES HORAN
Production

Story by Garrett Parker

1-2-3-



He gave up home and family for her



He rescued her from poverty



He surrounded her with luxuries

A
HARRY MILLARDE
PRODUCTION

IF WINTE

20 YEARS OF PROGRESS — FOX — FOX FILM CORPORATION

INDEPENDENCE & STRENGTH

PAY?



R COMES

"MIGHTIER THAN THE BOOK"

20 YEARS OF PROGRESS — FOX — FOX FILM CORPORATION

INDEPENDENCE & STRENGTH





JOHN GILBERT
master interpreter of romantic roles

William Fox presents

JOHN GILBERT

in

The EXILES

from the famous story by

RICHARD HARDING DAVIS





BARRED FROM THEIR NATIVE LAND

First of SIX stirring film dramas from stories by noted American authors Featuring this romantic star

20 YEARS OF PROGRESS — FOX — FOX FILM CORPORATION

INDEPENDENCE & STRENGTH

William Fox presents

AL ST. JOHN
in
FULL SPEED AHEAD



Two reels of side-splitting laughs

For Release Sept. 30

Play WILLIAM FOX SHORT FEATURES *for* LONG BOX OFFICE RETURNS

WILLIAM FOX
presents

CLYDE COOK
in The
PINHEAD

for Release Sept 30



A snappy comedy special

Imperial Comedies

A new brand of high class fun



October 7
UP IN THE AIR

Coming Soon —
The **MONKEY FARM**

Book Now

20 YEARS OF PROGRESS — FOX — FOX FILM CORPORATION

INDEPENDENCE & STRENGTH

Every Picture a Separate Unit

"Every production distributed by Anderson Pictures Corporation will be handled as a separate and distinct unit.

"This policy applies particularly to exploitation. Every picture will have a definite basis of public appeal, upon which will be built nation-wide campaigns of advertising and publicity.

"Likewise, every picture will be offered the exhibitors on its own merits. Block selling has no place in our plan of distribution.

"Unit handling in every detail of operation is fundamental to our policy of exhibitor service."

CARL ANDERSON, *President.*

ANDERSON PICTURES CORPORATION

An Absolute Service

723 Seventh Avenue - NEW YORK CITY

"PIONEER TRAILS"

"Indians!"

The cry of horror passed from wagon to wagon down the long train of prairie schooners. Lullaby songs hushed on mothers' tongues. The terror of the long traverse was upon them.

"Form up! Form up! Right an' left! Cattle in th' center!"

The scout, riding shoulder hard against the lead horses of the landships, swung them about in a circle which narrowed as bull whackers and mule skinners obeyed orders until wagon touched wagon, a defense wall against the redskins.

Night and terror; dawn and the battle; screeching Indians; wailing children; flaming arrow and fire!

Sunset. Triumphant warriors disappeared in the mountain passes. Out of the smoking debris walked a boy of four—alone!



VITAGRAPH
ALBERT E. SMITH PRESIDENT

THE GREATEST INDIAN ATTACK EVER SCREENED!

BIGGEST
CASH RECEIPTS IN HISTORY

for hundreds of theatres throughout the nation on "Human Wreckage"

"HUMAN WRECKAGE" held over for 2nd week at Rowland & Clark Theatres, Pittsburgh, owing to tremendous attendance first week. Old-timers say they never saw such business in spite of all competition. Ask Rowland & Clark.

At Fox's giant Audubon Theatre at 165th St. and Broadway, New York, the business was absolutely phenomenal . . . attendance records smashed . . . "HUMAN WRECKAGE" wrecks all cash receipt records. Ask Fox.

With terrific odds of broiling summer weather when you can't drive them in with clubs—"HUMAN WRECKAGE" smashed every known Sunday opening record of the Ben Ali theatre at Lexington, Ky. Ask the Mgr. of the Ben Ali theatre.

Overcoming big odds of competitive pictures, "HUMAN WRECKAGE" ran away with all records at Atlanta at the Rialto Theatre. Never such a brilliant exploitation campaign. Never such receipts. Ask the Mgr. of the Rialto.

In Newark, N. J., at the Terminal Theatre, "HUMAN WRECKAGE" was a riot. Thousands jammed their way all during the run, setting new high water mark for big cash receipts for other big pictures to shoot at.

"HUMAN WRECKAGE" took $500.00 in cash MORE than any picture that ever played the Orpheum Theatre in Marion, Ind. Swallow that, you men who doubted the ability of "HUMAN WRECKAGE" to clean up. Write and ask the Mgr. of the Orpheum.

Write and ask Frank Newman, one of America's shrewdest showmen, what "HUMAN WRECKAGE" did for him at his Royal Theatre for three solid weeks.

Ask Jones Linick & Schaefer what "HUMAN WRECKAGE" did at their State Street Theatre, the Orpheum. Ask them what kind of a cash receipt taker this picture is.

Latest news—Entire Texas and Atlanta circuits of the Southern Enterprises books "HUMAN WRECKAGE." Do YOU know any shrewder group of showmen in the business than the Southern Enterprises crowd? Have YOU secured your play date yet? Get in touch with your nearest F.B.O. exchange.





Pyramid Pictures Inc.
Presents

Wife in Name Only

by Bertha M. Clay

Directed by
George Terwilliger

A
Tense,
Stirring,
Convincing
Melodrama —
Portrayed by
A Real Box Office Cast,
Including
Edmund Lowe,
Florence Dixon,
Mary Thurman,
Arthur Housman,
And others
Equally celebrated.

SELZNICK
DISTRIBUTING
CORPORATION

Motion Picture News reaches nearly twice as many paid exhibitor subscribers as any other trade journal in the field

Getting them excited before play-date time!

The secret of good showmanship lies in what YOU do to stir the interest of the people, in your city, before the date of running of the picture you want them to see. Yes, we know this is elemental stuff, but, because we know it is elemental—IT IS NOT ALWAYS GIVEN THE SERIOUS CONSIDERATION IT DESERVES!

Street stunts have their place; the lobby display another; newspaper advertising must be planned and posters used. There's the rub. How many of you use enough POSTERS?

In many cities, far to many, exhibitor's opinion of the value of posters is expressed in the remark that is heard so often in the exchange: "Posters? I suppose so, send me along a few."

Posters, such as are available on that splendid production, "The Huntress," with their powerful appeal to the imagination and "let's go" interest of the passer-by, can be a great ticket dispenser for you—if you give them the proper distribution.

When you book "The Huntress" order plenty of paper and hit the town hard,—the results will more than justify the additional expenditure.

Foreign Rights Controlled by
Associated First National Pictures Inc.
383 Madison Avenue, New York













FIRST NATIONAL PICTURES

A First National Picture

Held Over for Two More





A FIRST NATIONAL PICTURE

Weeks at the Roosevelt

Which all goes to show that there is only one NORMA TALMADGE.

It was originally scheduled to play four weeks at the Roosevelt Theatre, one of the Balaban and Katz houses in Chicago, but the public demand has been so great it was found necessary to extend the run for two weeks more.

To those who have had the pleasure of seeing Norma's latest, it comes as no surprise to learn that this production is drawing tremendous crowds to the big theatres where it is being shown.

In New York, after a four weeks' run at the Apollo Theatre, where it played to crowded houses, it has been booked for the Rivoli Theatre beginning September 23.

The magnificence of the production, Norma's most unusual performance —she has never done anything to compare with it—is a box-office combination that will pack them in at any theatre in the country.

Foreign rights controlled by Associated First National Pictures, Inc., 383 Madison Ave., New York

Joseph M. Schenck *presents*

NORMA TALMADGE

in

"ASHES of VENGEANCE"

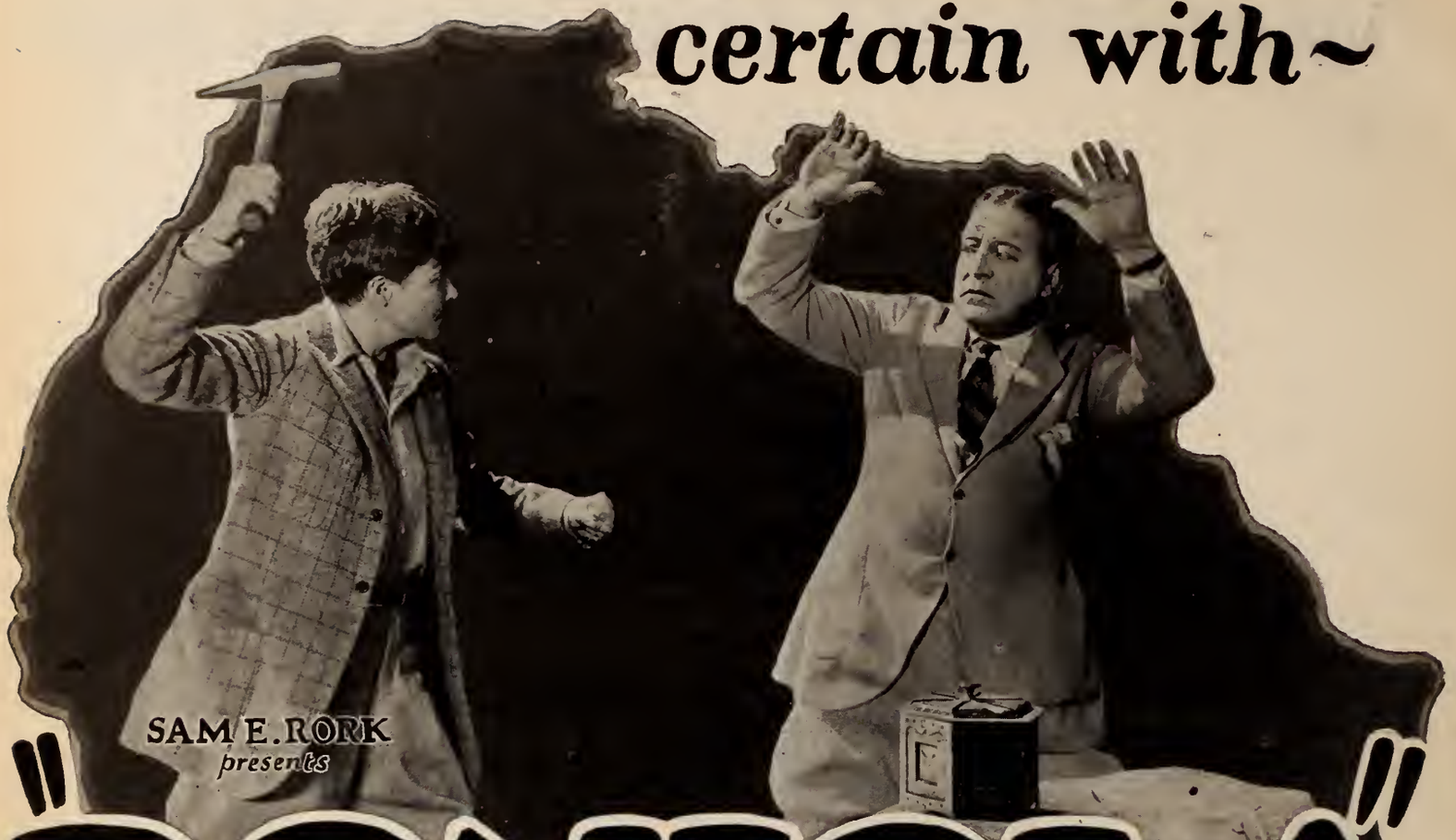
by H B. SOMERVILLE

personally directed by FRANK LLOYD



NOW BOOKING ON THE OPEN MARKET

Success was certain with~



SAM E. RORK
presents

"PONJOLA"

with

JAMES KIRKWOOD
ANNA Q. NILSSON
& TULLY MARSHALL

Adapted from the thrilling Novel by Cynthia Stockley of a young girl on the South African veldt, masquerading as a Man.

A DONALD CRISP
PRODUCTION



Success Was Certain!

No story that has appeared in recent years excited as much comment as did "PONJOLA." Everywhere, friends were being asked, "Have you read Ponjola?" It was wonderful material for the screen. And what a picture they made of it!

With its characters portrayed by such great artists as James Kirkwood, Anna Q. Nilsson and Tully Marshall—and its direction in the hands of Donald Crisp, there was not the slightest doubt as to what the result would be: A GREAT PRODUCTION!

Depend upon FIRST NATIONAL

Foreign Rights Controlled by
Associated First National Pictures Inc.
383 Madison Avenue, New York

A First National Picture

FIRST NATIONAL PICTURES

Published Weekly
Motion Picture News, Inc.
William A. Johnston, President
E. Kendall Gillett, Treasurer
729 7th Avenue, New York City
752 South Wabash Ave., Chicago
Room 616 Security Bldg., Hollywood, Calif.
Western Union Cable Address is "Picknews," New York
Entered as Second-Class Matter, October 13, at the Post Office at New York, N. Y., under the Act of March 3, 1879

Motion Picture News

Founded in September 1913

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William A. Johnston, Editor
J. S. Dickerson, Managing Editor
Fred J. Beecroft, Advertising Mgr.
L. H. Mason, Chicago Representative
J. C. Jessen, Los Angeles Representative

Subscription price $3 per year, postpaid in United States, Mexico, Hawaii, Porto Rico, and Philippine Islands. Canada, $5. Foreign, $10.

VOL. XXVIII NEW YORK, SEPTEMBER 29, 1923 No. 13

The Critics

GUESSING at picture-making is like guessing at the stock market.

Each one of us is fully entitled to his own guess and gamble.

But the deciding factor—always—is the majority say-so of the broad public.

* * *

The Will H. Hays office has prepared, for confidential use, a compilation of opinions on picture values from well known authors and newspaper critics.

It is exceedingly interesting—and inconclusive. Divergence of opinion is the outstanding point.

The newspaper critics, because they are closer to the picture-going public, give the most practical and rational information.

The authors are pretty much at sea; and each sails an individual skiff. With a fine array of words they indicate definitely enough that they know very little about picture-making. Authors apparently do not go to see pictures. They prefer to write about them; and, of course, the further removed you are from your subject the more smartly you can write. When authors learn to think in pictures we may expect better picture stories; in the meantime we shall receive essays on "movies."

All in all, we need more creators of pictures and less critics, more work and less talk.

* * *

As it is, pictures are improving. This year's output indicates a spirited advance in merit. The vanguard of special pictures on Broadway has pleased the newspaper critics to a marked degree. That is hopeful. But the public is responding as never before in picture history and that is important. Furthermore, this holds true with the important cities all over the country. Pictures are decidedly better this year and the box-office outlook is bright.

We want to remind the picture critics of one substantial fact. It is not merely necessary that they should know more about picture-making; they should also know something about the picture industry.

* * *

The motion picture is a product of an industrial machine, and a huge and powerful one. Necessarily so. Otherwise pictures could not be shown, in this country alone, in 4000 cities and towns to daily audiences of six million people.

Critics seem to believe that producers are free to make pictures just as they please. But we have also distributors and exhibitors. They are equally important parts of the industrial machine. And they have a lot to say about the making of pictures.

This industrial machine isn't all that it should be. It has many economic faults, which are just as natural as measles with a child. It has a lot of inefficiency, because its ranks are filled with inefficients. But the young industry will grow and determine itself, and pictures will grow better as their marketing machine improves.

It is only this year, for instance, that a general effort is being made to sell pictures individually. Volume has always been the goal in production because it has been the distribution goal. Now that distribution orders otherwise we can make pictures for their individual merit. The fundamental hope of better pictures is fewer pictures; and at last and at least we have that hope.

* * *

We have no great objection to critics. The sincere and intelligent ones do a lot of good. But it wouldn't be a bad idea to put them to work; say, make half of them producers and half distributors and watch the fur fly.

WM. A. JOHNSTON.

PICTURES AND PEOPLE

THE entries in the Motion Picture Golf Tournament crossed mashies Tuesday at the Belleclaire Golf Club, Bayside, L. I., and out of the play of iron and driver, some very good scores were collected. The F. B. O. officials tried to make it a family affair. Nat Rothstein walked off with low net for the Reuben Samuels, Inc., Trophy and won the leg on the Film Daily Trophy. Joe Schnitzer was low net runner-up for the Pathe Exchange, Inc., Trophy, while P. A. Powers won the Class C (Jack T. Cosman Trophy).

When Chris Diebel teed off the other golfers were affected by a mental hazard, for Chris's form approaches that of Hagen, Sarazen, Jones, et al. He was entitled to the Motion Picture News Trophy as low gross runner-up, but he selected the Jules Mastbaum Trophy for lowest score by exhibitor players. F. A. Saunders was given the News Trophy as low gross runner-up. Louis Goldman won the low gross with a score of 113 for 27 holes and walked off with the Warner Brothers Trophy. Not a bad score that—indeed, a very good one.

The Class A Photoplay Magazine Trophy was collected by Tom Moore; the Class B Watterson R. Rothacker Trophy was carried off by W. Wallace Ham; Pat Powers, as mentioned above, took care of Class C; Jerome Beatty won the Class D Trophy; the Class E Trophy was won by Jack Alicoate; the Class F Trophy was given to A. L. Abrams and Sam Sax won the Class G Trophy. Watt L. Parker beamed happiness in winning the Class H Trophy; the Class I Trophy went to M. B. Schlesinger, and the Class J Trophy to Henry Siegel.

W. W. Hodkinson was presented with a golf bag, the donation of the New York American for the most meritorious act of the day. What was it? He appeared at his first golf tournament. Abe Warner was presented with an overnight bag, the gift of the J. P. Muller Agency for the second most meritorious act since he was forced to be absent due to illness.

There were duffer prizes in all 10 classes. Charles Abrams was awarded a hen and chicks in a coop for being the worst duffer. His score was 315 for 27 holes.

All in all it was some tournament. There were over 200 who attended. A birdie or three was made here and there and par was collected on some of the holes. There wasn't any partiality shown for the fairway. Several of the boys seemed to enjoy digging divots out of the rough and a score needed diving suits for the 18th water hole. After the clubs had been replaced in the bags and the caddies sent on their way the golfers repaired to the club house where they put away some real birdies—which had been nicely roasted to a brown by the chef. And lest it be forgotten the poker championship started sharply at eleven o'clock. It was "Home James!" in the wee sma' hours. Was a good time had by all? Ask Nat, Jim, Fred, Bill, Jerry, Bruce, Pat, Tom, Joe, Paul, Jack, George, John, Ken, Chris, Charlie, Harry, J. E. D. and Danny. They know! ! !

* * *

INCIDENTALLY the royal and ancient pastime has effected a fine camaraderie among the men who put the films over It has enabled them to forget the work-a-day world in the enjoyment of driving off the tee and hearing the click when club meets ball as it sails out over the fairway—or in the rough. It has inspired the boys to get together in a real communion of good-fellowship. When you can get two hundred busy men to leave their desks and participate in the tournament it is sure indication that golf is popular.

Some of them have been practising for weeks to better their scores. Nat Rothstein has carried his clubs around several courses from Maine to Indiana. And perfected his strokes so well that he walked off with the honors at Bayside. Joe Dannenberg, a southpaw, has become a rabid golf fiend. Anyone following him around the Bayside course the past few weeks would surely have noticed that genial Joe was doing his best to ride along with Colonel Par and Major Bogey. He may not be ready to take on Walter Hagen or Bobby Jones yet, but there is no question that his determination to be a master golfer will some day carry him into the National Open.

* * *

CHRIS DEIBEL, the Columbus and Youngstown golf expert, who can pack his galleries whether they come to see his pictures or follow him around the fairway, is in New York. He participated in the Golf Tournament Tuesday where he played a mean game, and is enjoying a well-earned vacation, playing a few courses in the Metropolitan district and attending a few of the "opry" houses.

* * *

SAMUEL GOLDWYN'S first independent production, "Potash and Perlmutter," certainly lives up to all the superlatives said about it. A richly humorous story of a cross-section of life, showing as it does a zestful spirit of Jewish initiative in conducting a cloak and suit business, it carries on with all the sparkle of the original yarn by Montague Glass and the play which he wrote in co-operation with Charles Klein.

There is a fine spirit of friendly antagonism which generates a full quota of laughs—and at the same time, it is excellently balanced with tender strokes of pathos. The unfortunate partner, Potash, has sufficient business acumen to appreciate the "go-getting" qualities of the younger Perlmutter. And once they are associated together, one follows their "ups and downs" with unabated interest. The little intimate details are sharply defined—and give color to the story. There is much keen satire—and occasionally a bold flash of burlesque. Then the picture develops a melodramatic flourish as the head designer goes to jail. Potash and Perlmutter are on the brink of ruin. And you catch this pathos in all its meaning.

Barney Bernard, who created the character of Potash, humanizes it in a manner which stamps him as a real actor—one who can play upon the emotions because of his feeling for the role—and Alexander Carr is a splendid foil.

The picture contains all the details of the story which have been fully appreciated by a sympathetic director. The limitations of the stage prevented much of this realistic incident from being realized. On the screen the story takes on a new value.

It is scheduled for the Mark Strand Sunday. And we predict that Standing Room Only will be the order of that day and throughout every evening of the week. It's a great audience picture for it carries so much rich humor, incident, satire, and color. Moreover it is acted so competently that it will be understood by any child. It looks as if First National had struck pay dirt here.

* * *

GOTHAM woke up last Tuesday morning to find itself newsless and paperless. Overnight the printers had gone on strike and the public that had been paying two and three cents daily for its news found time to read the advertising signs on the street cars and subways on the way to and from work.

From a theatrical standpoint, however, the strikers deprived

the Broadway houses of all opportunity to advertise their openings.

Faced by this critical situation and without any intimation of how long the strike might last, Harry Reichenbach, press representative for Sam Goldwyn, met the emergency. Twenty bell ringers, in the cap and gowns of the ancient Town Criers, armed with scrolls and bells clanged their presence at the principal street corners from Times Square to Columbus Circle.

They vociferously announced, for twelve hours of the afternoon and evening, that Sam Goldwyn's "Potash and Perlmutter" would open at the Strand the following Sunday. The stunt attracted a lot of attention on Broadway—and crowds as well everywhere the Town Criers appeared.

* * *

D. W. GRIFFITH is making a picture of the American Revolution, sponsored by the D. A. R. It will be known as "America," a title which was selected after a poll that included six universities, six grade schools and six clubs.

* * *

THE screen was well represented at the Dempsey-Firpo carnage at the Polo Grounds. Among those who passed through the turnstiles were James R. Grainger, Tom Mix, Bert Lytell, Hope Hampton, Jules Brulatour, Winfield Sheehan, Barbara La Marr, George Fitzmaurice, Ouida Bergere, Robert Kane, Harry Reichenbach, Martin Quigley, Louis B. Mayer, Dorothy Dalton, E. V. Richards, Joseph Engles, Harry Schwalbe, Aaron Jones, Adolph Zukor, Charles Hayman, Paul Mooney, Irving Lesser, H. Robert Rubin and Samuel Goldwyn. Among out of town exhibitors of prominence who sat at the ringside and who visited Motion Picture News to say that this is "the only trade paper we take seriously" were Edward J. Reid of the Strand, William J. Mahoney of the Rialto and Majestic, J. Fred Lovett of the Royal and Martin Touhey of the Emery of Providence, R. I.; Tom Soriero of the Century, Baltimore, Md., and Frank Smith of the Shubert, Newark, N. J.

* * *

FOR the first time in the history of the industry practical use has just been made of a total eclipse of the sun. This was done Monday in connection with the filming of certain episodes in "Woman-Proof," the Thomas Meighan picture.

Nature timed the phenomenon perfectly for the purposes of the director. The script called for both daylight and night scenes aboard ship, and these were obtained a few minutes apart, far out at sea, between Los Angeles and San Francisco.

With help rendered by darkness that enveloped the vessel as it passed through the moon's shadow the cameramen completed, under conditions never before possible of utilization, the filming of romantic episodes in the forthcoming feature.

* * *

ANNE SUTHERLAND, who played Grandma in "Grandma's Boy," died last week in California. The deceased, who was 79, did not let age interfere with her screen career. Up to the time of her death she appeared in pictures, in the character of some sweet, old lady. Her performance in the Harold Lloyd classic endeared her with audiences everywhere. Her passing is a distinct shock in motion picture circles—where she was extremely popular.

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THAT all the film luminaries are not basking under a California sun may be testified to if one cares to look over the New York hotel lobbies. Among those in the metropolis are Lew Cody (who arrived this week from the Coast), Gloria Swanson, Barbara La Marr, Ernest Torrence, Lillian Gish, Richard Barthelmess, Dorothy Mackaill, Charlie Murray, George Fitzmaurice, Marion Davies, Dorothy Gish, Chic Sale, Constance Binney, Ralph Graves, Nita Naldi, Percy Marmont, Shirley Mason, Alice Terry, Rex Ingram, Joe King, Arthur Housman, Hope Hampton, Marilyn Miller, Bert Lytell, Kathlyn Martin, Doris Kenyon, Carol Dempster, Lloyd Hamilton, Frank Keenan, Vivienne Osborne, William Bailey, Lyn Harding, Ralph Ince, John Robertson, Alice Joyce, Harley Knoles, Charles Bryant, Nazimova, Allan Dwan, Olga Petrova, Za Zu Pitts, Tom Gallery, Alma Rubens, Mary Thurman, Nellie Parker Spaulding, Martha Mansfield, Louis Wolheim, H. B. Warner, James Morrison, Tom Moore, Montagu Love, Walter McEwer, Elmer Clifton, Johnny Hines, Edmund Breese and Gallagher and Shean. * * *

IT is some honor to be elected toastmaster at a gathering of two hundred film men—a gathering which included executives, publicity and advertising experts, exhibitors and editors—which shows the confidence which Felix Feist inspires when he presides. Mr. Feist was the toastmaster at the banquet of the golfers and their guests during their tournament last Tuesday at the Belleclaire Golf and Country Club, Bayside, L. I.

* * *

VICTOR SHAPIRO, doctor of publicity for Pathe, has been elected as president of the A.M.P.A. He left Wednesday for the Coast where he will combine business with pleasure, thus following the precedent established by John C. Flinn who when he was elected to the chair now occupied by Vic struck out for California. * * *

RUMORS from the Coast have it that Douglas Fairbanks is putting more time, more money, more energy, greater energy and greater energy into "The Thief of Bagdad," than any two of his former film creations. The final results he intends to be a wonderland of whimsy and fantasy. That the picture will set a new standard leading away from the crowded detail and mixed motifs of modern screen production into a wider realm of originality and imagination is ardently hoped and freely predicted.

* * *

ADOLPH ZUKOR was host at a private dinner given to his various district managers at the Ritz Tuesday night by way of terminating a two day session at which sales plans were discussed. Hermann Wobber, in charge on the Coast, was presented with a loving cup by the other supervisors as a token of appreciation for his work in arranging the Paramount week. * * *

THEY'RE not missing the banana shortage out in Hollywood. The song which is sweeping other hits aside in the studio city is entitled "Hollywood, I Hear You Calling Me."

* * *

SYLVIA ASHTON, well known on the screen for the mother and grand dame roles, is in New York for a vacation. She has been away from Broadway for thirteen years and intends to look the town thoroughly over before she returns to Hollywood.

Rothacker Sees Theatre Boom Abroad

Believes Building Revival in England Presages Greater Activities Throughout Europe

WATTERSON R. ROTHACKER, who was a newspaperman before he entered the film field, says that the biggest news story he ran across in Europe is about the picture theatre building boom that has hit England.

"I believe it forecasts greater theatre construction activities over Europe generally. This will be good news for the foreign producers. It will mean much to American producers. It should be encouraging news even to the American exhibitor, for in more ways than one he is vitally interested in the prosperity of the picture industry beyond his own shores," said Mr. Rothacker.

The head of the Rothacker Enterprises returned on the Majestic August 28 after a two-month observation of motion picture conditions in the United Kingdom and the Continent. After four days at the New York Rothacker offices and a similar period at the Chicago laboratory, he left for a month in California.

"The big outstanding feature I saw in England," he reports, "was the tendency to build new picture palaces. The new Tivoli now under the auspices of Marcus Loew, one of the finest and most advantageously located in the Kingdom, has opened as the house which will give premier showings to the Metro output.

"With Robert Lieber, president of First National and Ralph Pugh, managing director of First National in the United Kingdom, I had the pleasure of attending the opening of the new Davis house at Sheppard's Rush. It is a magnificent theatre—another proof of the fact that England is awake to the necessity of bigger and better theatres.

"Through the courtesy of Colonel Bromhead and Reginald Bromhead, I visited the new Gaumont laboratories in London where are installed the latest models of the Lawley automatic developer. I was much impressed with the cleanliness and mechanical arrangements of this plant. I also renewed various laboratory and exchange acquaintances. Everywhere I was received with true British courtesy.

"It was my privilege to attend the First National convention of two days which terminated with a splendid banquet at the Savoy. The enthusiasm of the United Kingdom First National sales force was really inspiring. It was a great tribute to Bruce Johnson. Ralph Pugh and Mr. Phillipson who are building the organization.

"From my own viewpoint the trip was eminently successful. I have reason to believe that the announcement which we hope to make before many months will be of interest to the English as well as the American film trade.

"The producers of England are awake, alive and going strong. They are making worthy plans for the production of pictures of the highest calibre. It is my opinion that 1924 will see on the American market English-made pictures which will compare very favorably with the best American productions."

U. S. Census Bureau Plans Survey of Producers

THE Bureau of the Census expects to send out questionnaires in the early part of January covering the film producing industry for 1923. Only producers whose product during the calendar year aggregated in excess of $5,000 are to be included in the scope of the survey, says E. F. Hartley, chief statistician of the Census bureau, Department of Commerce. The form used will be similar to the 1921 blank.

New Enterprises Granted Delaware Charters

Recent Delaware charters include:—Calumet Pictures Corporation, to take and exhibit motion pictures, capital $600,000; Artcraft Productions Company, Inc., conducting places of amusement, capital $1,100,000; Non-Theatrical Pictures Service Company of Delaware, dealing in real estate, $350,000; Automatic Window Display, Incorporated, furnishing window displays, etc., $100,000.

The Maryland State Tax Commission has just issued a certificate of incorporatioin to The Western Maryland Theatre Company, capitalized at $100,000; to conduct motion picture theatres, theatrical enterprises, and other amusements. Incorporators are:—Arch M. Evans, H. Clay Evans, and Floyd Lininger, of Lonaconing, Frostburg, Westernport Hagerstown, Cumberland and Morgantown. The recent purchase of two Cumberland theatres has made necessary the new incorporation.

Revenue Agents Checking Returns on Tax

The St. Louis Internal Revenue offices are actively pushing its investigation into the admission tax returns made by motion picture exhibitors and proprietors of other amusement places in St. Louis and Eastern Missouri.

One Eastern Missouri exhibitor is said to have been compelled to pay Uncle Sam $400 in excess fees and penalties for failure to make proper returns. Other movie men are said to have paid lesser sums. For Government reasons the names of the exhibitors in question are not revealed.

Hays Committee Discusses Copyright Laws

Plans to revise present copyright laws as they effect motion pictures were discussed by the Law Committee of the Motion Picture Producers and Distributors Association at a meeting held during the week. Recommendations, as a result of the session will be forwarded to the Committee on Copyrights of the Senate for consideration at meetings to be held shortly to revise existing statutes.

Death of Frank Tierney Is Mourned by Many

The death of Frank A. Tierney, well known in the picture industry, is mourned by a host of friends. He passed away last Sunday night following a brief illness. Deceased held a responsible position with the Fox Film Corporation in New York City and was formerly a prominent newspaper man in Albany, N. Y. At one time he was secretary to former Governor Martin Glynn.

Canadian M.P.T.O. Officials Confer with Cohen

GEORGE B. SPARROW, president of the Motion Picture Theatre Owners of Canada, and Vincent Gould, secretary, conferred this week with Sydney S. Cohen, president of the M. P. T. O. A., on details of co-operation by the Canadian organization in making a success of National Motion Picture Day—November 19.

Plans were also completed for the establishment of a service station in Montreal under the direction of the Canadian M. P. T. O. A convention of the organization will be held at Toronto late in October.

Paramount Managers Hold N. Y. Convention

Paramount's District managers have been in convention this week at the home office of the company in New York. Monday's session, presided over by S. R. Kent, General Manager of Distribution, was confined to discussion of plans for the promulgation of the new Paramount sales policy recently announced through the trade publications.

After a short business session Tuesday morning the district managers and other executives attending the convention went to the Criterion theatre to see advance showings of the Herbert Brenon production, "The Spanish Dancer," starring Pola Negri, and the Sam Wood production, "His Children's Children." When all were assembled in the foyer of the theatre, S. R. Kent on behalf of the Distribution department and the chief executives of the company, presented a silver loving cup to Herman Wobber, Pacific Coast district manager, in recognition of his work in charge of the Paramount Week sales drive.

Tuesday evening the members of the convention and home office executives were guests of President Adolph Zukor at a dinner at the Ritz-Carlton.

In addition to the home office executives connected with the Distribution department, those attending the convention were George J. Schaefer, of Boston; H. H. Buxbaum, of New York; W. E. Smith, of Philadelphia; H. A. Ross, of Detroit; R. C. Li Beau, of Kansas City; F. F. Creswell, of Atlanta; Louis Marcus, of Salt Lake City; Herman Wobber, of San Francisco; Philip Reisman, of Minneapolis, and Leslie F. Whelan, Eli M. Orowitz and Russell B. Moon, exploitation representatives respectively at Washington, Philadelphia and New Haven.

Ohio Censors Rush Review On "Six Days"

The Ohio Board of Censors co-operated with the local Goldwyn exchange and with the Loew's Ohio theatres by giving "Six Days" preference in the censor list. They reviewed it the day it came into the office, so that it could be shown this week at the Allen theatre, Cleveland. And they passed it without an elimination. The Censor Board also looked at "The Green Goddess" and passed that without an elimination.

Cincinnati Capitol Raises Admission Prices

Manager Ike Libson has increased night prices at the Cincinnati Capitol theatre from 25 and 40 cents to 30 and 50 cents. Afternoon prices will remain as in the past.

Trade Commission Hearing Resumed

Loew-F.P.-L. Relations Are Probed

THE Federal Trade Commission hearing in the case of the Famous Players-Lasky Corporation and others was resumed in Cleveland, Tuesday, Sept. 18, at 10 A.M., in the Federal Building before Examiner E. C. Alvord. Gaylord Hawkins, attorney for the Commission, conducted the investigation. Bruce Bromley, Ralph Kohn and C. F. Revis were the legal representatives for Famous Players-Lasky.

Only five witnesses were called; none of them exhibitors. Three of them were managers of Cleveland film exchanges, and two of them were officials of Loew's Ohio Theatres, Inc.

The investigation in Cleveland confined itself to determining what relations, if any, exist between Loew's Ohio Theatres, Inc., which controls the leading first run picture theatres in the city, and Famous Players-Lasky.

Interrogations conducted by Mr. Hawkins brought out that Famous Players-Lasky first became interested in Cleveland theatres in 1917 when it took 30 per cent. of the Stillman theatre stock; that Marcus Loew, at the same time, also took 30 per cent. of the Stillman theatre stock; that E. Mandelbaum of Cleveland, who promoted the theatre in 1916, and was president of the company, retained 25 per cent. of the stock; that the remaining shares were divided between Aaron Jones of Chicago and interests in Indianapolis; that the Stillman theatre was built entirely with Cleveland money. According to the testimony, it didn't make any money during its first year and stockholders became restless.

Formation of Ohio Theatres

Evidence brought out by examination of Edgar A. Hahn, of the law firm of Hahn, Mooney Loeser and Keogh, and one of the secretaries of Loew's Ohio Theatres, was to the effect that Famous Players-Lasky became financially interested in the Stillman theatre in order to save it from being converted into a vaudeville house. In 1919, E. P. Strong, and Fred Desberg, operating the Mall theatre, consolidated with the Stillman theatre company, it was testified. The new company was incorporated under the laws of Delaware as Loew's Ohio Theatres, Inc. In the process of consolidation, the interest of Famous Players-Lasky Corporation was reduced from 30 per cent. to 13 per cent. and the Loew interests were reduced from 30 per cent. to 18 per cent., so the evidence ran.

Mr. Hahn stated that the control of Loew's Ohio Theatres, Inc., rests with Cleveland people, that Famous Players-Lasky Corporation has no voice in the purchase of any pictures for any one of the eight Cleveland houses operated by Loew's Ohio Theatres, Inc.; that Famous Players-Lasky is not represented on the Board of Directors of Loew's Ohio Theatres, and consequently has nothing to do with their operation in any manner.

At the same time, Mr. Hahn presented a list of theatres operated by the company of which he is an official, as well as a list of the subsidiary companies in which Loew's Ohio Theatres, Inc., is interested. The Cleveland houses thus controlled are the Stillman, Allen, State, Park, Mall, Alhambra, Liberty and Doan. Each theatre is operated by a separate company, and each company has the same officers as has Loew's Ohio Theatres, Inc., namely, Marcus Loew, president; Nicholas M. Schenck, secretary; David Bernstein, treasurer; Leopard Friedman, assistant secretary; Jesse Mills, assistant secretary; David Loew and Arthur Loew, each assistant treasurers; Edgar A. Hahn of Cleveland, assistant secretary; Joseph Laronge of Cleveland, assistant treasurer. The board of directors consists of these officers, together with E. P. Strong, Edward Daoust and Fred Desberg, all of Cleveland.



Twentieth Meets Fifteenth Century. Z R 1 sailing over Cosmopolitan studio where "Yolanda" is being made.

One of the leading subsidiary companies of Loew's Ohio Theatres is, according to Mr. Hahn, the Euclid East 17th street company. Famous Players-Lasky, he said, is financially interested in the Euclid East 17th street company to the extent of having subscribed to $100,000 worth of second mortgage bondns of a $600,000 issue.

F. P.-L. "Doesn't Control"

Bruce Bromley, representing Famous Players-Lasky, in cross-questioning Mr. Hahn, brought out that these second mortgage bonds in the Euclid East 17th street company, one of the subsidiaries of Loew's Ohio Theatres, Inc., was taken by Famous Players-Lasky operated by Loew's Ohio Theatres, Inc., and that no money was paid for the bonds. The Euclid East 17th street company owns the leaseholds on properties on which the theatres operated by Loew's Ohio Theatres, Inc., stand. It also owns property on Detroit avenue at West 117th street where another theatre will be erected.

Edgar Hahn's testimony closed with a reiteration of the statement that Famous Players-Lasky has nothing to do with the operation of the theatres controlled by Loew's Ohio Theatres, Inc., and that the influence of New York in the executive end of its operations is practically nil.

Fred Desberg was the second witness. Desberg is general representative and manager of Loew's Ohio Theatres. He personally books all pictures that appear at any of the eight houses listed under its control. Desberg was asked to submit a list of the pictures played at all the theatres of which he is manager, together with name of the producer, and the amount paid each producer for the pictures during the season of 1922-23. The list submitted by Mr. Desberg follows:

United Artists, $44,915, six pictures.

Famous Players-Lasky, $100,491, sixty-nine pictures.

Goldwyn, $24,165, thirteen pictures.

First National, $88,623, fifty pictures.

Metro, $39,683, twenty-seven pictures.

Universal, $3,520, four pictures.

Preferred, $4,790, four pictures.

Pathe, $5,180, two pictures.

Skirboll (Gold Seal), $5,960, four pictures.

Hodkinson, $360, one picture.

American Releasing Co., $4,000, one picture.

Asked why he booked more Famous Players-Lasky pictures than any others, Mr. Desberg stated that he did so because Famous Players-Lasky made the largest number of consistently good pictures on the market, and that he needs good pictures to maintain the high standard of his houses. Mr. Desberg testified that he has no financial interest in Famous Players. Also that Famous Players-Lasky has nothing to do with operating the eight Cleveland picture theatres managed by Loew's Ohio Theatres.

Exchange Managers Heard

Maurice Safier, district manager of United Artists, the next witness, stated he never had any difficulty selling his product to Fred Desberg of Loew's Ohio Theatres.

C. L. Peavey, Cleveland manager for W. W. Hodkinson, explained why he was unable to sell "Down to the Sea in Ships" to Desberg. He stated that he tried to sell the picture to Desberg in April and that the latter was all bought up for the season. Mr. Desberg did not refuse to buy the picture, but couldn't state a definite date available for its exhibition, said Mr. Peavey, who added that he sold the picture then to Reade's Hippodrome.

J. E. Beck, manager of the Cleveland Vitagraph exchange corroborated the statements of Messrs. Safier and Peavey relative to the courtesy received at the hands of Mr. Desberg at all times.

The Commission adjourned at 2 P.M. to meet again at 10 A. M., Thursday, September 20, in Philadelphia, where the investigation was scheduled to be continued.

Increase in Admissions Is Likely in Detroit

It is rumored that, as a result of the large increases in pay granted to the musicians and operators in Detroit, the picture houses in the city, will advance admission charges. Houses which formerly charged 17c may increase to 20c and 20c admission to 25c. The first run houses are contemplating an increase of 5c on all seats.

National M. P. Day Winning Support

Several State Exhibitor Units Backing Movement and Canada Also Enlists

NATIONAL MOTION PICTURE DAY —November 19—sponsored by the Motion Picture Theatre Owners of America, has won the approval of several state exhibitor divisions, according to a statement from national headquarters this week.

Joseph Walsh, President of the Connecticut M. P. T. O., in a communication to the national offices, declared: "You may depend upon the M. P. T. O. of Connecticut one hundred per cent. My committees have already been appointed and I enclose the list."

R. F. Woodhull, President of the M. P. T. O. of New Jersey, has likewise appointed his committees and declares his state is "solidly behind the movement." Canadian theatre owners are co-operating, according to a telegram received and made public by national headquarters from George B. Sparrow, President of the M. P. T. O. of Canada. It follows: "Mr. Gould and I will be in New York Tuesday to discuss National Motion Picture Day. It is our intention to make this an outstanding event in Canada."

Arkansas will be in line. E. W. Collins, President of the Motion Picture Theatre Owners of Arkansas, in a letter to William Bender, Treasurer of the M. P. T. O. A. and Chairman of the National Motion Picture Day Committee, says: "I have been advised by Mr. Cohen of my appointment on the committee to act upon a plan for the inauguration of a National Motion Picture Day, and that you have designated me as Chairman of the Committee. I desire to express my approval of the plan and to place my energy and efforts at your disposal for the promotion of this important idea. I feel that I can safely pledge you the full support of the M. P. T. O. of Arkansas, although the organization does not convene until the first Monday in October. At that time I shall place the matter before the membership and feel certain that you may count upon favorable action."

Nebraska is already at work. Exhibitors throughout the state have been named as chairmen for the various districts and the Nebraska state headquarters are already anticipating great success for the day.

Stage Hands in St. Louis Demand Increases

STAGE hands in all St. Louis theatres have demanded wage increases from 18 to 50 per cent. The St. Louis Theatrical Managers' Association have asked for a conference on the question. The stage hands at the Gayety theatre were recently granted an increase of 35 per cent. A committee from the St. Louis Theatrical Brotherhood called upon Manager Oscar Dane September 6 and demanded the raise. It applies to stage carpenters, electricians, property hands, stage hands and flymen.

An agreement between the motion picture operators' union and the St. Louis motion picture theatre owners was recently entered into whereby the operators were granted a slight increase in wages. The increase became effective on September 1.

Orient Shows Improving, Says Vignola

"The exhibition of motion pictures is beginning to be taken seriously in the Orient, thanks to American trade papers," says Robert G. Vignola, who recently completed a six months' tour of the world.

"Until quite recently," said Mr. Vignola, "the cinemas, as they call them out there, rendered programs that consisted wholly of motion pictures and a tin-panny piano much the same as we had here fifteen years ago. Then the foreign exhibitors, who are always the first to bring out innovations, decided that there must be something more in exhibition than merely showing an assortment of pictures, and so they began to make improvements.

"It seems that the American trade papers are doing the propaganda work. Unwilling to be left behind, the exhibitors in the Orient vie with one another in an effort to better their theatres, taking their ideas from the American trade papers. Because they are still new at the exhibition game as it is played in America, they indulge in a lot of copying but they also have ideas of their own and from what I've seen I should say they need not take a back seat for any one."

Coast Conference to Draft Income Tax Rules

In order to establish an equitable basis upon which income tax laws may be standardized in the industry, a committee has been appointed by Commissioner of Internal Revenue Blair to discuss the problem with producers in a Los Angeles session.

Harold Bottomly of the income tax body is chairman of the commission, the other members of which are, Robert J. Service, head of the sub-committee on appeals and review: C. P. Smith, former assistant to the Internal Revenue collector and Roy Russell of the Internal Revenue staff.

Rules will be devised whereby costs of production will be properly charged off against income so that a thorough check of profits and losses may more readily be ascertained.

Broadway Houses Increase Matinee Prices

Broadway picture houses have quietly increased matinee admission prices five cents to help meet the increased cost of operation. The matinee scale at the big first run houses is now 55 cents for the orchestra and 35 cents for the balcony.

At the Capitol theatre the divans are now $1.10 in the afternoon and $1.65 in the evening.

The Loew circuit has increased prices on an average of 5 cents in all its theatres. The new scale went into effect Labor Day. It is said that the Loew circuit has also put through an average increase of about 5 cents. No changes were made by the Moss office except for certain box seats at the Flatbush in Brooklyn.



The remodeled United Studios now practically finished at Hollywood.

Albany Grants Charters to New Companies

Companies entering the motion picture business in New York State during the past week, showed the following capitalization and directors, according to these papers of incorporation: Efrem Zimbalist, Inc., $500, Joseph L. Greenberg, Joseph M. Berk, Martha Tischler, New York City; Danube Film Corporation, Buffalo, $10,000, Michael Kosztin, George Takaos, Buffalo: Julius Zakany, Lackawanna; Columbus Cinema Production Co., Inc., $5,000, M. Scalya Minolfi, Mario A. Sola, Alfred Gandolfi, New York; Sims Amusement Corporation, $5,000, Jonas and Mary Sims, New York; L. D. Adolph, Brooklyn; Kelly and Company, Inc., $5,000, Harry A. Kelly, Edward G. Gonzales, F. A. Lavin, New York; Foto Topics, Inc., $10,000, Harold and Charles A. Stein, William T. Hennessy, New York.

Protest Admission Raises in Wilmington

The Wilmington Central Labor Union at Wilmington, Delaware, is reported to object to the announced policy of Wilmington film theatres to raise the scale of admissions for all performances, starting this fall. They point to the replacing of orchestras by organs, and the case of the Queen and other James N. Ginns theatres, where three or four piece orchestras have been substituted for the regulation Symphony orchestra, cutting of house staffs, and similar economies.

House Managers Operators When Regulars Strike

Stage hands and operators of the three picture houses at Alton, Ill., went on strike September 15 when the managements refused to sign a new wage scale providing increases of from 80 cents to $1 an hour. The owners agreed to advance wages 5 cents an hour, but the workers declined to accept this, and walked out.

The theatre managers and their assistants will operate their machines and keep the shows running until the operators agree to work on the terms offered them.

Compromise Averts Strike in Jersey Houses

Northern New Jersey exhibitors have averted a strike of musicians, operators, stage hands and bill posters by the granting of wage increases of from ten to fifteen per cent. The negotiations were concluded between the thirty-four theatre owners of Hudson County and four hundred workers.

Indiana Calls Exhibitor Conference

Mich., Ill. and Wis. are Invited

INVITATIONS for a conference of four Western exhibitor organizations have been issued by the Motion Picture Theatre Owners of Indiana, to be held sometime in October, probably at French Lick Springs.

Officers and members of the Board of Directors of the M.P.T.O. of Illinois, Wisconsin, Michigan and Minnesota have been asked to attend as guests of the Indiana organization. This action was determined upon at a joint meeting of the Indiana Board and the State Congressional Committee held at the Hotel Severin, Indianapolis, September 13.

President Frank G. Heller, of Kokomo, and G. G. Schmidt, of Indianapolis, Chairman of the Hoosier State Board, were authorized to extend invitations, and to appoint a committee of two to arrange for the conference. William Conners, of Marion, Secretary of the Indiana unit, and Nathaniel Bernstein, of Michigan City, Ind., member of the Indiana Board, were named.

The official notice of the decision to call the conference, sent to MOTION PICTURE NEWS by Mr. Bernstein, does not contain any statement as to the purpose of the meeting.

A telegram from the Indianapolis correspondent of THE NEWS, under date of September 18, says: "The Board of Directors of the M.P.T.O. of Indiana, meeting in Indianapolis late last week, fully indorsed the proposed exhibitors' distributing corporation and approved the calling by President Heller of representatives of the boards of Wisconsin, Illinois, Michigan and Minnesota at either French Lick or Indianapolis late in October.

To Discuss T.O.D.C.

"The Interstate Conference will discuss the distributing corporation and other means of bringing down film prices.

"The meeting was called upon the suggestion of the Illinois organization.

"The Indiana directors emphatically stated that, while an Interstate body may grow out of the coming conference, this is not to be taken as an indication that there are any differences with the Motion Picture Theatre Owners of America. An official stated that any action taken would be in line with the policies of the national body. A meeting of all members of the M.P.T.O. of Indiana may be called in November to discuss the results of the Interstate Conference."

As is well known, the Michigan and Minnesota organizations have officially withdrawn from the M.P.T.O.A. and surrendered their charters. Whether they would accept the Indiana invitation was not known at press time.

In view of the fact that two of the states invited are not members of the national organization, interest in the proposed conference was heightened when it became known that the M.P.T.O. of New York, also an "insurgent" unit, had not been invited.

"I have nothing to say, further than that I have not resigned," was the comment of W. D. Burford, secretary of the Midwest Theatres, Inc., of Chicago, in regard to reports that he planned to resign, both as secretary of the Theatre Owners' Distributing Corporation and as a director of the M. P. T. O. A.

Burford Not Out

Mr. Burford, when seen, had just returned from La Cheneaux Islands, where he has been vacationing in an effort to cure a bad cold, and said that he had been out of touch with business and organization matters during that time and had not been back sufficiently long to comment at length on the report.

The recently published denial of J. J. Rubens, acting secretary, and B. A. Lucas, treasurer, of the Midwest Theatres, Inc., that this company was in any way affiliated with the Theatre Owners' Distributing Corporation, was absolutely correct according to Mr. Burford, who said, however, that he personally and others connected with the Midwest Theatres, Inc., had substantial interests in the Theatre Owners' Corporation.

Mr. Burford has been one of the most active of Illinois theatre men in state and national exhibitor organization affairs and has been known as a staunch supporter of Sydney S. Cohen ever since the inception of the M.P.T.O.A.



Victor Shapiro, newly elected president of A. M. P. A.

Quad-Cities Exhibitors Form Organization

MOTION picture theatre owners of the cities of Davenport, Iowa; Rock Island, Moline and East Moline, Illinois, held a meeting in Rock Island last Monday afternoon and organized the Quad-Cities Motion Picture Theatre Owners' Association. It was decided to hold all regular meetings on the first Monday afternoon of each month, all other meetings to be called by the president or executive committee.

The election of officers resulted as follows: Joseph Hopp, Rock Island, president; John Koletis, Rock Island, vice-president; H. S. Earl, Davenport, recording and corresponding secretary; Charles Carpentier, East Moline, financial secretary; Julius Geertz, Davenport, treasurer. The following members were elected to serve on the executive committee: Barney Brotman, Moline, chairman; Ralph Blank, Davenport; Ernest Lynch, Moline; Milton Overman, Davenport; C. N. Petrie, East Moline, and Harry Pabst, Davenport.

Five Houses in Syracuse Increase Prices

In order to meet increasing costs from film rentals, and wage demands from employees, five motion picture theatres in Syracuse, N. Y., will immediately increase the price of admission. It is expected that other houses in the city will fall in line within a few days.

The five theatres to announce increased prices are the Strand, the Eckel, Empire, Temple and Keith's. At the Strand and the Eckel, an admission of 40 cents to the main floor and 25 to the balcony, will prevail at the evening, Sunday and holiday shows, while the matinees from Monday to Friday, will be 25 cents for the lower floor and 15 cents for the balcony, with Saturday matinees at 30 cents for the main floor and 20 cents on the balcony. The theatres have recently granted demands for increased wages to the musicians, operators and stage hands.

Kansas Exhibitors Enthuse Over Convention

Through co-operation between the M.P.T.O. Kansas and the exchanges of Kansas City, every shipment of film into Kansas bears a card, 2x6 inches, worded: "Arrange to attend the Fifth Semi-annual Convention of the M.P.T.O. Kansas at the Hotel Broadview, Wichita, Kas., September 24 and 25."

Never before has more interest preceded a convention in Kansas than the one approaching. The admission tax, the Kansas labor law, dealing with Sunday openings, and the music tax are the hub around which enthusiasm and onfidence on the part of exhibitors centers. There will be no election of officers this month—only business vitally important to the interest of Kansas exhibitors.

Shapiro Elected President of A.M.P.A.

VICTOR SHAPIRO was elected president of the Associated Motion Picture Advertisers at the meeting held September 13. Other officers were elected as follows:

A. M. Botsford, vice-president.
C. W. Barrell, secretary.
Arthur M. Brilant, treasurer.

Board of Directors: P. A. Parsons, Herbert Crooker, Thomas G. Wiley, Walter Eberhardt, Jerome Beatty, John C. Flinn, Howard Dietz, Harry L. Reichenbach, and C. L. Yearsley. Chancellor, U. S. Chamber of Commerce: A. L. Selig.

In the absence of the outgoing president, Mr. Flinn, who is in Europe, the year's activities were reviewed by Mr. Shapiro. His report showed the organization in splendid condition, with a larger surplus in the treasury than ever before.

Telling the Story of the Fifth Film

Photography by L. C. Moen, M. P. N. Staff



Irving Greene, all dressed up like a British polo player, caught walking away from a shot. P. S.—Note the hose.

The two frames at the top show Irving Lesser as one of the interested spectators. Below him is Felix Feist, of whom we shall have more to say.

Felix Feist didn't know the camera was watching as he executed this jubilant fandango after a long drive, but here it is.

And here we have Wallace W. Ham and Albert Gray, snapped at the water-hole. Not being an actor, Mr. Ham is no camera "hog."



Babe Ruth may be the Sultan of Swat, but the eye of the camera shows Elmer Pearson to be the Duke of Drive.

The club wasn't really defective, but it gave the cameraman a chance to catch Wallace W. Ham and C. Graham Baker in a semi-closeup.

E. A. Eschmann stepping out to whack the rubber pellet toward the 19th hole as speedily as possible.

In the top frame you will observe the little pill—but immediately below, the mighty "Pat" Powers has propelled far on its way.

Golf Tournament with Pictures

Taken With a Sept Camera



M. E. Kraus, trick hat and all, forgets the advertising manager that are on his heels for their 11 x 14's, while absorbed in the intricacies of golf.



R. V. Anderson, in charge of selling International News, lends his pictorial presence to M. P. News' own news weekly.



Carroll Dunning insisted on being pictured in Prizma color, but we finally persuaded him that black and white was the best we could afford.



Ben Verschlieser, who left the Grand Asher studios on the coast to other management while he participated in Filmdom's big tournament.



P. S. Alden was busy chasing around the course most of the day, but the cameraman caught him in a moment of repose.



Here is our boss and Arthur S. Kane. This is not an editorial pose.



And here, amidst the lovely sylvan dells and glades, is Arthur S. Kane, just about to address the ball.



The intense strain of play over, Arthur S. has just told a good one he heard at the Astor. W. A. J. is laughing outright.

A Great Day In Film Circles



The Lake just this side of the clubhouse was raised 5 inches by the golf balls which were popped into it on Tuesday.

W. E. Atkinson took the day off from working on plans for "Scaramouche" and came out with the Metro contingent.

Boy, Howdy! Talk about ACTION! Look at this shot of Albert L. Grey! Note the lock of hair and the determined attitude of the cigar.

And right next to him is Charlie Moyer, looking like a regular professional, ready to whack the gizzard, or whatever it is golf balls have, cut of the pellet.



It was a dirty trick to snap E. K. Gillette in this unconventional pose, but we had to get variety in some way.

Tom Moore left the amusement-loving public of Washington to its own devices for the day, and came up to get in the swim.

No, Gwynevere, this is not a man doubled up with a "tummy ache"—it's Bernhard Benson caught in one of the strange poses the camera reveals.

C. W. Deibel was another of the exhibitors who made the pilgrimage to show the producers they didn't have everything their own way.

"Wild Oranges" Delayed by Second Mishap

KING VIDOR and his company, making "Wild Oranges" from Joseph Hergesheimer's novel for Goldwyn Pictures, have been delayed by another accident. Charles A. Post, who acts the part of the giant villain in the picture, sustained a broken wrist in the fight scene with Frank Mayo.

James Kirkwood, who acted the role that Frank Mayo is now playing when the exteriors were taken in Georgia, and who was compelled to leave the cast soon after the company's return to the studio as a result of a fractured skull sustained by a fall from a horse, is progressing favorably.

"U" Manager in Panama Ends N. Y. Visit

Henry W. Zeilmaker, Universal's manager for Central America, the West Indies and parts of South America, who has been in New York for a brief stay, bas just sailed for Porto Rico to resume work. After swinging around the West Indies, he will proceed to his headquarters in Colon, Panama.

His territory is a varied one, each country having a special preference as to its film entertainment.

Universal has several theatres in this territory in which it tries out pictures, notably the Metropolitan theatre in Caracas, Venezuela, and the Olympia in Bogota, Colombia. In these theatres, the audiences themselves form the critical body, and loudly voice their approval or disapproval of the show.

von Stroheim Back from Death Valley

Erich von Stroheim, Goldwyn Director who has been in Death Valley with several of the leading players of the company making "Greed," a screen version of Frank Norris' San Francisco novel "McTeague," has returned to the Goldwyn studio.



Scenes from "Three Miles Out," a Kenma Picture, starring Madge Kennedy.



Scenes from "You Can't Get Away With It," a Gouverneur Morris story, picturized by Fox. A Rowland V. Lee production

First National October Releases

"Ashes of Vengeance" Tops List of Heaviest Month's Program of Year

STARTING with "Ashes of Vengeance," Norma Talmadge's ten-reel production, First National has scheduled six releases for tbe month of October. This marks the heaviest First National program of any month during the present year.

Following "Ashes of Vengeance" Sam Rork's production of "Ponjola," directed by Donald Crisp, will be released. Then comes "The Bad Man," Edwin Carewe's screen version of the stage play, starring Holbrook Blinn. "The Meanest Man in the World," the Principal Pictures production; "Thundergate," a Chinese-American drama directed by Joseph de Grasse; and "The Wanters," a John M. Stahl production presented by Louis B. Mayer, follow in order.

"Ashes of Vengeance" is adapted to the screen from an English novel which will shortly be published in this country. It presents Norma Talmadge in the stellar role as a proud French maiden of the sixteenth century and offers Conway Tearle in an important part opposite her. Frank Lloyd directed it. It has had two pre-release runs at legitimate houses. At the Apollo theatre, New York, it started a four weeks' engagement on August 6, and at the Roosevelt theatre in Chicago it opened on August 26. Its cast includes, in addition to the star and Mr. Tearle, Wallace Beery, Josephine Crowell, Betty Francisco, Claire McDowell, Courtney Foote, Howard Truesdell, Jeanne Carpenter and Andre de Beranger.

Cynthia Stockley has created a best seller in "Ponjola," which in screen form is enacted by a cast headed by Anna Q. Nilsson, James Kirkwood and Tully Marshall. It is a story of South African life, with Miss Nilsson in the difficult role of a girl who masquerades as a boy to save her lover's life. Others in the cast are Joseph Kilgour, Claire McDowell, Claire DeBrey and Bernard Randall.

In "The Bad Man" Holbrook Blinn reenacts the role that he made famous for an entire year on Broadway and for two seasons on tour. It is Edwin Carewe's third First National picture. In the cast are Holbrook Blinn, Jack Mulhull, Enid Bennett, Walter McGrail, Harry Myers, through the courtesy of Warner Brothers, Stanton Heck, Teddy Sampson and others.

"The Meanest Man in the World" is an adaptation of tbe George M. Cohan play, the screen rights of which were purchased by Sol Lesser, president of Principal Pictures. Its cast is headed by Bert Lytell, Blanche Sweet and Bryant Washburn. Eddie Cline directed.

Sylvia Breamer, Owen Moore, Virginia Brown Faire, Tully Marshall, Robert McKim and Malcolm McGregor head the cast of "Thundergate." The story is by Sidney Herschel Small and was originally published under the title "The Lord of Thundergate."

"The Wanters" is the work of John M. Stahl. It was adapted by J. G. Hawks and Paul Bern from Leola Burton Wells' story of the same name. Heading the cast are Marie Prevost, Robert Ellis, Norma Shearer, Gertrude Astor, Huntley Gordon, Richard Headrick, Lincoln Stedman, Lillian Langdon, Louise Fazenda, Hank Mann, Lydia Yeamans Titus, Vernon Steele, Harold Goodwin and William Buckley. It is a society drama of present-day American life.

Eckman Joins Home Office Staff of Goldwyn

S. Eckman, Jr., for several years Resident Manager of Goldwyn's New York exchange, and more recently District Manager for Goldwyn-Cosmopolitan in the New York, Buffalo and Albany territory, has joined the Goldwyn home office executive forces. He has been placed in charge of the Eastern Sales Division, formerly presided over by J. E. Flynn. He will assume his duties on September 17th.

F.B.O. Opens Six Offices in Canada

Establishes Twelve Territorial Sub-Offices With Special Representatives

WHAT purposes to be one of the biggest deals closed by the Film Booking Offices since their inception less than eighteen months ago was closed this week with the opening of six additional F. B. O. exchanges in Canada to handle its product.

In addition to the six offices the F. B. O. also established twelve territorial sub-offices under special representatives. The deal for the Canadian distribution was closed with the Associated Exhibitors of Canada and calls for the merging of this entire working organization to handle the F. B. O. output. From the standpoint of the Film Booking Offices this working merger with the Associated Exhibitors means the distribution of over one hundred additional prints on all their subjects and also the direct supervision of its territorial advertising and exploitation in Canada.

Exploitation men will be planted in the principal key cities and work under the supervision of Nat. G. Rothstein while the direction of sales for our northern neighbors will be directed by the F. B. O. home office sales department under the supervision of H. M. Berman.

As a result of the merger, over three hundred additional employes have been added to the roster of the F. B. O.

The following is a list of the territorial representatives and managers in Canada who will handle the physical distribution of the F. B. O., R-C and Powers product (Associated Exhibitors of Canada) W. E. Allen, St. John, N. B.; Phil Hazza, Montreal, Quebec; J. Macklin, Montreal, Quebec; F. R. Lennon, Toronto, Ontario; James Davidson, Toronto, Ontario; A. W. Perry, Toronto, Ontario; J. Ruck, Toronto, Ontario; C. A. Garner, Toronto, Ontario; J. L. Hunter, Toronto, Ontario; Geo. A. Graham, Winnipeg, Canada; (Canadian Educational Film Limited) T. H. Davey, East Calgary, Alberta; C. R. Dippie, Vancouver, B. C.

Pathe Names New Southern Branch Manager

H. J. Bayley, well known in Southern and Middle Western trade circles, has been appointed as branch manager of Pathe's New Orleans exchange. Mr. Bayley comes to Pathe from Associated First National Pictures, with whom he has been associated for the past year as the branch manager of the First National Dallas office.

Mr. Bayley has been in the film business for over fifteen years and has had an extensive experience in both the theatre and exchange branches of the industry.

Wallace Beery Signed For "Drums of Jeopardy"

Wallace Beery is to have the heavy role in "The Drums of Jeopardy," the second Elaine Hammerstein production which Edward Dillon is directing for Truart. He will play the role of the secret emissary of the Russian Government and leader of a band of fanatics in America.



"Alimony" is among the latest of the F. B. O. Attractions. These scenes are from the production.

"Potash, Perlmutter" in N. Y. Strand for Run

SAMUEL GOLDWYN'S screen version of "Potash and Perlmutter" will occupy the screen of the Strand theatre in New York for an indefinite run beginning September 23rd.

The showing at the Strand will be the official New York premiere, although Mr. Goldwyn has pre-viewed the picture in three different suburban houses, each with a different type of audience.

The only other previous showing of the picture was at Guy Wonders' Rivoli theatre, Baltimore, where the picture opened on September 10th.

Simultaneous with the New York premiere "Potash and Perlmutter" will start its run at the Chicago, theatre, Chicago.

Goldwyn Publicity Man Writes Book

A new book by Lebbeus H. Mitchell, author of "The Circus Comes to Town" and "Bobby in Search of a Birthday," and who is in charge of the motion picture trade journal publicity for Goldwyn Pictures Corporation, has just been published by the Century Company. The book is a dog story called, "Here, Tricks, Here!"

Barry Cayliss, aged nine, finds a stray Boston bulldog in the park one day and names him Tricks because of the various tricks it can perform. The dog is later stolen by a band of dog-stealers and, when recovered, through the pluck and daring of his master, is claimed by his owner, a vaudeville actor. How the dog is finally returned to the boy forms the appealing climax of the story.

Universal Prepares For "Pony Express"

Preparations are under way at Universal City for the beginning of work on what is to be a historical Western picture of the Pony Express era. Hoot Gibson is to be starred in it. The picture will be called "The Pony Express."

The story is being prepared under the direction of Bernard McConville.

A cast to support Gibson and a director to handle the picture have not yet been selected. It is probable that Edward Sedgwick will direct.

Export, Import Announce Foreign Sales

Export & Import Film Company has just announced the sale of their entire program of releases for the Cubau territory. Negotiations which were pending for their pictures in Continental Europe were consummated in the closing of a contract this week.

Mr. Auerbach of Export & Import states that with the exception of Japan, the foreign market is in unusually good shape for this season of the year.

Dustin Farnum Completes "The Grail"

The latest Dustin Farnum picture completed at the William Fox West Coast studios is "The Grail," a George Scarborough story directed by Colin Campbell. The scenario is the work of Charles Kenyon. Peggy Shaw and Alma Bennett assist the star in making the picture attractive.

F. B. O. Announces Three October Releases

THE FILM BOOKING OFFICES announce that three special releases will be made during the month of October. The first will be Hunt Stromberg's feature length comedy featuring Bull Montana, entitled "Breaking Into Society," which will have its general release on the 14th.

"Lights Out," a comedy drama written by Mann Page and Paul Dickey, in which Ruth Stonehouse stages a comeback to the screen, will be released on the 21st.

The principal F. B. O. release for the month is William P. S. Earle's "The Dancer of the Nile," scheduled for release on October 14th, but changed until the 26th to allow for a greater advance publicity campaign.

New Tarkington Story Is in Production

Production has been started by J. K. McDonald at the United studios on an original story written for the screen by Booth Tarkington. McDonald is the producer of "Penrod and Sam," a current First National picture.

The new Tarkington story has been tentatively titled "Misunderstood." It is being produced for First National.

Ben Alexander, the ten-year old youngster, has been assigned to an important part in the new production.

Mr. McDonald has secured the services of William Beaudine to direct. The cast, incomplete to date, includes Rockliffe Fellows, Henry B. Walthall, and Irene Rich.

Dinky Dean Feature for Early Release

The first picture starring the child actor Dinky Dean, will be released within the next few weeks by Selznick, according to David R. Blyth, sales and distribution director. The definite title decided upon is "A Prince of a King."

The picture was made on the Coast by Z. A. Stegmuller and was directed by Albert Austin.



Scenes from the Truart Production, "The Unknown Purple."



A scene from "Ponjola," with Anna Q. Nilsson and James Kirkwood. A First National Picture

Warner Sales Contest Is Under Way

Prizes to Be Awarded Exchange Salesmen Closing Most Bona Fide Contracts

WARNER BROTHERS sales contest is rapidly hitting its stride, with results already showing in the contract department, according to word from the Warner offices. Over $2,500 is to be distributed among the most successful salesmen.

The contest began September 14th, and runs sixty days, closing November 15th. It was created to stimulate the sales of the Warners' eighteen features and to encourage the men to add impetus to their efforts for the new Fall season.

Each block of territory has been rated by the distributor controlling the territory, with the amount of business that territory is normally expected to do during this contest. The total revenue expected in each man's territory represents 1,000 points in the contest for the salesman working that territory. If the salesman exceeds the amount expected he is given credit in points in the same ratio. Thus, if a salesman's quota is $100,000 and he writes $50,000 he earns 500 points—if he writes $100,000 he earns 1,000 points—and if he writes $150,000 he earns 1,500 points and so on in the same ratio.

The fifteen men having the highest number of points at the end of the contest will be awarded the prizes in the order of their standing.

A gentleman's diamond studded, platinum watch, worth $1,000, heads the list of prizes in the contest, and other prizes, following in succession, are a diamond ring, a diamond tie pin, diamond cuff links, a Westinghouse R. C. Radio Set, complete with tubes, phone, and batteries, a Grayflex Camera, a Hartman or Belber trunk, two travelling bags, completely equipped, an Underwood or Corona portable typewriter, and five leather brief cases.

The words "bona fide" have been stressed in the instructions to the sales force, particular emphasis being made that this type of contract is one of the conditions of the contest. That is, contracts passed and accepted at the Warner Home Office carry the understanding that local film boards will back up the stand in expecting exhibitors to live up to the obligations of their contracts as to play dates, and so on. An adjustment will not be considered on these bona fide contracts applying the use of next year's product.

In order to place salesmen from all sections of the country on an equitable and fair basis, quotas have been arranged for each territorial block, and where business has been written prior to start a contest, it will be deducted from the quota set for the block in which it was written. In this way, all the contestants will start from scratch.

"America" Title Chosen for Griffith Picture

"America" is the title selected for D. W. Griffith's Revolutionary film, which he is preparing to make at the suggestion of the Daughters of the American Revolution.

Paul Rainey Dies Suddenly at Sea

PAUL J. RAINEY, big game hunter, explorer and famous as the producer of the "African Hunt Pictures," died suddenly on the steamship Saxon en route from Southampton, England, to South Africa, and was buried at sea, September 18. He was forty-six years old.

Mr. Rainey was one of the best known of the hunters for big game, and filmed several of his expeditions. These pictures were very popular a few years ago and drew large patronage throughout the country.

Boston Premiere of "Hunchback"

Openings in Pittsburgh, Philadelphia, Baltimore and Washington Shortly

"THE HUNCHBACK OF NOTRE DAME" held its second premiere on September 17 at the Tremont Temple theatre, Boston, before a brilliant audience, which included many of the society folk of the Hub.

The Tremont Temple is the largest theatre in Boston, and, according to Universal, this is the first time it has been packed from the second gallery to the last box seat.

To give some idea of the brilliant audience, it might be mentioned that Lieut. Gov. Fuller and party occupied one of the boxes; others were Emil Mollenhauer, leader of the Handel-Hayden Society and the Apollo Club, the two biggest musical organizations in the city, and his party; E. H. Southworth, secretary to the governor, and his party, Col. Foote, John E. McGarr, D. E. Gillen, W. C. Adams, all prominent city or state officers, and scores of other city and state notables.

Many compliments were paid the symphony orchestra of thirty pieces. The Boston opening was made with the same elaborate presentation that marked the world premiere at the Astor. H. Elliot Stuckel handled it for J. V. Bryson, managing "The Hunchback" presentations.

The next "Hunchback" opening will be in Pittsburgh, where a premiere will be held Monday afternoon, September 24, in the Pitt theatre. The same unusual presentation and special music which marked the New York and Boston openings will be featured in Pittsburgh, and during the following week in Philadelphia, where "The Hunchback" will be presented in the Chestnut Street Opera House October 1. In each of these cities, as in New York and Boston, the picture is scheduled for a long run. Openings are planned in Baltimore later in October, and in Washington early in November.

Wolf Appointed Goldwyn Boston Manager

M. A. Wolf has succeeded C. W. Perry, as Resident Manager of Goldwyn-Cosmopolitan's branch exchange in Boston. Mr. Wolf was for several years Resident Manager of the Goldwyn exchange in Los Angeles where his long continued and consistently good work, made many friends for Goldwyn pictures and won his promotion to the Boston office.

The Boston exchange is now located in a building all its own at 39 Church street. It removed to its new headquarters from 43 Piedmont street early in September.

Goldwyn Studio Luncheon for von Stroheim

A luncheon was given at the Goldwyn studio on Wednesday of last week in honor of Director Erich von Stroheim, making "Greed" from Frank Norris' "McTeague," at which all of the newspaper and magazine writers in Los Angeles were present.

Another Auto Story Due for Wally Van

If present plans mature the Regents Pictures Corporation, producer of the "Drivin' Fool" will make arrangements to star Wally Van in another story of speed, pep, and automobiles.



Illustrating "Defying Destiny," a Louis William Chaudet production, distributed by Selznick. The story is by Grace Sanderson Michie

Norma Talmadge to Appear in "Romeo and Juliet"

"ROMEO AND JULIET" will be produced on the screen with Norma Talmadge in the role of the maid of the house of Capulet. It will be a First National release.

The selection of a Romeo will be made with infinite care. Joseph Schildkraut, now playing opposite Miss Talmadge in "Dust of Desire," is a possible selection.

This great love story has already been picturized seven times and produced on the stage throughout the world perennially since the seventeenth century.

It will be recalled that in 1916 two film productions of "Romeo and Juliet" appeared on the screens of America—one produced with Francis X. Bushman and Beverley Bayne, and the other with Theda Bara in the leading role.

The popularity of the play as screen material dates back to 1913, when the first film production of the Shakesperian romance was turned out in two reels by Pathe.

Only recently Miss Talmadge led all rivals by a large majority in a voting contest conducted by the New York Daily News to select the most popular actress for a screen production of the play.

Each Picture a Separate Unit, Anderson Plan

Each picture distributed by Anderson Pictures Corporation will be handled as a separate unit, according to a statement issued this week from the offices of Carl Anderson, president of the organization.

It says: "This policy is fundamental to our conception of exhibitor service. It applies to every element of our plan and holds particularly for our ideas of exploitation. Every picture we handle will be based on a definite idea of exploitation and publicity. The basic theme of our productions will of necessity contain this publicity possibility in order to receive consideration. Throughout every detail of production the publicity, advertising and exploitation angles will be given special consideration in order to build into the finished pictures every possible bit of selling value for the exhibitors."

F. B. O. Des Moines Branch To Serve State

Transferring of Iowa accounts of the Minneapolis Film Booking Offices exchange to the company's Des Moines branch is under way and will be completed by October 1. The move is being made to facilitate service throughout Iowa. As a result, the Des Moines branch will have its allotment of prints increased. When the transfer is completed, the Des Moines branch will serve the entire state.

"The Way Men Love" Is New Dexter Title

"The Way Men Love" is the title of Elliott Dexter's first production for Grand-Asher, which R. William Neill is producing at the Grand studio. The working title was "The Man Who Forgave."

Ray June is at the camera and Jo Sternberg is assistant director. Mildred Harris is the leading woman. Anders Randolf, C. Jennings, Sydney Bracey, Grace Carlisle, and Jeanne Carpenter complete the cast.

Ed Supple Joins Pathe's Publicity Staff

Ed Supple, formerly of the Motion Picture News, has moved his typewriter over to the Pathe publicity offices.

Having been Assistant Managing Editor of the Motion Picture News, and having conducted the Short Subject Department of that publication, Mr. Supple, by training and experience, is admirably fit to handle the trade paper and newspaper work of the Pathe organization, under the direction of Victor M. Shapiro, Exploitation Manager.

Mr. Supple succeeds Curtis Dunham, who resigned to accept the position of Publicity Director of the Chronicles of America Pictures Corporation, which organization is producing a series of thirty-three photoplays of American history to be released by Pathe, one every four weeks.

Hodkinson Makes Changes in Personnel

Hodkinson announces that G. A. Falkner, sales manager of the Buffalo office of the W. W. Hodkinson Corporation has been transferred to the Washington, D. C., branch as sales manager. W. H. Wagnner, salesman in the Buffalo territory, will succeed Mr. Falkner as branch sales manager of that office.

The title of H. P. Rhodes has been changed from office manager to assistant manager.

Ingram, Alice Terry Plan European Tour

Rex Ingram and Alice Terry plan a three months' tour of Europe after the New York premiere of "Scaramouche" September 24. Research work for his production of Wasserman's "The World's Illusion" will occupy the director's attention.



Anna Q. Nilsson in "Enemies of Children," to be distributed by Mammoth.



Views of the New Metro production, "Desire," which was directed by Rowland V. Lee

"Scaramouche" World Premiere Held

Newest Rex Ingram Picture Viewed by Official Washington at Opening Performance

AMID brilliant surroundings, Rex Ingram's "Scaramouche," a Metro Picture, adapted from Rafael Sabatini's novel, opened at the Shubert-Belasco theatre in Washington for an extended run on the evening of September 15.

The premiere of "Scaramouche" proved an event of international importance, for members of the various Embassies and Legations occupied the boxes and Washington and New York society people filled the orchestra and mezzanine floors.

Through the courtesy of Marcus Loew, the initial performance was given under the auspices of the Washington Chapter of the American Red Cross, the proceeds going to the Red Cross Fund for the Japanese disaster victims. As an added attraction, Mischa Elman, world-famed violinist, played after the showing of the picture. Rex Ingram went to Washington from New York especially to be present. Introduced by District of Columbia Commissioner Rudolph as "a director and producer who is raising the standard of motion pictures," Mr. Ingram made a short speech of appreciation. This was the first time the producer had ever made a personal appearance, and the crowds showed their appreciation by enthuiastic applause. Mr. Ingram occupied the French Ambassador's box during the performance and Mr. Elman occupied the Japanese Ambassador's box.

"Scaramouche" held the crowded theatre from beginning to end. There was a tense silence as its dramatic story of "love for a woman and vengeance for a friend" was unfolded and when the intermission came, a great burst of applause swept the house.

After Ingram's speech, Charles Henry Butler, a prominent lawyer of Washington, stood up and said:

"We have paid popular prices to see this magnificent performance and to hear Mischa Elman. I do not believe we have done our share. We should pay more. I for one am going to leave fifty dollars at the box office." After the showing, Ambassador Hanihara said: "Marvelous! Truly a magnificent motion picture. I sat almost spellbound." Similar sentiments were expressed by other diplomatic representatives.

The theatre was appropriately decorated for the occasion, American, Japanese and French flags predominating. The boxes contained parties from the following embassies and legations: Belgium, Great Britain, Italy, Japan, Peru, Argentina, Norway, Cuba, Roumania, Persia, Panama, Poland, Siam, Czecho-Slovakia,, and Switzerland.

Secretary of Agriculture Wallace and guests also were in a box, as were Mrs. John Allan Dougherty, manager of the Washington Red Cross; Commissioner Rudolph and others. Occupying seats in the orchestra were Mrs. Woodrow Wilson and a party.

M. J. Kavanaugh, who is handling the "Scaramouche" companies for Metro, and Paul Burger went from New York to witness the Washington premiere. Leon Victor was the Metro special representative in charge of all arrangements for the showing, and assisting him were Col. J. P. Brady and J. M. Loughborough.

A symphony orchestra furnished a musical synchrony especially arranged by Ernest Luz, musical director for Metro. The orchestra was conducted by Chester Smith.

"Scaramouche" will receive an extended run in Baltimore, starting next week. Col. Brady spent several days in consultation with the Whitehurst and other Loew connections in Baltimore, to arrange details of the showing. It was announced at the Metro offices in Washington that the showing in Baltimore would be in the Academy of Music, and the scale of admission $1.50 top.

The New York premiere will be held early in October.

Dwan Starts "Big Brother" For Paramount

Tom Moore, as Mike Donovan, heads the cast. Joe King will be "Big Ben" Murray, Raymond Hatton will have the role of "Cokey" Miller and little Mickey Bennett will play Midge Murray. Other members of the cast have not yet been chosen.

Paul Sloane translated the story for the screen and Hal Rosson is the chief cameraman. Dick Rosson is Mr. Dwan's assistant.

Metro Inaugurates New Department

Exchange Maintainance Staff Will Care for Physical Work of All Exchanges

A NEW department, known as the "Department of Exchange Maintenance," has been inaugurated by Metro Pictures Corporation to facilitate the physical work of Metro exchanges throughout the country. The new department has been placed under the charge of J. S. MacLeod, assistant general manager of Metro. Mr. MacLeod is now preparing a pamphlet entitled, "Standard Regulations Covering Care and Handling of Film," which will be distributed to Metro exchanges following which he will make a tour of inspection of Metro exchanges and institute a uniformity of film handling and other efficient exchange methods.

W. E. Atkinson, general manager of Metro has sent notice of the inauguration of this new department to all exchanges. The necessity for standardizing film handling was stressed by Mr. Atkinson who also gave a brief outline of the duties of the new department which will later be amplified to include many of the phases incidental to the business of the exchanges. Equipment, working conditions, housekeeping, handling and inspection of films, accessories, shipments, film thefts, fire prevention, are some of the duties of the new department which it will immediately exercise according to Mr. Atkinson.

Mr. MacLeod for some time has been collecting information, opinions, and advice from authoritative sources, including film distributors, raw film stock manufacturers, fire protective associations, transportation companies and others who play a part in the industry. This information plus experiments which Mr. MacLeod will make shortly, it is hoped, will bring about a uniform state of conditions which will greatly facilitate exchange methods with benefit to all concerned. The Department of Exchange Maintenance will also serve exhibitors as it deals directly with the physical side of film distribution.

Gladys Feldman in "West of Water Tower" Cast

Gladys Feldman, who plays Beulah Baxter in "Merton of the Movies," has been added to the cast of "West of the Water Tower," Glenn Hunter's first Paramount picture which is now in production at the company's Eastern studio. Miss Feldman will play the part of "Tootsie," a member of the "Gay Hottentot" troupe. Alice Mann will have the part of "Pal," another of the burlesque girls.

"Nellie, Beautiful Cloak Model" Cast Named

The screen version of Owen Davis' old stage melodrama, "Nellie, the Beautiful Cloak Model," will be Emmett Flynn's second Goldwyn production.

Claire Windsor, is cast in the role of Nellie. This is Miss Windsor's first picture since acting the lead in Marshall Neilan's "The Eternal Three." Mae Busch will also have an important part.

Edmund Lowe will play opposite Miss Windsor. Lew Cody will play the heavy.

Hobart Bosworth is also cast for an important role. Raymond Griffith is the fifth actor assigned to Mr. Flynn's company.

The director, Claire Windsor, Edmund Lowe, and Lew Cody arrived in New York City on Thursday of last week to complete preparation on the ground for the filming of the production.



Action stills taken from one of the series of C. B. C. features, "Forgive and Forget."

T.O.D.C. Endorsed by So. California M.P.T.O.

THE Theatre Owners Distributing Corporation was endorsed by the Motion Picture Theatre Owners of Southern California at a luncheon given at the Elite, Los Angeles, Sept. 12, in compliment to Carl Anderson, who will handle the distribution of the exhibitor organization.

Glenn Harper, secretary of the M. P. T. O. unit called the meeting. The plan was endorsed by various speakers, including W. W. Whitson, Harry Leonhardt, Wedgewood Nowell, the actor, and Phil Rosen, John Ince and George Sargent of the Motion Picture Directors' Association. A telegram of endorsement from the M. P. T. O. of Canada was received and read. The meeting was enthusiastic and all present expressed their confidence in the plan.

Schulberg Studios Busy with New Series

With "The Virginian" in the cutting room and "Maytime" nearing completion, the Schulberg studios are humming with activity for the start of the next series of Preferred Pictures to be produced. Tom Forman, who is supervising the editing of the Wister story, is expected to begin work within a fortnight on Kenneth Harlan's first starring vehicle, "White Man," by George Agnew Chamberlain.

Waldemar Young has completed the scenario for Robert W. Service's "Poisoned Paradise" to be filmed by Gasnier as soon as the last scenes of "Maytime" are shot. By the end of September Victor L. Schertzinger will be added to the directors now at work there and will make as his first production David Belasco's play, "The Boomerang," by Victor Mapes and Winchell Smith. Eve Unsell has completed its adaptation and the cast is now being selected.

Robert McKim has been added to the cast of "Maytime" now in production at the Schulberg studios. He will play Monte Mitchell, the heavy in the modern episode of this picturesque play by Rida Johnson Young. Cleo, the chorus girl, will be enacted by Bess True and not by Edna Tichenor as originally announced.

Fox Announces Cast for "Gentle Julia"

Fox Film Corporation announces the cast which has been selected for the production of the screen version of the "Gentle Julia" novel by Booth Tarkington.

The picture will be released under the special program and represents the first translation by Frederick and Fanny Hatton of a story for the Fox special schedule.

The title role will be played by Bessie Love. Harold Goodwin has been cast in the male lead. Frank Elliott will be the heavy. Among others in the cast are Charles K. French, Clyde Benson, Frank Nareross, Harvey Clark, Emma Tansey, Harry Dunkinson, and Jack Rollins. Rowland V. Lee will direct the special.

Carter Melodrama Will Be Fox Production

Lincoln J. Carter's "The Arizona Express," another of the author's stage successes, soon will be produced on the screen by the Fox organization.

PROGRAMS FOR THE WEEK OF SEPTEMBER 16TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Capitol Theatre—
Film Numbers—Six Days (Goldwyn), Capitol Magazine (Selected).
Musical Program—Prelude to First Act of "La Traviata" (Overture), Cavatina from "La Traviata," "Minuet," "Campus Memories" (Divertissements and Vocal Selections), Recessional (Organ).

Rivoli Theatre—
Film Numbers—Zaza (Paramount), Rivoli Pictorial (Selected), The Limit (Educational).
Musical Program—Ballet Music from "Queen of Sheba" (Overture), "Invocation Hebraique" (Soprano Solo), Serenade from "Zaza" (Vocal and Dance Number), "Fantaisie Impromptu" (Piano Solo).

Rialto Theatre—
Film Numbers—The Marriage Maker (Paramount), Rialto Magazine (Selected), The Immigrant (Comedy).
Musical Program—"Lohengrin" (Overture), Riesenfeld's Classical Jazz (Orchestral Novelty), "A Dream" (Tenor Solo), "Love Sends a Little Gift of Roses" (String Quartet).

Mark Strand Theatre—
Film Numbers—Dulcy (First National), Mark Strand Topical Review (Selected), No Noise (Pathe).
Musical Program—"Sixth Hungarian Rhapsody" (Overture), "Russian Frolic" (Divertissements), "A Delft Tableau" (Divertissement), Recessional (Organ).



The Strand theatre, Des Moines, used this three-column newspaper ad. on "Hollywood" (Paramount)

Cameo Theatre—
Film Numbers — Mothers-in-Law (Preferred), continued.

Criterion Theatre—
Film Numbers — The Covered Wagon (Paramount), continued.

Cosmopolitan Theatre—
Film Numbers—Little Old New York (Cosmopolitan), continued.

44th Street Theatre—
Film Numbers—The White Sister (Inspiration), continued.

Astor Theatre—
Film Numbers—The Hunchback of Notre Dame (Universal), continued.

Lyric Theatre—
Film Numbers — Rosita (United Artists), continued.

Central Theatre—
Film Numbers—The Silent Command (Fox), continued.

Times Square Theatre—
Film Numbers—If Winter Comes (Fox), continued.

BROOKLYN

Brooklyn Mark Strand Theatre—
Film Numbers—Why Worry (Pathe), Felix in Fairyland State Rights), Topical Review (Selected).
Musical Program—"Medley of Victor Herbert Selections" (Overture), "Kol Nidri" (Tenor Solo), "The Bells of St. Mary's" (Basso Solo), "Cadiz March," "El Chocolo," "Bambalina," "Parade of the Wooden Soldiers" (Marimba Band), "Miserere," from "Il Trovatore" (Tenor and Soprano Duet), "The Swan" (Ballet), Toreador Song from "Carmen" (Baritone Solo), "Grand Chorus in D" (Organ Recessional).

LOS ANGELES

Loew's State Theatre—
Film Numbers—The Eternal Struggle (Metro), International News, Watch Papa (Universal).
Musical Program—"Andy Gump" (March), "The Gumps in Person" (Sketch), "Il Trovatore," "Parade of the Wooden Soldiers" (Orchestral Concert).

Miller's Theatre—
Film Numbers—The Spoilers—(Goldwyn), continued.

Grauman's Third Street Theatre—
Film Numbers—The White Rose (United Artists), continued.

Rialto Theatre—
Film Numbers—Hollywood (Paramount), continued.

Grauman's Hollywood Egyptian Theatre—
Film Numbers—The Covered Wagon ((Paramount), continued.



Good attention value in "Rouged Lips" (Metro) ad used by the Century theatre, Baltimore

Metropolitan Theatre—
Film Numbers—Ruggles of Red Gap (Paramount), Pathe News, Pathe Review.
Musical Program—"Second Hungarian Rhapsody" (Overture), "Good-bye" (Organ Novelty), "A Poem of Music" (Ballet), Prologue to Feature.

Mission Theatre—
Film Numbers—Merry-Go-Round (Universal), continued.

Pantages Theatre—
Film Numbers — I Can Explain (Metro).
Musical Program — Six acts of vaudeville.

Hillstreet Theatre—
Film Numbers—The Victor (Universal), International News, The Steel Trail (Universal), Aesop's Fable (Pathe), His School Daze (Universal).

SAN FRANCISCO

Granada Theatre—
Film Numbers—The Cheat (Paramount), Granada News (Fox and International News Weeklies), Felix Strikes It Rich (Independent).
Musical Program — "Oriental Nights (Prologue), including special Russian dancers and five musical pieces, "Les Orientals" and "Dance of the Dervishes."

California Theatre—
Film Numbers—Little Johnny Jones (Warner), Screen Magazine (International), International News Review, Dark Timber (Educational).
Musical Program—"The Fortune Teller" and "Polonaise" (Overture), "At the Races" (Musical Novelty).

Imperial Theatre—
Film Numbers—Hollywood (Paramount, second week)

Warfield's Theatre—
Film Numbers—Strangers of the Night (Metro), Jungle Pals (Fox), Three Minutes with Our Navy (Navy Dept.), Current News (Pathe and Kinograms).
Musical program—"Morning, Noon and Night" and "Love Tales" (Overture), "On a Pirate Ship" (Quartet Prologue).

CHICAGO

Chicago Theatre—
Film Numbers — Fun from the Press (Hodkinson), Strangers of the Night (Metro), Dippy Doo Dads (Pathe).
Musical Program — "Chimes of Normandy" (Overture), Miss Marjorie Maxwell, Singing Musetta's Waltz Aria from "La Boheme"; "In Fair Hawaii" (Organ), "On the 5:15," Chicago Theatre Quartette (Specialty).

Tivoli Theatre—
Film Number—Trilby (First National.)
Musical Program — Syncopation Week—Blossom Heath Entertainers, Buster Brown, Eccentric Jazz Dancer, Sylvia Hanley, Novelty Singer, Chicago Theatre Orchestra, the Frolicking Ballet, Jesse Crawford at the Organ, De Haven & Nice, Musical Comedy Favorites, Aileen Stanley, and Glass Palace.

Riviera Theatre—
Film Numbers - Fun from the Press (Hodkinson), Three Wise Fools (Goldwyn).
Musical Program—"Jolly Robbers" (Overture), "Bird Fantasy" (Specialty), "On the Plantation" (Specialty).



The Stillman theatre, Cleveland, used this three-column ad on "The Spoilers" (Goldwyn)

Roosevelt Theatre—
Film Numbers—Ashes of Vengeance (First National).
Woodlawn Theatre—
Film Numbers — News Weekly (Pathe), Topics of the Day, Review (Pathe), Giants vs. Yanks (Pathe), The Cheat (Paramount).
Musical Program — "Mignon" (Overture), "Rose of Picardy" (Violin Solo).
Stratford Theatre—
Film Numbers—News and Views, Giants vs. Yanks (Pathe), The Cheat (Paramount).
Musical Program—"Grand Selection from Faust" (Overture), "The Glow Worm," Ethel Morgan Dancers (Specialty), "A Dream" (Specialty).
McVickers Theatre—
Film Numbers—Views of Japan, To the Last Man (Paramount), Dogs of War (Pathe).
Musical Program—"1812," "Turkey in the Straw," "Stars and Stripes Forever" (Overture), Operatic Duet from "Madame Butterfly" (Specialty), "The Pilgrim's Chorus" (Organ).
Randolph Theatre—
Film Numbers—International News (Universal), Golf Mania, Red Lights (Goldwyn).

DALLAS

Palace Theatre—
Film Numbers—Topics of the Day (Pathe), Aesop's Fables (Pathe), Ruggles of Red Gap (Paramount).
Musical Program—Overture (Palace Symphony Orchestra), "Ride of the Valkyries" (Don Albert conducting).
Old Mill Theatre—
Film Numbers—Her Fatal Millions (Metro), Take Your Choice, (Comedy), Pathe News Weekly, Prizma.
Melba Theatre—
Film Numbers—Her Reputation (Independent), Two Johns (Comedy), Kinogram Weekly.
Musical Program—"Fall Symphony of Fashion" with special prologue setting.

SALT LAKE CITY

American Theatre—
Film Numbers—Six Days (Goldwyn), Barnaby's Grudge (Universal), International News Weekly, Fun From the Press (Hodkinson).
Cinema Theatre—
Film Numbers—Drifting (Universal), The Kid Reporter (Century), International News Weekly, Topics of the Day (Pathe).
Empress Theatre—
Film Numbers—The Cheat (Paramount), Yankee Spent (Educational), Pathe News.
Musical Program—Orchestral selections.

MILWAUKEE

Strand Theatre—
Film Numbers—The Cheat (Paramount), The Uncovered Wagon (Pathe), Close Harmony (Sing Them Again Series, Educational), Current Events (Kinograms)
Musical Program—"My Pillow and Me" and "My Sweetie Went Away" (Overture).
Butterfly Theatre—
Film Numbers—Enemies of Women (Goldwyn-Cosmopolitan) and Fox News. Second part: The Swamp (F. B. O.), The Fiddling Fool (Hodkinson), Current Events (Fox). Third part: The Shiek (Paramount), His New Papa (Educational), and Current Events (Fox).
Merrill Theatre—
Film Numbers — The Spoilers (Goldwyn), Taking the Air (Pathe), True Photographs of the Japanese Disaster (Pathe Special).
Musical Program—"Light Cavalry" (Overture), "The World is Waiting for the Sunrise" (Song Side Novelty), "Nocturne" (Violin Solo).
Alhambra Theatre—
Film Numbers—Main Street (Warner Bros.), Movie Chat (Hodkinson), Current Events (Universal), Topics of the Day (Pathe), Felix, Globe Trotter.
Musical Program—"Trovatore" (Overture and Solo).
Rialto Theatre—
Film Numbers—The Probation Wife (Hodkinson), The Two Twins (Metro), Current Events (Kinograms).
Princess Theatre—
Film Numbers—Alias the Nightwind (Fox), Current Events (Kinograms). Second part: The Isle of Lost Ships (First National), The Four Orphans (Hodkinson), Current Events (Kinograms).
Garden Theatre—
Film Numbers—The Silent Partner (Paramount), Current Events (International News).

BALTIMORE

Metropolitan Theatre—
Film Numbers—The Midnight Alarm (Vitagraph), The Gown Shop (Vitagraph), Aesop's Fable (Pathe), Current Events (Pathe).
Rivoli Theatre—
Film Numbers—Potash and Perlmutter (First National), Skylarking (Pathe), Current Events (Pathe).
Musical Program—Margaret McKee in song repertoire; Iula's Classical Jazz.
Century Theatre—
Film Numbers—Bluebeard's Eighth Wife (Paramount), Current Events (Fox and Educational), Take Your Choice (Educational).
Musical Program — "Firefly" (given by the Milton Aborn Comic Opera Company).
New Theatre—
Film Numbers—The French Doll (Metro), Current Events (Pathe).
Garden Theatre—
Film Numbers—The Lone Star Ranger (Fox), The Artist (Fox).
Loew's Hippodrome—
Film Numbers—Wonders of the Sea (Metro), Tack Ticks (FBO), Current Events (International).

INDIANAPOLIS

Circle Theatre—
Film Numbers—Circus Days (First National), High Life (Mermaid Comedy), The City (Post Pictures Corporation), Pathe News, Kinograms.
Musical Program—"Merry Melodies" (Hungarian Lustspiel) (Orchestra), "Beside a Babbling Brook" (Organ Solo). In addition to regular musical program, a special score was prepared to accompany Circus Days, by Mr. Modest Altschuler, director of the Circle Orchestra.
Apollo Theatre—
Film Numbers—Soft Boiled (Fox), Holy Smoke (Hall Room Boys Comedy), Fox News Weekly.
Musical Program—"Long Lost Mamma" (Orchestra).
Colonial Theatre—
Film Numbers—Homeward Bound (Paramount), The Walrus (Aesop Fable), Pathe News.
Musical Program—Parody on "Yes, We Have No Bananas," by Melody Sextette. Popular selections, by the American Harmonists.

WASHINGTON

Metropolitan Theatre—
Film Numbers—Trilby (First National), The Optimist (Educational), Current Events (Pathe).
Musical Program—"Faust" Selections (Overture), "Mimi" (Soprano Solo).
Rialto Theatre—
Film Numbers—The Green Goddess (Distinctive), Current Events (Fox).
Palace Theatre—
Film Numbers—The Three Ages (Metro), Why Pay Rent (Fox), Current Events (Pathe), Topics of the Day (Pathe).
Musical Program—"The Evolution of the Dance" (Novelty Overture), includes Minuet, Gavotte, Waltz of 1881, Tango, Modern Fox Trot.
Columbia Theatre—
Film Numbers—Bluebeard's Eighth Wife (Paramount), Current News (International).
Musical Program—"Cavalleria Rusticana" (original and a la jazz).
Strand Theatre—
Film Numbers—The Midnight Alarm (Vitagraph).

BUFFALO

Shea's Hippodrome—
Film Numbers—Hollywood ((Paramount), Hold Tight (Mermaid comedy), Current Events (from Pathe and International News), Topics of the Day.
Musical Program—Vocal selections by Manhattan Male Quartette, Offenbach's "Orpheus in the Underworld," orchestra; dances by Betty May.
Lafayette Square Theatre—
Film Numbers—The Shock (Universal, "Snub" Pollard comedy, Current Events (from Fox News).
Loew's State Theatre—
Film Numbers—The Eternal Struggle (Metro), Carmen, Jr. (Baby Peggy comedy), Current Events (from Pathe News).
Musical Program—Medley of popular airs by Emmett Luedeke's Harmonists.
New Olympic Theatre—
Film Numbers—The Purple Highway (Paramount), Universal comedy, Current Events (from International News).
Musical Program—"Swinging Down the Lane" (Organ Novelty by W. Wirges, Jr.).
Palace Theatre—
Film Numbers—Human Wreckage (F. B. O.), Universal comedy, International News.
Shea's North Park Theatre—
Film Numbers—Bluebeard's Eighth Wife (Paramount), Green as Grass (Christie comedy), Current Events (from International News).
Criterion Theatre—
Film Numbers—The Love Piker (Goldwyn-Cosmopolitan), first half; The Truth About Wives B. B. Productions), last half.

OMAHA

Rialto Theatre—
Film Numbers—The Silent Partner (Paramount), Midnight Cabaret (Vitagraph), Current Events, Kinograms and Fun from the Press.
Musical Program — "Cheron," "Valse Triste" and "Evolution of Dixie," by Symphony Orchestra; "Harpland," four harpists in repertoire; "Goodnight" (Organ Solo).
World Theatre—
Film Numbers—The Cleanup (Universal), Caught in a Cabaret, Current Events (Movie Chats).
Musical Program — Seven acts of vaudeville.
Sun Theatre—
Film Numbers—The White Rose, two weeks (United Artists), Current Events (International News).
Strand Theatre—
Film Numbers—Bluebeard's Eighth Wife (Paramount), High Life (Educational), Current Events (Fox News).
Musical Program—"Morning, Noon and Night" (Overture).

ST. LOUIS

Missouri Theatre—
Film Numbers—To the Last Man (Paramount), Baby Peggy Century Comedy, Missouri News and Magazine.
Musical Program—Overture, Finale of "Fourth Symphony"; Interlude, "Swinging Down the Lane," Missouri Symphony Orchestra; "Mental Telepathy" (Tom Terry at Organ), stage presentation, "Around the Fountain" (Missouri Ballet), "Hungarian Rhapsody" (Helen Perutz, Celloist).
Ameriean Theatre—
Film Numbers — The Covered Wagon (Paramount).
Musical Program — Special music score by symphony orchestra.
Grand Central, West End Lyric and Capitol Theatres—
Film Numbers—Why Worry? (Associated Exhibitors), Uneasy Feet (Educational), Pathe News, Top-

ics of the Day (Pathe).
Musical Program — Overture from "William Tell," Organ accompaniments. Grand Central only: Rogelio Baldrich, South American Tenor.

Delmonte Theatre—
Film Numbers — Strangers of the Night (Metro), The Mystery Man (Pathe), International News, Fun from the Press.
Musical Program — Ernie Young's Marigold Garden Musical Revue, Orchestral Numbers.

Kings Theatre—
Film Numbers — The Spoilers (Goldwyn), International News.
Musical Program — Orchestral and Organ Numbers.

William Fox Liberty—
Film Numbers—St. Elmo (Fox), The Tailor (Sunshine Comedy), Fox News, Mutt and Jeff Cartoon.
Musical Program—Orchestral and Organ Numbers, Elmer McDonald (Baritone).

Rivoli Theatre—
Film Numbers — The Leopardess. (Paramount) Baby Peggy Comedy, International News, Fun from the Press (Hodkinson).
Musical Program—Symphony Quintette in Jazz Numbers, Orchestral bits.

PHILADELPHIA

Stanley Theatre—
Film Numbers—The French Doll (Metro), Current Events (Pathe), Liberty Digest (Pathe), Pathe Review (Pathe).
Musical Program—"Concert Toccata in D" (Overture), The Gimbel Fall Fashion Review, music arranged and conducted by Josef Pasternack, dance features by Paul Oscard, staged by Stanley Staff (Special); "Mode de Paris," "Gypsy Dance" (Interlude).

Stanton Theatre—
Film Numbers—The Cheat, continued (Paramount), Current Events (Fox), Natural Jewels (Masterpiece).

Karlton Theatre—
Film Numbers—Rouged Lips (Metro), Current Events (Pathe), Kinograms (Electric), Easter Bonnets (Electric), Daniel Webster (United Artists).

Aldine Theatre—
Film Numbers—The Brass Bottle (Peerless), Current Events (International), July Days (Pathe), Why the Globe Trotter Trots (Electric).



Effective two-column ad on "Rupert of Hentzau" (Selznick) at Kings theatre, St. Louis

CLEVELAND

Stillman Theatre—
Film Numbers—The White Rose (United Artists), Message of the Flowers (Prizma).
Musical Program—"The White Rose" (vocal), with orchestral accompaniment.

Allen Theatre—
Film Numbers—Three Ages (Metro), Pitfalls of a Big City (Pathe), Literary Digest, Pathe News.
Musical Program—Jazz Symphony (overture), Jazz, vocal, dancing and special arrangements in honor of Jazz Week.

State Theatre—
Film Numbers—Potash and Perlmutter (First National), International News and a Fall Style Show.
Musical Program—No overture this week, but popular medley to go with Style Show.

Park Theatre—
Film Numbers—Red Lights (Goldwyn), Down to the Sea in Shoes (Pathe), Fun From the Press (Hodkinson).
Musical Program—"Morning in Vienna" (overture), Jazz Selections, including "No, No, Nora," "Love Tales," "Japanese Sunset."

Reade's Hippodrome—
Film Numbers—Merry Go Round (Universal), Plain Dealer Screen Magazine, Topics of the Day (Pathe).
Musical Program—Selections by Franz Lehar (overture).

Standard Theatre—
Film Numbers—Blinkie (Universal), Round Figures (Century), International News.

DES MOINES

Des Moines Theatre—
Film Numbers—The Cheat (Paramount), The Gown Shop, (Vitagraph), News (International).
Musical Program—Soloists, Hanke and Meeker.

Strand Theatre—
Film Numbers—Kinograms (Educational), The Two Johns (Educational) To the Last Man (Paramount).
Musical Program—Organ solo, F. Donald Miller's "Definition of a Flapper."

Rialto Theatre—
Film Numbers—Mothers in Law (Preferred), West is West (Educational).

Garden Theatre—
Film Numbers—St. Elmo (Fox), The Limit (Educational).

Capitol Theatre—
Film Numbers—Fog Bound (Paramount).

Orpheum Theatre—
Film Numbers—Is Matrimony a Failure?

KANSAS CITY

Newman Theatre—
Film Numbers—To The Last Man (Paramount), Little Miss Hollywood (Hal Roach Comedy), Newman News and Views (From Pathe and Kinograms).



The showing of "The White Rose" (United Artists) was advertised in this fashion by the Grand Central, Lyric Skydome and Capitol theatres, St. Louis

Musical Program—"The Merry Wives of Windsor" (Overture), Akimoff, Ann Dennis, Ruth Dennis and Cherry Dennis vocalists, "Recessional" (Organ).

Liberty Theatre—
Film Numbers—Tea With A Kick (Associated Exhibitors), The Leather Pushers (Universal), Liberty Current Pictorial (From Pathe and International News).
Musical Program—"Oh, Harold" (A musical argument between a cake-eater and a flapper), Piccolo solo (L. M. Knowland), Popular Selections (Overture).

Royal Theatre—
Film Numbers—The White Rose (United Artists), Royal Screen Magazine (From Pathe and Kinograms.)
Musical Program — Atmospheric prologue with Sherry Louise Marshall, Kansas City prima donna, Popular Selections (Overture), Recessional (Organ).

Twelfth Street Theatre—
Film Numbers—The Spoilers (Goldwyn - Cosmopolitan), An Eastern Westerner (Pathe), International News.
Musical Program—Popular Selections (Overture), Recessional (Organ).

BOSTON

Loew's State Theatre—
Film Numbers—The French Doll (Metro), Driven (Metro), Pathe News Weekly, Topics of the Day (Pathe).
Musical Program—Orchestra Overture and accompaniment.

Loew's Orpheum Theatre—
Film Numbers—The Silent Partner (Paramount), New Comedy, Pathe News Weekly, Topics of the Day (Pathe).
Musical Program—Orchestra Overture and accompaniment.

Boston Theatre—
Film Numbers—The Gun Fighter (Fox), Comedy, Pathe News Weekly, Topics of the Day, Aesop's Fable (Pathe).
Musical Program—Orchestra Overture and accompaniment.

Modern and Beacon Theatres—
Film Numbers—Six Days (Goldwyn-Cosmo), Where the North Begins (Warner Bros.), Round 10 of Fighting Blood (F.B.O.), International News Reel, Topics of the Day (Pathe).
Musical Program—Organ overture and accompaniment.

Fenway Theatre—
Film Numbers— St. Elmo (Fox), Roll Along (comedy), Capt. Kleinschmidt's Travels in the Far North, Pathe News Weekly.
Musical Program—Orchestra overture and accompaniment, vocal solo.

NEWARK
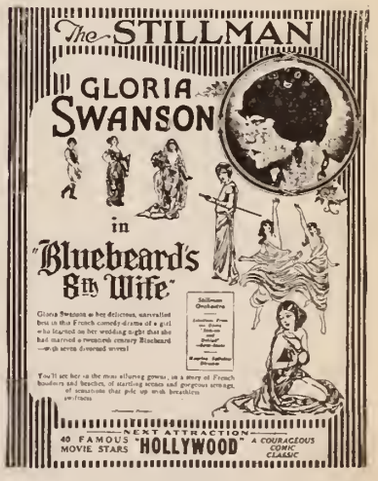
Branford Theatre—
Film Numbers—Bradford Review of Events (Selected), Topics of the Day (Pathe), The Movie Daredevil (Educational), Main Street (Warner Bros.)
Musical Program — "A Heart That's Free" (Soprano Solo), "Ham and Eggs," "Nobody Else But You" (Male Duet), Piano Accordion (Specialty), "The Preacher and the Bear" (Male Solo), "Since I Met this Irish Girl" (Male Solo), "How Records are Made" (Male Duet), "Grand Finale" (Duet and Artists), "Raymond" (Overture).

ROCHESTER

Eastman Theatre—
Film Numbers—Bluebeard's 8th Wife (Paramount), Eastman Theatre Current Events (Selected), July Days (Pathe).
Musical Program—"Die Meistersinger" (Overture), "Rodolfo's Narrative" from "La Boheme" (Tenor Solo), "Chinese Episode," "Mazurka," "Hungarian Rhapsody" (Divertissements), Recessional (Organ).

ST. PAUL

Capitol Theatre—
Film Numbers—The Cheat (Paramount), Capitol Snickers, Capitol Digest (Pathe and International News), Felix Strikes It Rich (State Rights), Scenic (Selected).
Musical Program—"Ride of the Valkyries" (Overture), "The Birth of Venus" (Divertissement), Recessional (Organ).



"Bluebeard's 8th Wife" ad (Paramount), with effective border, used by the Stillman theatre, Cleveland

WHAT SHOWMEN THINK OF CURRENT RELEASES

Exhibitors' Box-Office Reports

EARLY RETURNS FROM WEEK RUN THEATRES

FAMOUS PLAYERS

Hollywood—
One of the season's best. (East.)

Did fairly well on third and last week. Previously reported. (East.)

Lawful Larceny—
One of the best of its kind this season. Drew well during week run. (Middle West.)

Played to good attendance for a week. (Middle West.)

Pleasing feature with fine cast. Business fair.

The Silent Partner—
Good motion picture material. Did fine business, aided by elaborate and ambitious musical program. (East.)

Business was just ordinary. Did not have good drawing power. Star not strong enough to make the picture go. (Middle West.)

Such lucid pictorial narrative is a rarity, though it is of commonplace material, redeemed, however, by the studied work of the principals. Well liked indeed. Very good business. (East.)

To the Last Man—
Women and children didn't like all the slaughter. A fine picture, but too unpleasant to appeal to mixed audiences. (Middle West.)

A stirring picture that took well. (East.)

The Cheat—
Combination of story, star and Jack Holt made a big appeal. Went over very well. Whole production of much popularity. (East.)

Homeward Bound—
Homeward Bound, a good picture with a good star (Thomas Meighan). Business good. (Middle West.)

Ruggles of Red Gap—
A clean, high-class laugh-getter. Strong box office attraction. (Middle West.)

Bluebeard's Eighth Wife—
A very good picture. Did very well. (East.)

Salomy Jane—
Only did fair business on its second run here. (East.)

FIRST NATIONAL

Circus Days—
A very fine picture. It appealed to the grown-ups and children as well. Parents brought the kiddies to see Circus Days, just as they take them to see the circus. Business good. (Middle West.)

The Isle of Conquest—
This picture re-issued did not do very well. It has already shown twice here, however. (Middle West.)

Dulcy—
The kind that Connie fans like. It is typical of her best work. Did well with it. (Middle West.)

Children of the Dust—
Good heart appeal, acting excellent. Business good. (Middle West.)

Trilby—
Famous novel makes fine picture. Interesting and held big audience. (Middle West.)

GOLDWYN-COSMO.

Enemies of Women—
An average attendance with this one for a week. (Middle West.)

Went bigger than ever during second week. (Middle West.)

Six Days—
Here is one with thrills and sensation enough for all. They liked it mighty well here. Very good business. (East.)

Excellent picture—opened big and grew bigger every day. Everybody liked it. (Middle West.)

Three Wise Fools—
An exceptionally fine picture. Good business on first week. Did not go so well on second week, but a fine picture. (East.)

UNIVERSAL

Merry-Go-Round—
A money maker. Played to big crowds for two weeks. (Middle West.)

Legally Dead—
One of the best pictures. It goes big everywhere, uptown and downtown. (Middle West.)

Shadows of the North—
Another one of those northwest mellers. Business off. Picture fair. (East.)

Drifting—
Elaborate production with many thrills. Priscilla Dean admirers asked it. Business above average. (Middle West.)

METRO

The French Doll—
Very much in the line of all Miss Murray's others. Haste is writ large over every reel. Such extravagance is, for her particular followers, no whit short of ecstasy. Went well, however. Business excellent. (East.)

This picture flopped badly. The expression of the fans was that it might be the story or it might be the star "who was just as crazy as any of them." (Middle West.)

An Old Sweetheart of Mine—
Just a fair picture. Did fairly well. (East.)

Three Ages—
Buster Best. Capacity all week. Everyone liked. (Middle West.)

Rouged Lips—
Old story well told and well acted. Average business for a light picture of this kind. (Middle West.)

Her Fatal Millions—
Just another program picture, but it did business because rest of bill strong. (East.)

Desire—
This is a picture that packs a real punch, and moreover, puts it through. Was well thought of by all houses. Business excellent. (East.)

FOX

The Eleventh Hour—
Caused a lot of comment and did a big business. East.)

A well-presented thriller that went over with our audience very well. (Middle West.)

St. Elmo—
A very fine picturization of this stirring story. Well liked. Excellent business. (East.)

Brass Commandments—
Follows the usual formula for westerns. Popularity of star put it over for satisfactory receipts. (East.)



The Capitol theatre, Detroit, used this art ad on "Circus Days" (First National)

Soft Boiled—
A good picture that appealed especially to the children. Business good. (Middle West.)

The Gun Fighter—
It looks to us like one of the best Farnums for some time, and it certainly held the attention of all audiences. There are some remarkable scenes and photography. Excellent business. (East.)

Stepping Fast—
Has distinction of being worst picture Tom Mix ever made. Business fair. (East.)

PATHE

Why Worry?—
Capacity of house taxed all week by this example of what a comedy should be. (East.)

UNITED ARTISTS

The White Rose—
As good as expected. Did so well that we held it over a second week.

SELZNICK

Rupert of Hentzau—
A 100 per cent audience picture. Has everything, and proved a popular attraction. Lends itself to dignified exploitation. (Middle West.)

A Veiled Adventure—
This is one of Connie Talmadge's old ones, I guess. I didn't do very well. (Middle West.)

Quicksands—
A program feature which returned a nice little dividend. (Middle West.)

Grub-Stake—
Did very nicely at theatre which does fair average on anything. (Middle West.)

WARNER BROS.

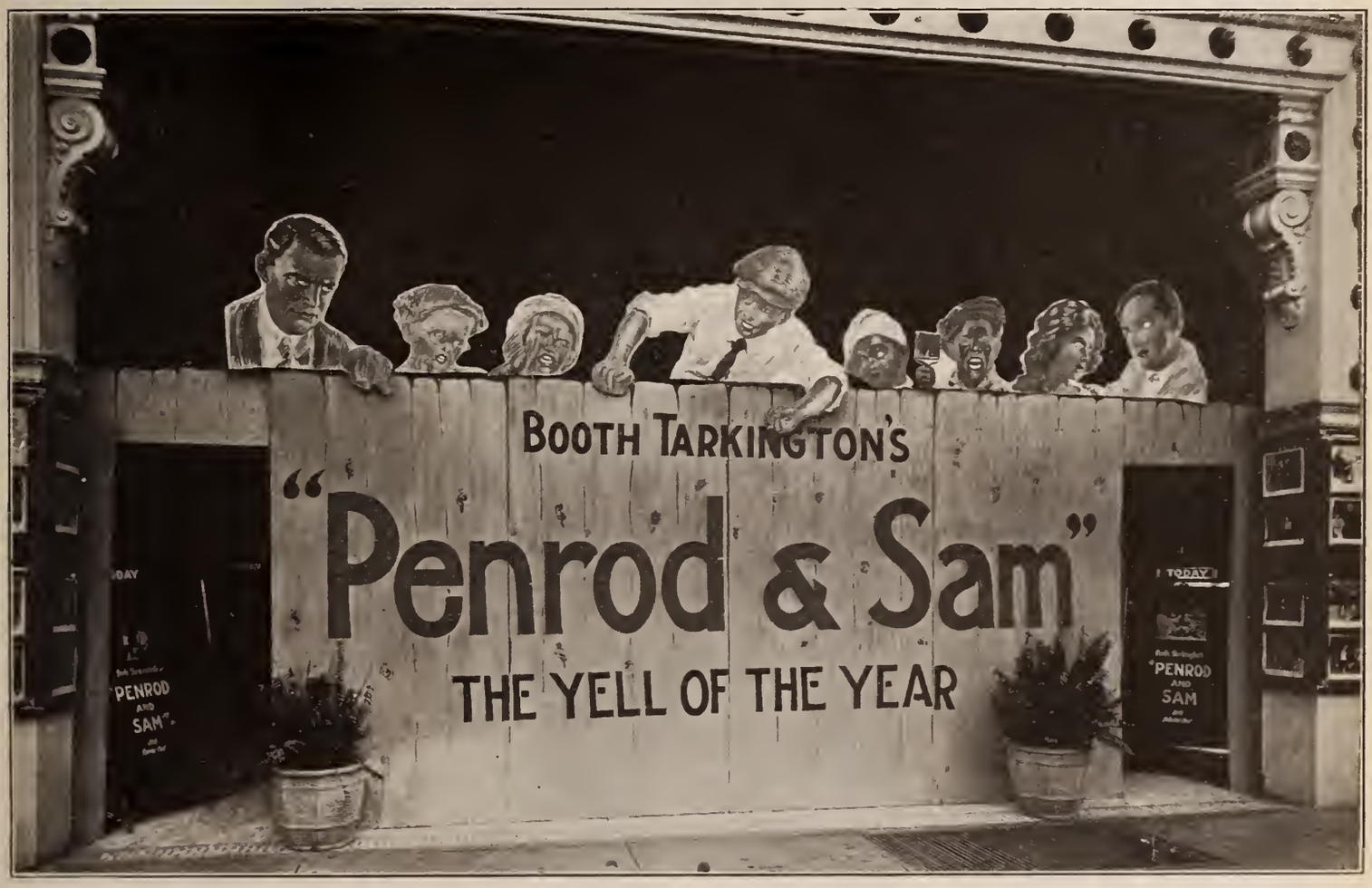
Main Street—
Though the manager didn't care for this one the picture seemed to have the ability to bring them in. It did not build up business, however. (Middle West.)

Well liked and well patronized. (East.)

Little Johnny Jones—
Did a good business for a week's run. (Middle West.)

Where the North Begins—
A story wound around one who is not only a dog but an actor as well. He takes the honors and deserves them. Very good business. (East.)

Exhibitors' Service Bureau—Pages 1537-1541



LOBBY DISPLAY AT THE GARING, GREENVILLE, S. C., DURING "PENROD AND SAM" SHOWING
Manager H. B. Clarke of the Garing theatre, Greenville, S. C., utilized cut-outs from the twenty-four-sheet and beaver board to prepare this attractive front on "Penrod and Sam" (First National)

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

George J. Schade, Schade theatre, Sandusky.
M. C. Horator, Alhambra theatre, Toledo.
Edward L. Hyman, Strand theatre, Brooklyn.
Theo. L. Hays, Gen. Mgr. Finkelstein & Ruhin, Minneapolis.
Leo A. Landau, Alhambra and Garden theatres, Milwaukee.
E. R. Rogers, Southern District Supervisor, Famous Players-Lasky, Chattanooga, Tenn.
Stanley Chambers, Palace theatre, Wichita, Kan.
Willard C. Patterson, Criterion theatre, Atlanta.
S. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.
F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.
Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.
Chas. Branham, Famous-Lasky, Ltd., Toronto Can.
W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.
J. A. Partington, Imperial theatre, San Francisco
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
Sidney Grauman, Grauman's theatre, Los Angeles.
Louis K. Sidney, Managing Director, William Fox theatres, Denver.
Geo. Rotsky, Managing Director, Allen theatre, Montreal, Canada.
Phil. Gleichman, Managing Director, Broadway-Strand theatre, Detroit.



STRONG MUSIC STORE CO-OPERATION
Manager Harold Horne of Loew's Palace, Memphis, gets regular weekly tie-ups with the music stores on the songs featured in his presentations. This one is on "The Ne'er-Do-Well" (Paramount)

William Johnson, Director of Exploitation, Southern Enterprises, Inc., of Texas, Dallas, Texas.
Fred S. Myer, Managing Director, Palace theatre, Hamilton, O.
L. L. Stewart, Director of Exploitation Theatre Dept., Famous Players-Lasky.
Joseph Pinnkett, Managing Director, Mark Strand theatre, New York.
Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.
Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.
George Tooker, Manager, Regent theatre, Elmira, N. Y.
W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.
Harold B. Franklin, Director of Theatres, Famous Players-Lasky.
J. M. Edgar Hart, City Manager, Southern Enterprises, Fort Worth, Texas.
William J. Sullivan, Manager, Rialto theatre, Butte, Mont.
H. A. Albright, Manager, Jensen & Von Herberg theatres, Bremerton, Wash.
Thomas D. Soriero, General Manager, Century theatre, Baltimore, Md.
G. E. Brown, Director of Exploitation, Consolidated Enterprises, Inc., Memphis, Tenn.
A. Speery, Managing Director, Circle theatre, Indianapolis.

Arctic Lobbies on "The Spoilers"

Alaskan Atmosphere Is Featured in Displays to Exploit This Picture

THE Alaskan scenes in which "The Spoilers" is laid have furnished the keynote of many exploitation campaigns on this picture, lobby and marquee displays being based on this atmosphere.

Manager J. Linn, proprietor of the Virginia theatre, Fairmont, W. Va., was one of the exhibitors using this angle. Evergreen trees are plentiful in West Virginia, so Goldwynner Bill Robson, who helped him lay out his campaign for "The Spoilers," suggested that they dress the lobby with these trees.

Two pieces of ordinary 2x4 pine were nailed together, making a 4x4 timber. Every two feet a hole was drilled big enough to insert the trunk of a baby pine tree one inch in diameter and about three feet high. This kept the little trees the same distance apart, and no matter how much wind might come along would keep them erect. The proper length was arranged for each side of the marquee. Screw rings were put into the 4x4, and these were lashed to the marquee chains with ordiuary rope to keep them secure. By this means they held tight without the use of nails or screws in the building. The trees were trimmed with cotton batting and artificial snow.

Large trees were set around the lobby and on each side of the box office, which was covered with pine boughs touched up with cotton and artificial snow. The lobby lamps were dipped in green dye and snow shoes and skis were borrowed from local sportsmen to carry out the suggestion of the far North, where the action of the story takes place.

Imitation Snow Drifts

When "The Spoilers" played at Rowland & Clark's Perry theatre at Erie, Pa., Manager N. C. Wagner waged a vigorous campaign of publicity.

The marquee was hung with imitation snowdrifts. These were made by tearing in a jagged edge strips of canvas 30 inches wide, painting them to resemble driven snow, and scattering imitation snow on them which scintillated in the light.

A tie-up was effected with the book stores which featured Rex Beach book titles, and in one of them the center of the display was a giant book four feet high painted in exact replica of "The Spoilers."

Totem Poles Displayed

In putting over "The Spoilers" at Cleveland, Goldwynner Eddie Carrier made use of a collection of totem poles which he secured from an antique dealer. These gave the lobby a real Alaskan atmosphere, which was bound to attract unusual attention from passersby.

Mr. Carrier exhibited a large frame mentioning the fact that these totem poles were from the collection made by Rex Beach, author of "The Spoilers," when he himself was a gold-miner in the Northland in the hectic days of the Yukon Gold Rush, which has made such a dramatic motion picture.

A large map of Alaska was also mounted with different places of interest pointed out.

Boat-shaped Window Cards for "Down to the Sea"

When "Down to the Sea in Ships" played at the Strand theatre, Montgomery, Ala., Manager W. A. Doster obtained prominent store window locations for seven cards, each shaped like a sailboat, with the title of the picture and play dates shown on the boat. The display also included an attractive still from the picture.

The boat-shape of these cards gave them unusual attention value, and Manager Doster's campaign otherwise was thorough and appropriate.



JEWELRY STORE TIE-UP WITH "WHEN KNIGHTHOOD WAS IN FLOWER"
Cards with appropriate lettering and mounted stills provided the basis for a cooperative window display on "When Knighthood Was in Flower" (Paramount) at the Neal theatre, Montpelier, Ind.



ARTISTIC "LOST AND FOUND" FRAME
This special lobby display piece was made up by Manager C. B. Stiff of the Rialto theatre, Chattanooga, Tenn., on "Lost and Found" (Goldwyn)

Special Sale is Tied Up to "Only 38" Showing

The principal extra exploitation used by Manager Roy Smart of the Noble theatre, Anniston, Ala., on "Only 38" was his tie-up with the leading department store on a 38c. sale.

For fifty tickets, which the merchants gave away, the theatre had the advantage of the best window for display and teaser ads run by the merchant several days in advance. In the window were displayed a number of the articles offered in the 38c. sale, along with cards, photos and catch lines. This remained from Saturday through Wednesday, the first day of showing.

Mr. Smart figures that the window alone was worth the fifty tickets. In addition he received the benefit of free newspaper advertising and the word of mouth advertising each time a clerk said. . . . "And here is your ticket to see 'Only 38' at the Noble." Each customer received only one ticket, and it is probable that each one of these meant the sale of one other.

In the lobby an advance cretonne display was used.

Stove Tie-up Is Made With "The Spoilers" Showing

Goldwynner H. T. Snowden obtained a stove tie-up with the Victor Furniture Company for the showing of "The Spoilers" at the Strand theatre, Dayton. A window was filled with late models of heating stoves and a card 22x42 reading: "Stoves like these would have been a luxury during the Klondike Gold Rush, as pictured in Rex Beach's 'The Spoilers' at the Strand all this week." Stills placed in the window gave it an attractive appearance.

Book tie-ups were effected with three big stores, each of which gave a window display and also an inside display.

Mr. Snowden used with good results the stunt worked in other cities in screening "The Spoilers" for the sports editors of the various papers as well as for the dramatic photoplay editors.



City-Wide Campaign Put on for "Homeward Bound"

Herschel Stuart, managing director of the Missouri theatre, St. Louis, put on an extensive campaign for "Homeward Bound," a brief outline of which is as follows:

St. Louis Star real estate page tying up with "Homeward Bound" title.

St. Louis Times merchants' page tying up with "Homeward Bound" title.

St. Louis Times sponsored reduced rate 15c. matinee for children of school age on opening day (1,500 lines of space donated as a good will builder for newspaper).

Two thousand special 2 sheets drawn by house artist and printed locally.

Special printed card discs for 55 spare tire wheels on back of fleet of Brown taxicabs. (Gratis.)

Twelve special 1-sheet cards tying up "Homeward Bound" with bakeries and candy stores with slogan "When Homeward Bound take a loaf of bread, or a box of candy," etc.

Stenciled sidewalks in prominent places with name of star, name of picture and theatre.

Twenty-five locations on boulevard stop posts using special printed heavy cards wired on back to back.

Lobby display using ship effect with papier mache life preservers printed "Thomas Meighan in Homeward Bound." Special ship lanterns. Special cut-outs carrying out idea of deck of ship. Real steering wheel and other small props borrowed from local steamship company. Most of the lobby display is revamped from a former ship effect used inside of theatre as a summer decoration.

Ushers dressed as sailors with captains of ushers and chief usher as ship officers.

Ship Cut-out in Lobby for "Masters of Men" Run

Manager Thomas G. Coleman of the Galax theatre, Birmingham, Ala., prepared a special lobby on "Masters of Men" which included a 24-sheet cut-out of the four-master, mounted on beaverboard, six and one-half by ten and one-half feet. On the bottom the panel effect was worked in red, white and blue. The names of the four leading players were displayed, the title of the picture and the slogan, "Remember the Maine." On each side of this large life savers were lettered with the name of the production.



STRIKING "MERRY-GO-ROUND" LOBBY

Manager Hal Daigler of the Columbia theatre, Seattle, was responsible for this strong flash on "Merry-Go-Round" (Universal)

At each side stood a machine gun and stack of Springfield rifles. At all times a U. S. sailor in uniform stood on duty. A "Recruiting Service" band was worn on his arm. In view of the fact that there was absolutely no naval equipment in that city, the display was highly creditable.

Covering the entire marquee border was a 24-foot banner, designed in red, white and blue. On the left hand side the title was cut in white on a blue background, in the center in blue letters on white background the slogan—"Remember the Maine"—three red stripes top and bottom of this and on the extreme right made a very effective flash—though not infringing on the U. S. flag.

The Recruiting Officer covered every board that he had in Birmingham and suburbs with the theatre's block one sheets and pictorials. These blocks were paid for by the theatre, and called attention to recruiting in the Navy and the picture at the theatre. The color scheme was red, white and blue.

The Naval Recruiting Officer donated an interview to the paper, based on the faithfulness of the picture to real life in the Navy.

Local Fair Filmed to Aid "Souls for Sale" Run

When John C. Graham, Jr., manager of the Lyric theatre, Butler, Pa., played "Souls for Sale" he had a ready-made exploitation campaign in the plans which were then being made in Butler for the annual county fair.

To start with, the county fair brought all the farmers for twenty miles around into town. The merchants started off the big doings by having a "Dollar Day," and they made their offers so attractive that it was to every farmer's interest, as well as the other members of his family, to be on hand, so bright and early that morning the streets filled with visitors.

Mr. Graham had a moving picture camera man on hand with a well-bannered truck telling about "Souls for Sale," and from the truck moving pictures of the crowds were taken.

Permission was obtained to drive the truck around the track between races, and pictures of the crowds along the track and in the grandstand were taken. These movies were shown in the theatres all week and were an extra added attraction, as well as being a stimulator of interest while they were being taken.

Another feature of the exploitation was the tagging of 5,000 automobiles with the "Souls for Sale" tag.

Novel Catch Line Used in "Dangerous Age" Ad

The dangerous age was brought home to residents of Stratford, Ont., by their retail merchants, who took a page of newspaper advertising to tell them about it when "The Dangerous Age" played at the Allen theatre.

According to the two-page streamer head, "The Dangerous Age of Every Community is When Citizens do Not Patronize Local Merchants."

The ingenious idea for the tie-up was suggested by Clare Appel, First National's Canadian exploitation representative and was fostered and executed by Manager John V. Ward of the Allen theatre and Will Appleton of the Stratford *Beacon-Herald*.

The catch line drew in a large number of automobile dealers who believed it was good policy for Stratford people to trade in their home town.

Silk Hosiery Tie-up Made on "The French Doll"

Manager H. C. Farley of the Empire theatre, Montgomery, Ala., exploited "The French Doll" heavily. In addition to a large amount of stock paper, specially made, hand-drawn cards were placed in prominent store windows, at refreshment stands and at municipal swimming pool. Nearly all these cards had stills inserted and were artistically painted. The artist who makes these cards is careful to have no two of them alike, attracting attention through contrast.

The Real Silk Hosiery concern, which has only recently established an office in Montgomery, was eager to co-operate with Mr. Farley, for the reason that they wished to be brought before the attention of the public. These people carried advertising in the *Saturday Evening Post* to the effect that Mae Murray wears Real Silk Hosiery and this fact was capitalized on in the Montgomery campaign. 3,000 dodgers were printed and distributed, at the expense of this concern. They also placed a banner on their Ford cars.

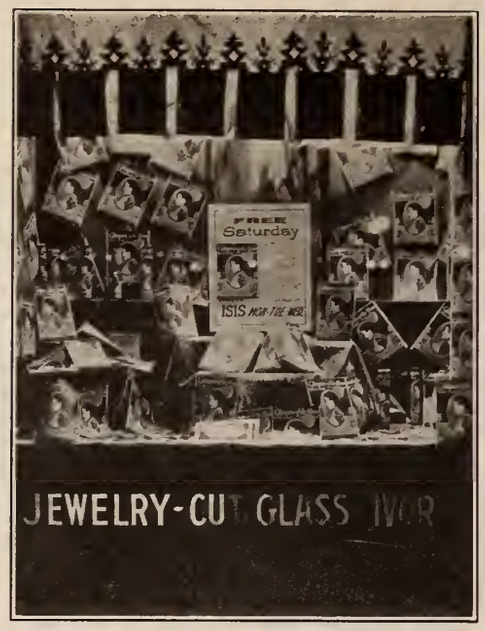
The cars, when not moving about the city, were parked downtown, in advantageous positions, where the crowds were obliged to see them. The only thing that this tie-up cost was the running of a slide on the screen of the Empire, advertising the Real Silk Hosiery Company.

This picture was booked in at a week's notice, and to make an impression on the audiences which had assembled the week before, a copy of the telegram authorizing the booking was flashed on the screen. Thus was conveyed the impression that it was an important booking, and additional interest was created in advance in this manner.

"Homeward Bound" Plan Based on Star's Name

Manager H. B. Clarke of the Garing theatre, Greenville, S. C., used a simple campaign with good effect on "Homeward Bound," simply depending on the popularity of Thomas Meighan to put it over, and without going to any great lengths, saw to it that the people of Greenville knew that Thomas Meighan was playing in "Homeward Bound" at the Garing.

In addition to featuring the name of the star in the newspaper advertisements, the mirrors of soda fountains were chalked and cards were displayed on all street cars.



MUSIC STORE CO-OPERATIVE WINDOW

A music store in Longmont, Colo., gave this window to a display of the music published as a tie-up on "Glimpses of the Moon" (Paramount) when the picture played the Isis

Gets Visiting Critic's Aid on "Isle of Lost Ships"

The fact that Billy Leyser, motion picture critic of the Cleveland *News* is regarded as an authority on film matters for quite an area around the Ohio metropolis, furnished an opportunity for George Schade, owner and manager of the Sandusky theatre bearing his name. The Schade theatre was opening "The Isle of Lost Ships" and George discovered that Billy Leyser was vacationing in the city.

He got the Sandusky *Register* to interview the Cleveland critic on "The Isle of Lost Ships" and when the latter declared it "one of the best pictures ever made" used a news story to that effect and then sold Schade on using advertising space quoting Mr. Leyser.

It didn't take very much selling because Mr. Schade had this idea in mind when he instigated the interview. He wouldn't have started it except for the fact that he had read Mr. Leyser's review when the picture played in Cleveland and knew the interview would be favorable.

Mailing Lists Used Heavily on "Human Wreckage"

About five days prior to the opening of "Human Wreckage" at the Rialto theatre, Atlanta, Ga., Manager W. T. Murray sent out 500 invitations to a list which included doctors, ministers and women welfare workers, requesting their presence at the special screening of the picture, which was held three days before opening.

In addition, a lengthy mailing list was covered, sending out 2,000 letters to ministers, doctors, legislators, Woman's Club, Mayor of city and social workers, calling their attention to the numbers of people affected by this narcotic evil and asking that they lend their support in getting as many people as possible to see the picture. Numbers of replies were received in response.

The president of the Atlanta Woman's Club gave her assistance in writing a personal letter to the ministry of the city. The letter was multigraphed by the theatre, each name filled in, and was personally signed by Mrs. Richardson. In this letter Mrs. Richardson laid stress on the educational value of the film and requested that they announce it to their members.

A banner was stretched across each marquee and in the lobby were two cut-outs from the 24-sheet showing Mrs. Wallace Reid with arms outstretched, as though making an appeal.

Atmospheric Lobby Used on "Daughters of the Rich"

Thomas G. Coleman, manager of the Galax theatre, Birmingham, Ala., created an air of richness in his lobby for "Daughters of the Rich," which was accomplished as follows:

A centerpiece was worked up from the three-sheet into heavy green draperies. This same effect was continued in the wings of the lobby, accomplished with painted beaverboard.

Immediately above all this was a beaverboard panel 3 x 10 feet, with the title outlined in white against the same green effect. Two circles thirty-six inches in diameter carried the names of the featured players on either side of this top panel.

The following caption was carried in the front of theatre, in the newspapers and on slides— "Did he marry for money or love?" —also the rhyme, "Money bought a duke, greed broke a heart, love made a marriage— 'til death do us part."



UNUSUAL SIGNS USED IN SAN FRANCISCO TO HERALD "WHITE ROSE" SHOWING AT STRAND

Left, display sign obtained for "The White Rose" (United Artists) at the Strand theatre, San Francisco, through tie-up made by Edward B. Baron, United Artists' Exchange manager; right, painted sign, 125 x 15 feet, in front of the Strand before the showing

Local Drug Store Ties Up to Contest on "Tess"

When the new "Tess of the Storm Country" was booked for showing recently at the Sterling theatre, Greeley, Colo., the theatre management put over a tie-up with one of the local drug stores which brought the coming attraction to the attention of nearly everybody in Greeley.

The drug store featured in its daily advertising in local newspapers the announcement that it would award $26.40 cents worth of Sterling theatre admission passes to the person sending in the best answers to fourteen questions, repeated in each day's ad, and tending to advertise the drug store. The children of Greeley were eligible in the contest.

The first prize consisted of a pass to the Sterling good for any and every attraction shown at the theatre for a period of two months, and was valued at $15. Second prize was a Sterling theatre pass for one month, valued at $7.80. Third to fourteenth prizes consisted of one thirty-cent ticket each to "Tess of the Storm Country" during the engagement. Three well known men of Greeley were named as judges for the contest.

Fifteen Shops Co-operate on "Three Wise Fools"

Fifteen of the leading shops in Toronto were induced by Goldwyn-Cosmopolitan exploiteer Will J. Stewart to give window displays in connection with the showing at the Hippodrome of "Three Wise Fools."

These tie-ups were arranged with the two Clubb & Sons' tobacco stores, the two Neilsons', Ltd. chocolate shops, in Chapman Bros.' jewelry store, De Luxe millinery shop, Rigoletti's cigar store, on the music counter of T. Eaton Co. and R. Simpson, in the phonograph shops of R. S. Williams and Whaley Royce, and in the piano store of Heintzman Company.

The downtown district was well covered with one-sheets in addition to the above window displays. The newspaper advertising was slightly increased and the bill-posting was a little fuller than usual.



"SPIDER AND ROSE" ART DISPLAY
Ascher's Merrill theatre, Milwaukee, used this display over the doors on "The Spider and the Rose" (Principal)

Extensive Campaign is Put Behind "Daddy" Showing

Manager Harold Horne of Loew's Palace theatre, Memphis, Tenn., used a diversified campaign on "Daddy," his advance advertising consisting principally of teaser slugs, getting over the idea that it was a picture for grownups which the kiddies would also enjoy. He figured that he would get the children anyway, so made his appeal to adults in this manner.

Word-of-month advertising was obtained through showing "Daddy" at the regular children's matinee just prior to opening. Sponsored by the 19th Century Club, an unusual crowd of youngsters attended, with consequent publicity.

Through the co-operation of the News-Scimitar a special matinee was given for orphans. More than 1,000 lines of free front page space were secured by this means. 100 cars were loaned for the occasion by society women and the orphans all attended in a body, the parade making a wonderful ballyhoo.

A Jackie Coogan Radio Night was featured, sending over from the theatre everybody who could do anything to broadcast a special Jackie Coogan Radio Concert from the giant broadcasting station of the Commercial Appeal. Received wire from Jackie Coogan at coast saying he was listening in. Lots of publicity resulted, not only through the printed message, but through the air.

The receipts from a special morning matinee were donated to the Cynthia Milk Fund, which is sponsored by the Memphis *Press*.

Numerous Tie-ups Obtained on "Enemies of Women"

When "Enemies of Women" was shown at A. H. Blank's Des Moines theatre, Des Moines, Iowa, Mr. Blank and the Goldwyn-Cosmopolitan exploitation department effected a tie-up with the local navy recruiting station on a poster campaign. The recruiting officials used on all of their "A" boards a poster done in red on white which read: "Idle Men Are 'Enemies of Women.' Enlist in the Navy, etc."

The street car company carried dash signs for the full week with this copy: "Careless Drivers Are 'Enemies of Women.' Obey the Law." These cards were done in two colors with no other advertising of any nature on them, which made them stand out vividly.

Starting ten days in advance of the showing, 300 snipes, reading "Enemies of Women," were placed all over town. Four or five days later these were covered up with other snipes, red on white, reading: "See 'Enemies of Women' at the Des Moines theatre."

A tie-up was arranged with the Campbell Baking Company, in which they used the "Hot Ovens are 'Enemies of Women'" circular, which was used in the Kansas City and St. Louis campaigns.

Doctor Delivers Address to Boost "Human Wreckage"

Manager Ray Deusern of the Terminal theatre, Newark, N. J., put over a big publicity campaign for "Human Wreckage" when he had Dr. Chas. A. Rosewater, of the Newark City Hospital, deliver an address at the theatre which appeared in story form on the first page of the Newark Ledger. The article was carried over for more than a column.

The lobby of the Terminal was filled with displays of "dope" layout which were loaned by the headquarters people and which had a special officer to guard them.

Mr. Deusern used photographs and interviews of the leading men and women of Newark who have been fighting the drug evil in his advertisement and took quarter pages in all papers to tell his story.



GETTING REAL ATMOSPHERE INSIDE AND OUT ON A "CIRCUS DAYS" LOBBY DISPLAY IN PITTSBURGH
Jerome Casper, managing director of the Rowland and Clark theatres in Pittsburgh, and Harry Thomas, manager of the Liberty theatre in that city, were responsible for the excellent displays in the foyer and lobby of the Liberty during the showing of "Circus Days" (First National)

NEWS AND VIEWS OF THE SHORT-LENGTH PRODUCTION

Short Subjects and Serials

COMING ATTRACTIONS FOR THE DIVERSIFIED PROGRAM

National Board Okeys Nine Pathe Films

THE Pathe product is strongly represented in the current Photoplay Guide of the National Board of Review, nine of this company's releases being included in the August number of the Guide, which is a nationally distributed catalogue of motion-pictures "for Selected programs," endorsed by the National Committee for Better Films. They include Hal Roach's screen adaptation of the famous Jack London story, "The Call of the Wild"; Will Rogers' "Jus' Passin' Through"; Stan Laurel in "Roughest Africa"; Mack Sennett comedy, "One Cylinder Love"; Harold Lloyd's "Why Worry" and Pathe Reviews Nos. 33, 34, 35 and 36.

Poli Circuit Will Show Pathe's Yale Series

The honor of staging the premiere of "Columbus," the first of the absorbing "Chronicles of America" series, which were produced by Yale University and will be distributed by Pathe, goes to the Poli Circuit, with houses situated in important centers of Connecticut, Massachusetts and Pennsylvania. "Columbus" will open at these theatres on Columbus Day.

Pathe Claims Scoop on Corfu Siege

Pictures of Italian Occupation of Greek Port Shown on Broadway in Record Time

PATHE NEWS this week claimed an exclusive beat in pictures of the Italian occupation of Corfu, Greece. On September 1, acting at Mussolini's ultimatum the Italian troops shelled the town, landed from Italian warships, and occupied Corfu, Greece. Through a fortunate chain of circumstances, a Pathe News cameraman got aboard an Italian warship with the troops and landed at Brindisi, near Corfu.

The Pathe pictures are said to show exclusive scenes of the landing of the troops and the seizure of the town by the Italian marines. Additional shots are shown of the wrecked buildings and the devastation of the Italian bombardment.

After taking, these pictures were rushed back to Italy from Corfu, from Italy to Paris, and there placed upon the first outgoing steamer, arriving in New York the afternoon of Friday, September 14. They were shown in the New York theatres for matinees of September 15. Just two weeks elapsed from the day of the occupation to the day of the showing on Broadway.

Prints of this exclusive story were also rushed to the nearby key cities by airplane and other fast conveyances, and the big first-run houses all over the country were served in this manner in less than two days. This service of world-wide news is said to be the result of Mr. Cohen's recent trip to Europe, where he effected a more definite co-operation between Pathe News correspondents on the continent.

Concurrent with the release of the film newspapers all over the country were supplied with film clippings from the Pathe exploitation department, together with a news story of the facts and the part played by Pathe, so that a national publicity campaign was put into active operation.

More Big Houses Showing Kinogram Weekly

Kinograms, Educational's News Reel, has lately been added to the programs of a number of representative houses throughout the United States, the latest being the Rivoli theatre, New York. Among the latest additions to the already large list of theatres showing Kinograms are the Roth and Partington houses in San Francisco, California, Imperial and Granada, and Loew's Warfield in the same city; Kahn and Greenfield, controlling houses in Hawaii; Phil Gleichman's Strand, Detroit, and Lyric, Cincinnati.



This is how the Palace theatre of Calgary, Canada, billed Baby Peggy in one of her late Century Comedies that Universal is releasing. A Baby Peggy contest was staged in conjunction with the comedy and the manager went posted photos of all entries in front of his house. Record attendance was reported.

Edward Luddy to Direct Messenger Comedies

Edward Luddy, who was recently elevated to directorship by the officials of Century Comedies, will direct Buddy Messinger's next comedy for this company. The decision to turn the Messinger unit over to Luddy came several days ago, when Al Herman, Buddy's former director, started work on what is known as an all-star two reel comedy.

Luddy, who was, until his promotion, scenario aide and gagman to Mr. Herman, has been writing and co-directing comedies for many years. Until he joined Century the early part of 1922, Luddy has been free-lancing for many of the independent companies on the coast.

Many Advance Bookings on Roland Serial

Pathe announces that the opening episode of Ruth Roland's new serial, "Ruth of the Range," will be released October 14. The subsequent installments of this chapter-production, which comprises fifteen episodes, will be released at the rate of one a week.

According to word from the Pathe home office, many bookings from all sections of the country have already been closed.

"Thomas" Visits Chicago in Urban Issue

The current Urban Popular Classic released by Vitagraph is another of the "Roving Thomas" series. In this short feature "Thomas" visits Chicago, and in his rambles compares the Lake Michigan metropolis with other cities in America.



Capt. Varges, an International News Reel cameraman, reputed to be first photographer to enter Tokyo and



Al St. John In Action In His Latest Comedy For William Fox, "Full Speed Ahead."

New Ireland Film on Fox Program

First Views of Emerald Isle Since War In Sept. 30 Releases of Short Subjects

FOX this week made known its releases for the next two weeks. Among the forthcoming short subjects is "Ireland Today," a Fox Educational, entertainment, in two reels, said to be the first comprehensive motion picture taken of the Emerald Isle, its customs, people and famous scenic spots, since before the World War. It will be released on September 30.

Other releases include: "Full Speed Ahead," starring Al St. John, and Clyde Cook in "The Pin-Head." Both are two-reelers and will be released September 30. The Sunshine comedy, "The Unreal News Reel," will be issued September 23.

Fox assigned special cameramen with David Pincus as director to make the trip to Ireland to take shots embodied in "Ireland Today." Not only does it show the Ireland of today with its schools, cities and other modern features, but all the lakes, castles and other historic spots made famous in song and stories for centuries have been filmed.

One of the shots of the picture shows the Killarney lakes, which have been the inspiration of poets and song writers for ages. Of historic interest are the views of the Giants' Causeway, that bridge of stone cut into the sea which Irish tradition claims was built by an ancient race of supermen; the mouldering ruins of age-old castles built away back in the feudal days, and some of the finest views ever shown of Blarney Castle and its kissing stone, which has been famous in Irish history and folklore for hundreds of years.

"Ireland Today," is is pointed out, for the first time gives a comprehensive view of the Emerald Isle, affording contrasting glimpses of life in the old days and at the present. The announcement declares that it will reveal to all who see it an entirely new idea of conditions in the country which has been wrecked by many revolutions and upheavals, but which is now sailing along with comparative smoothness under the Government of the Irish Freen State.

H. B. Day New Kinogram Sales Manager

Harvey B. Day, who for a year has been sales manager of the International News Reel Corporation, has resigned from this organization and is now sales manager for the Kinogram Publishing Company, producers of Educational's News Reel, Kinograms.

Mr. Day is well known by exhibitors throughout the country through many years of sales work. He was head of the Day Film Company of Pittsburgh and Cleveland for three years before beginning to specialize in the news reel work. Previous to this, Mr. Day spent four years with the Fox Film Corporation as manager of the Pittsburgh exchange, which he opened, and later as Eastern district manager.

Broadway Houses Plan All-Short Program

All short-subject programs promise to play an important part in the season that has just opened. While no official announcement has been made, it is known that both Joe Plunkett of the Strand and Sam Rothafel of the Capitol in New York City are working on such a program. The alert showman takes the stand that the time is not far distant when the short subject will be to the picture business what vaudeville is to the legitimate show branch.

Educational Offers Cameo Comedies

E. W. Hamons Announces New Series in Which Virginia Vance and Cliff Bowes May Star

EDUCATIONAL FILM EXCHANGES, INC., will distribute a second series of 24 single reel Cameo Comedies, according to an announcement issued this week by Educational. A year ago E. H. Hammons, president of Educational, in response to a growing demand for single-reel, rough and tumble comedies, added the first series of Cameo Comedies to the releasing schedule of that company. The Cameo Comedies, produced by Fred Hibbard, are said to have met with an enthusiastic reception at the hands of the exhibitors, who felt the need of the single-reel, fast-action comedy to complete the program of their houses, which in many cases had become complicated, due to the extreme length of the features flooding the market.

The second series will also be produced under the supervision of Fred Hibbard at Los Angeles. In the series just completed, Jimmie Adams, Virginia Vance and Cliff Bowes have been seen in the leading parts. Adams is now starring in Christie Comedies, and it is expected that Bowes and Miss Vance will continue as the leads in the shorter comedies.

The first picture of the new series will follow immediately after the expiration of the old contract. The September releases, "His New Papa," "Moving" and "The Limit," completed the old contract, and "Simple Sadie" and "Heads Up" will be released in October.

In producing this second series of 24 single reel Cameo Comedies, Educational Film Exchanges of America will seek to carry out the same idea as that which originally was responsible for the production of the first series of the Cameo product; namely, that of providing a fast-moving, rough and tumble slapstick comedy, of a somewhat different nature than the two-reel comedies, and particularly suitable for use where the feature was of such length that the showing of a regular two-reel comedy was inadvisable, or where the heavy nature of the feature made it advisable to run a light, fast-action comedy to balance it.

The experience gained in producing and handling the first series will be brought to bear on this new Cameo series.

Pathe Special Two-Reel Sales Force Named

Pathe this week announced the personnel of the special force which will handle the two-reel comedy product appearing on the Pathe release schedule as follows:

Norris Wilcox, New York; H. M. White, Boston and New Haven; Thomas Cooper, Pittsburgh; Harry Devere, Buffalo; Leon Medem, Minneapolis; G. L. Stiles, Cleveland; Albert Lachnit, Indianapolis; H. D. Hondorf, Detroit; Oscar Kuschner, Milwaukee; J. O. Rhode, Dallas; D. E. Boswell, St. Louis; Frank Cassill, Kansas City; Jack Auslet, Charlotte and Atlanta; E. H. Wachter, San Francisco, and C. Beale, Portland, Seattle and Spokane.

Cartoon Comedies in Color for Lee-Bradford

The cartoon comedy in colors is about to be introduced on the screen. Three New York cartoonists, Frank Nankivell, Walter E. Stark and A. S. Hutchinson, have been at work for some time past on a series of cartoon comedies, which, it is stated, will embody a new style of animation, backgrounds of fullest detail, and perfect continuity as well as the color process that they are said to have perfected. The first subject, which has been completed, bears the title "Robinson Crusoe's Return on Friday." A print of this is being shown aboard the Leviathan on her present voyage. The Lee-Bradford Corporation controls the world rights to this series.



Joe Rock dons cork in his latest Grand-Asher comedy, "One Dark Knight," three scenes of which are shown above.

All Short Subject Bill Proves Winner

The pronounced antipathy of exhibitors everywhere to the over-lengthy feature, as reflected in the editorial and news columns of the trade press, has had, according to advices from various sections of the country, an equally strong reaction in favor of the all-short-subject program. The same reports indicate an ever-growing application of the principle of diversified entertainment on the part of progressive showmen.

The recent experience of J. A. McGill, owner of the Liberty theatre, Port Orchard, Wis., as described in a communication from that exhibitor, is a striking instance. According to Mr. McGill, the Liberty decided upon an experiment for its Labor Day performance, an all-short-subject program consisting of "Fruits of Faith," a Harold Lloyd re-issue; Pathe Review, an "Aesop's Film Fable" and a "Topics of the Day" number being presented to the Liberty's patrons. The results are best described by McGill's own report:

"The total cost of this line-up was about the same as I usually pay for a feature program. The returns were more than double. For two weeks ahead I advertised that 'A Special Laugh Show' was coming Labor Day.

"Now box-office receipts, of course, are very important. But just as important in my estimation is that grand and glorious feeling that comes to the exhibitor when his patrons crowd around him after the show and tell him that was the best show they had ever seen. And when they pull him up on the street the next day and tell him to do it again, then I believe if the exhibitor does not let it percolate through his brain that his patrons are tired of the long-drawn-out features, then he should get back on the farm or dig clams for a living."



Four scenes from Hal Roach's initial Stan Laurel Two-Reel Comedy, "Roughest Africa," A Travesty On The Animal Hunt Pictures. Pathe is releasing this new series.

Resumé of Current News Weeklies

PATHE NEWS NO. 75: Nuremberg, Bavaria—Hundreds of thousands celebrate "German Day"; Seattle, Wash.—Loading ships with food, etc., for Japanese relief; the Hague, Holland—25th coronation anniversary celebration of Queen Wilhelmina; Lakehurst, N. J.—Flight of the monster dirigible ZR-1; Here and there—Washington, D. C.—President Coolidge and his cabinet pose for first time; Heavy rains convert Krishna dam into a cataract; Corfu, Greece—Pathe News exclusive pictures of Italian occupation of Corfu; New York City—Dempsey and Firpo fight pictures; Manitou Beach, N. Y. (That territory only)—Shriners picnic; Asheville, N. C. (That territory only)—New trap invention rids the cotton plant of deadliest enemy—the boll weevil; Jonesboro, Ark. (That territory only)—American Legion Convention—10,000 persons witness parade; Camp Bullis, Texas (That territory only) C. M. T. C. students stage reproduction of a modern battle; East Boston, Mass. (That territory only)—Mayor Curley officiates at opening of Jefferies Point aviation station.

PATHE NEWS NO. 76: Yerbanis, Mexico—Pathe News Cameramen obtain exclusive pictures of total eclipse of the sun; Point Arguello, Cal.—Pictures of seven U. S. Destroyers crashing on rocks—29 lives being lost; Westbury, N. Y.—General Pershing looks on as U. S. Army loses polo match to British Army; Quebec, Canada—Prince of Wales, known as Baron Renfrew, spends vacation on ranch; In the Limelight—Ex-Chancellor Cuno of Germany visits America; Washington, D. C.—General Pershing celebrates 63rd birthday; Salt Lake City, Utah—Mother of Jack Dempsey poses for Pathe News; Fort Totten, N. Y.—Alain J. Gerbault crosses Atlantic Ocean in 100 days in 30 ft. boat; Golden, Colo. (That territory only)—Colorado School of Mines students repaint emblem on top of Lookout Mountain; Camp McClellan, Ala. (That territory only)—Pathe News exclusive pictures of C. M. T. C. at Anniston; Columbus, Ohio (That territory only)—Thousands of delegates attend Golden Anniversary celebration of the W. C. T. U.; Idlewild Park, Pa. (That territory only)—Pershing family reunion occasions the unveiling of monument to the Frederick Pershing pioneer; Austin, Texas—Parade marks Labor Day celebration: Indianapolis, Ind.—Ray McClintoc and Red Peters winners of the National Pushmobile Race.

FOX NEWS, VOL. 4, NO. 99: America springs to aid stricken Japan as news of horror grows—Mrs. August Belmont directing Women's Committee at the New York headquarters; Japanese Ambassador, Mr. Masanao Hanihara, who thanks the U. S. for aid and for deep sympathy; Milwaukee, Wis.—G. A. R. marches, but only 1,000 veterans in line; Atlantic City, N. J.—Mary Katherine Campbell of Columbus, Ohio, again crowned as the prettiest bathing girl in America; Montreal—Knights of Columbus of North America hold annual convention; Colorado Springs, Col.—Glen Schultz wins auto race to top of Pike's Peak, world's greatest hill-climbing contest; Venice, Cal.—Amelia Van West, 16, and John Anderson, 21, were wed by Mayor Gerety, all in bathing suits; Columbus, O.—Rose D., chestnut filly, wins Governor's cup at Ohio State Fair, trotting the best mile in 2:14; Miami Beach, Fla.—Wienerwurst hunts are the favorite sport of lads and lassies seeking for a new excitement.

INTERNATIONAL NEWS, NO. 76: Madrid, Spain—Revolution in Spain, Alphonse hurries to Madrid as disaster in Morocco causes army chiefs to rebel; Atlanta, Ga.—Laddie Boy's nephew succeeds him at White House. Miss Marguerite Calhoun, Dixie belle, sends faithful pal to President; San Francisco—Exciting moments in Pacific yacht race; Chesapeake Bay, Md.—Aerial life savers in thrilling scene at sea; Seattle, Washington—Champion cops find their conquerors at last; Snapshots from News of the Day—Washington, D. C., First picture of President Coolidge and his cabinet; Yokohama, Japan—One of the last films made in Yokohama before earthquake, Chicago—Illinois Knights Templar, 7,000 strong, on parade; San Diego, Cal.—Lieut. H. H. Wyatt and Chief Photographer P. A. McDonough of the Aircraft Squadron's battle fleet, who photographed the moon's shadow in recent eclipse of sun; Quebec, Can.—Arrival of Prince of Wales, travelling as Baron Renfrew; Bellingham, Wash.—Millions of salmon in record-breaking run; Readville, Mass.—Disastrous wreck of locomotive jump tracks; Wrangell, Alaska—Bathing girls revel; Venice, Italy—Venetian gondoliers hold carnival; New York City—Giant ZR-1 in first flight over Manhattan; Corfu Ionian Sea—Island seized by Italian fleet.



Peeps At "Poodles" Hannaford, Famous Clown, In His First Educational-Tuxedo Comedy, "Handy Andy."

Short Subject Briefs

CHARLOTTE MORRISON has returned to the Christie studio on the Coast to play opposite Neal Burns in a comedy of newlyweds.

"Kick Out," the two-reel Educational-Mermaid comedy featuring Lige Conley, shared comedy honors with "Ruggles of Red Gap" at the Rivoli, New York, last week.

Samuel Bischoff, auditing director of Grand-Ascher Distributing Corporation, is in Hollywood for an extended visit.

Max Alexander, known in European film circles, has been engaged by Century Film Corporation as executive over all Century's property and wardrobe requisites.

The Firpo-Dempsey championship fight pictures aroused much comment in New York dailies that contended the knocking of the champion out of the ring had been tampered with. The producers contended that an over-enthused newspaper man, who suddenly jumped up from his seat in front of the camera, forced a curtailment of that period when Dempsey struggled his way back into the ring.

The Western Canadian ranch of the Prince of Wales was besieged by news weekly photographers this week, and it is expected that views of the future British ruler will be embodied in the weeklies next week.

Weiss Brothers will release a series of one-reel subjects dwelling on various episodes from the Old Testament.

Flora Finch, the comedienne who is appearing in two-reel comedies being made in New York, is being co-starred in a Broadway farce-comedy.

Larry McGrath and Bob Perry have been added to the cast of the "Fighting Blood" pictures, in support of George O'Hara and Louise Lorraine.

Louise Lorraine, leading feminine player in the new "Fighting Blood" series, opposite George O'Hara, is now at work on "A Comedy of Terrors," the seventh picture of the group, under the direction of Henry Lehrman.

Jack White has signed Eddie Moran for the stellar role in "Uncle Sam."

Elmer Floyd, a producer of revues well known on the West Coast, has been added to Jack White's Mermaid Comedies lineup. He will devote his time to evolving picturesque backgrounds for Mermaid subjects.

Sid Smith and Joe Rock, after having enjoyed several weeks' rest, are back on the lot working on their next series of two-reel comedies that Grand-Ascher will release.

Now there is some talk about Mr. Gallagher and Mr. Shean making a series of one-reelers. This report was not confirmed nor denied. Both, it is known, are anxious to turn their idle moments into money, and the screen is something in which both are interested. The team leaves this week with the Follies for an indefinite run in Boston.

Pre-release Reviews of Features

The Grail

(Fox—Five Reels)

(Reviewed by Laurence Reid)

THIS picture is about the best in which Dustin Farnum ever appeared under the Fox banner. At least it gives him a chance to play a convincing character in his wholesome, refreshing manner, and he makes the most of his opportunity. "The Grail" in some respects is based upon familiar material, but so realistic are the characters, so even the action which builds to a very satisfying climax without any recourse to wild incident, that it comes as a distinct relief when one has become surfeited with harum-scarum westerns.

The plot unfolds well and reveals a Texas Ranger assigned to the job of capturing a youth who has killed a cattleman. The officer knows that the boy is friendly with the minister's daughter in the town and disguises himself as a Bible salesman in order to arrest him. The preacher, a disciple of the "fire and brimstone" theory, delivers his sermon—after which the Ranger tells the congregation that God is merciful and kind. The youth, moved by the address, comes forth from his hiding place and develops renewed courage.

The plot becomes complicated at this point, for it introduces the villain carrying on the usual intrigue with the young assassin's sister. As is customary with such a development the Ranger is made to appear guilty. He carries out his duty of arresting the boy who has lost complete faith, but the officer guides him along the right way by encouraging the spiritual note. The villain is apprehended and the romance is continued between the Ranger and the minister's daughter. There is a tragic touch when the boy's sister kills herself.

It is a picture which builds to a tense climax—one holding the interest all the way. It is flavored with vital dramatic moments and the spiritual vein softens its crude incident. Farnum makes the Ranger a vivid character, indeed—one who commands instant admiration. Alma Bennett as the sister, Peggy Shaw as the minister's daughter, and Jack Rollins as the youth give interesting performances.

THEME. Western drama which offers Texas Ranger as its protagonist—his purpose being to capture a young assassin. The Ranger gets into several difficulties, but the romantic element pilots him to safety and love.

PRODUCTION HIGHLIGHTS. The realistic atmosphere. The note of realism in story which is excellently acted by star and supporting cast. The spiritual element. The creditable action and suspense.

DIRECTION. Sticks to his story and keeps it even and filled with strong dramatic moments. Succeeds in adding realism without a sacrifice of pathos. Scenes are well pointed and build to interesting climaxes. Gets good results from star and players.

EXPLOITATION ANGLES. Put it over by exploiting star and mentioning that it is an interesting story of the big outdoors. Mention that it serves in teaching a fine moral. Ballyhoo it with an employee garbed as a Ranger.

DRAWING POWER. Suitable for all program houses particularly those in downtown sections.

SUMMARY. A first class western which carries strong plot and interesting action. Maintains suspense and builds to a dramatic climax. Figures seem real which gives value to story. Is well acted.

THE CAST

Chic Shelby	Dustin Farnum
Dora Bledsoe	Peggy Shaw
Rev. Bledsoe	Carl Stockdale
Mrs. Bledsoe	Frances Raymond
James Trammel	James Gordon
John Trammel	Jack Rollins
Mrs. Trammel	Frances Hatton
Sysie Trammel	Alma Bennett
Sam Hervey	Leon Barry

Story by George Scarborough. Scenario by Charles Kenton. Directed by Colin Campbell.

SYNOPSIS—Texas Ranger is ordered to capture a young assassin. He knows that the youth is friendly to a minister's daughter. The minister preaches "fire and brimstone" and the Ranger corrects this viewpoint in an address of his own. He captures the boy, whoes sister has been dishonored by villain, but the youth is guided along the right path and the Ranger finds romance with the minister's daughter.

The Social Code

(Metro—Five Reels)

(Reviewed by Chester J. Smith)

THIS Rita Weiman story is peculiarly adaptable to the winning mannerisms of Viola Dana. Replete with sympathetic appeal and abounding in dramatic situations, it holds the closest attention from start to finish. It gives Miss Dana a wide scope for the display of her talents, and she is equally good as the reckless, care-free girl of the opening reel and the desperate, distracted heroine who so splendidly rises to the exciting climax.

There is nothing new nor novel in the story. Its situations have been unfolded many times before, but it is that type that will probably always be appealing to an audience. This particular one is well-knit and faultlessly told. There is not a moment that it drags throughout the five reels.

Malcolm McGregor fits as snugly into the role of Dean Cordigan, the hero, who, through chivalry, all but sacrifices his life in the electric chair, as does Miss Dana in the role of Babe Van Buren, who saves him from his desperate plight. In fact, the cast is faultless, very character is well portrayed, and this, combined with the fast-moving story, makes a particularly interesting picture. Its direction was in the capable hands of Oscar Apfel, and this work in undoubtedly among his best efforts.

Not the least attractive part of the picture is the manner in which it is set. Scenes in and about an exclusive country club add much to the splendor of the production and will serve to make the tired business man and the young debutante long for the next fling with old General Par.

The courtroom scene in which the climax of the picture is set is wonderfully realistic and Huntley Gordon in the role of the judge lends to it all the necessary dignity. In fact Gordon's portrayal of the role throughout could hardly be improved upon and it is a role that in incapable hands would detract considerably from the interest in the story.

New York's "City Club" figures prominently in the action with both exterior and interior scenes being shown, and as well are shown interiors and exteriors of some of the most exclusive mansions.

The photography is flawless, in keeping with the production.

THEME. Drama dealing with a mysterious murder in which a young girl saves her lover from the electric chair and at the same time relieves a trying situation in which an older sister becomes involved.

PRODUCTION HIGHLIGHTS. The fast-moving plot. The ever increasing suspense and mystery. The court room episode. The splendid work of the well balanced cast.

DIRECTION. There is never a moment when the story loses its plot. The humorous and dramatic situations are equally well carried out. Every player is admirably suited to his role.

EXPLOITATION ANGLES. The splendid and well-balanced cast. The popularity of Miss Dana. The court-room scene and the problems involved therein open channels for discussion. The dramatic climax and many appealing situations.

DRAWING POWER. Will be enjoyed by all classes of audiences.

SUMMARY. An excellent drama and smooth running story full of exciting situations and enough mystery to hold the attention throughout. A good cast competently directed.

THE CAST

Babs Van Buren	Viola Dana
Dean Cardigan	Malcolm McGregor
Connie Grant	Edna Flugrath
Judge Evanss Grant	Huntley Gordon
Colby Dickinson	Cyril Chadwick
District Attorney	William Humphrey
Attorney for the defense	John Sainpolis

Story by Rita Weiman. Directed by Oscar Apfel.

SYNOPSIS—An irresponsible society butterfly proves her worth when her lover is about to be sentenced to the elctric chair. The latter refuses to prove an alibi in order to protect the girl's married sister from a trivial indiscretion committed before her marriage to the judge in whose courtroom the case is under trial. The girl assumes responsibility for her sister's wrongdoing, thereby clearing the entire situation.

The Eagle's Feather

(Metro—6500 Feet)

(Reviewed by Laurence Reid)

GIVEN a role of good dimensions and Mary Alden can make it stand out like a cameo. This very able character actress has demonstrated for many years that she can be trusted with any assignment no matter how difficult. It isn't easy to portray the role of such an unsympathetic figure as the Eagle who is a pioneer type of woman, accustomed to living an isolated existence and working out her years in heavy toil.

She is a cold, stern, primitive woman of the soil, somewhat masculine in character—a woman whom the spark of romance has never touched—and then it comes to her late in life in the form of a young drifter, a late product of the World War. He finds sanctuary in her home and stays to work her ranch. He respects her but doesn't love her, although she has become softened in her fondness for him. His affection goes out to her adopted ward. The Eagle, having undergone such a transformation, becomes even colder and more relentless when she learns the true situation. She discharges the drifter and sends the girl out into a driving snowstorm.

From this point it is easy to guess the outcome. Indeed it is a perfectly obvious tale—one simple in design, rather inconsistent in its development, but withal interesting because of its picturesque central character. There is a very well planted reason for the subsequent villainy. On the adjoining ranch lives the vicious scoundrel and the Eagle holds a mortgage on the place. When the war veteran is ordered to foreclose the bad man has a motive to execute revenge. Therefore the girl in order to seek refuge from the storm finds shelter in his home. And the drifter arrives in time to save her from the villain's advances. The Eagle, meanwhile, realizes that she hasn't done the square thing and though there is no outward manifestation of contriteness, she makes it plain that she wishes to see the young romancers happy.

It's a one character story all the way, although James Kirkwood as the drifter succeeds in diverting a share of the spectators' attention. The honors, of course, go to Mary Alden who makes the Eagle highly convincing—and clearly defined in shading. George Seigmann's villain is well portrayed.

THEME. Character study of stern, masculine type of woman whose manner is softened by contact with love. Learns that her ward is the real object of man's affection and evicts her.

PRODUCTION HIGHLIGHTS. Mary Alden's interesting portrayal of a stern, unyielding type of woman and James Kirkwood's effective performance of the drifter. The scene when girl is evicted. The realism.

DIRECTION. Has made figures convincing although he was burdened with one character story. Builds up to his main situation in a satisfactory manner. Is obvious, however, in making events so conveniently arranged. Hides the inconsistent plot with convincing figures. Allows it to drag occasionally.

EXPLOITATION ANGLES. Perhaps names of cast are unimportant to your clientele, but feature it as strongly acted story. Surely your patrons are familiar with Mary Alden and James Kirkwood.

DRAWING POWER. Should be a good bet for downtown city houses and in small towns.

SUMMARY. Fairly interesting character study, the highlights of which are clever performances by Mary Alden and James Kirkwood. Slender and obvious of plot and story is inconsistent. Figures seem real.

THE CAST

Delila Jamieson ..... Mary Alden
John Trent ..... James Kirkwood
Mrs. Trent ..... Rosemary Theby
Jeff Carey ..... Lester Cuneo
Martha ..... Elinor Fair
Von Brewen ..... George Seigman
Count de Longe ..... Craufurd Kent
Parson Winger ..... John Elliott

Story by Katherine Newlin Burt Adaptation by Winifred Dunn. Directed by Edgar Sloman.

SYNOPSIS—Pioneer type of woman gives employment to drifter on her ranch. She has an adopted ward, and the young people fall in love. The woman learns that she loves the drifter, and her attitude changes for a time. When she learns that her love is not reciprocated she evicts the girl, who finds shelter in villain's cabin. She is rescued by the drifter, and the hard-hearted woman, conscience-stricken, wishes them happiness.

Zaza

(Paramount—Six Reels)

(Reviewed by Laurence Reid)

OUT of the "Camille" school of drama emerges "Zaza," which reduced to screen terms, is nothing more or less than a study in romance, though heightened by a colorful sketch of the title role. The sponsors, in the main, have stuck by the original until the climax when a sop is thrown to the conventions by having the hoydenish music-hall artiste marry the man of her choice after his wife has conveniently died.

The picture is Gloria Swanson's. Make no mistake about that. From the moment that she steps into her ballet costume until she plays her lover's piano, the while he shuffles up behind her, the star holds the center of every scene. So we become interested in the manner in which she interprets the character. She suggests Lenore Ulric in "Kiki" in her bobbed hair and the mischievous high jinks during her ballet numbers. Again there is indication that she has taken a leaf out of Mae Murray's book of acting—if we may judge by her hysterical moments. Some will be reminded of Nazimova.

Allan Dwan has permitted her full latitude to act without a semblance of repression except in very brief intervals—and in these intervals the star is unable to demonstrate any flair for pathos. It is an uneven performance in some respects because Miss Swanson attempts to balance her nerve and vivacity with serious moments. Curiously her best work is when she is subdued during the tearing up of her beloved's portrait. The scenes back stage are rich in atmosphere and have been finely executed, but the star in her feverish effort to appear the irresistible hoyden causes the spectator to feel some relief when her high jinks are quieted. H. B. Warner, on the other hand, is too repressed. A little of his repression exchanged for the star's animation would have balanced the characters nicely.

The gay charmer of the Odeon learns that her lover is married and transfers her affections to a middle-aged roue. A caption indicates that a few years elapse with the war and the lovers are reunited when the wife is conveniently eliminated. The star's penchant for displaying a bizarre wardrobe is in evidence again. Her following is so large that the picture will prove a box-office bet in spite of the fact that its best moments are in the early reels. Along toward the finish it becomes tedious. There are some enchanting exteriors. Indeed it is perfect in settings, atmosphere and detail.

THEME. Romantic drama involving triangle of Parisian actress who wins love of married man under the impression that he is single. When his wife dies she marries him.

PRODUCTION HIGHLIGHTS. The unusually fine atmosphere. The clever stage "business." The charming exteriors. The scene when Zaza learns that lover is married. The good supporting cast. Gloria Swanson's costumes. The conflict between the rival actresses.

DIRECTION. Shows fine discretion with his sets. Puts over a fine stage atmosphere. Holds interest in early scenes but allows action to sag toward the finish. A few episodes too abrupt. Gives star too much latitude in playing the title role. Has provided an artistic production.

EXPLOITATION ANGLES. Star's name has real box office value. Play her up and mention that she plays a role made famous by many celebrated actresses. Play up her bizarre gowns. Use stills of exteriors. Put on a prologue suggestive of incident in picture—dancing, singing, etc.

DRAWING POWER. Should draw big on account of star's name and title.

SUMMARY. A fair picture which sags toward the conclusion. Miss Swanson over-acts her role and doesn't succeed in expressing pathos. There is some enjoyable stage incident, but plot is easily anticipated.

THE CAST

Zaza ..... Gloria Swanson
Bernard Dufresne ..... H. B. Warner
Duke de Brissac ..... Ferdinand Gottschalk
Aunt Rosa ..... Lucille La Verne
Florianne ..... Mary Thurman
Natalie, Zaza's maid ..... Yvonne Hughes
Rigault ..... Riley Hatch
Stage Manager ..... Roger Lytton

By Pierre Berton and Charles Simon. Scenario by Albert Shelby Le Vino. Directed by Allan Dwan. Photographed by Hal Rosson.

SYNOPSIS—Music-hall celebrity is determined to win affection of rich Parisian. She has a rival who cuts the rope of a swing in a song number, bringing injury to the young artiste. The rich suitor offers his love, but heroine learns that he is married and has a family. With a broken heart, she gives up her affection, only to be restored to him some years later when his wife dies.

The Fair Cheat

(F. B. O.—Six Reels)

(Reviewed by Laurence Reid)

UTTERLY preposterous of plot is this picture provided you take it seriously, but if accepted for its farcial flavor it will doubtless afford a pleasant hour for any soft-boiled patron. The sponsors fortunately have not attempted to make it heavy with dramatic moments. Rather have they appreciated the humorous quality of the story by emphasizing the satirical points—with the result that it shapes up as a satisfactory picture.

Had the title role been wrongly interpreted—had Dorothy Mackaill attempted to make much labor over the comedy high jinks it would have spelled disaster. Instead she proves herself a right smart comedienne whose talent in this direction is as marked as her emotional gifts. Whatever she attempts has a ring of sincerity about it. To illustrate we will mention that in the role of the society girl she goes to bed with her hair neatly back—so that she appears almost plain. What a temptation it would have been for many to show their tresses in an elaborate coiffure. So she makes this picture really interesting through an adaptability to the role. And Edmund Breese in the silly role of the father plays so effectively that he almost appears genuine. Such a picture as this needed the most competent interpretation. And this is what it has received.

The idea concerns a millionaire's daughter in love with one of her father's employees—a match which does not meet with his approval since he believes the youth is after her money. So he concocts a scheme whereby he leaves her in New York to make her own way and advertises the fact that she has accompanied him on a yachting trip. The girl gets a job in the "Follies," and is recognized as one of the society buds. Meanwhile the youthful swain has learned of the remarkable resemblance of the chorine to his sweetheart and pays ardent courtship, his excuse being the latter's refusal to correspond with him. The newspaper boys penetrate her masquerade by planting the story that her father has been shipwrecked. And she wins his consent when he returns home.

The high spots of this picture develop from the stage incident and the farcial flavor involving the girl's deception. There is a crooked secretary who provides a melodramatic flourish. The speed of the picture eliminates its shortcomings. Indeed the gaps are hardly noticeable. Miss Mackaill's portrayal give the feature its outstanding value.

THEME. Comedy-drama which treats of society girl outwitting her rich father in marrying the man of her choice.

PRODUCTION HIGHLIGHTS. The clever portrayal of the heroine by Dorothy Mackaill. The stage atmosphere. The interesting incident. The manner in which the interest is held despite the ridiculous plot.

DIRECTION. Always keeps the spectator's attention by introducing good incident and balancing his plot with deft comedy strokes. Handles his players very well—especially giving Dorothy Mackaill an opportunity to flash a clever portrayal. Builds his plot with an even tempo.

EXPLOITATION ANGLES. Title is attractive. Play up stage atmosphere and put out a teaser campaign on theme. Play up Dorothy Mackaill as one of the best newcomers of the screen. Bill it as highly enjoyable comedy-drama.

DRAWING POWER. Good for all program and neighborhood houses.

SUMMARY. A slender story is made interesting by clever balancing of incident and comedy. Carries a sparkle and is finely played by Miss Mackaill and a well balanced cast. Never becomes tedious.

THE CAST

Morgan Van Dam	Edmund Breese
John Hamilton	Wilfred Lytell
Camilla	Dorothy Mackaill
Gloria Starke	Marie White
Rutledge Stone	William Robyns
Crittenden Scott Buckley	Harold Fashay
Sloman Zeigler	Bradley Barker
Sam Hiller	Jack Newton
"Bunk" Willis	Tom Blake

By William B. Laub. Directed by Burton King. Photographed by Alfred Ortlieb.

SYNOPSIS—Society girl wins father's consent to marry man of her choice at the end of a year, provided she tells him that she is going to Europe with him—the father believing that the youth will fall in love with another girl and that his daughter's affection for him will cool. She enters the chorus and her fiance falls in love with her, and through her deception outwits her father.

The Six-Fifty

(Universal—5100 Feet)

(Reviewed by Laurence Reid)

THERE may not be much plot material in this picture, but because of intelligent direction toward making it a human, simple document, it is destined to please most audiences—particularly those who enjoy realistic slices of life unmarked by any stressing of dramatic bombshells. The story is really slender and the director has surprised us in extending it through feature length without making it appear padded. An adaptation of the play of the same name by Kate McLaurin, it moves with all the simple, human strokes so consistent with the plot and characters.

It is a study of home-folks—of a young married couple on a farm. Their placid life is as even and well regulated as the background and events which move about them. The early footage is given up to planting the characters, showing the young couple living in perfect harmony, the wife given to day-dreaming—and several shots of rural manners and customs—such as a birthday party and the choir rehearsal. But there is a symbol of the bright and active life beyond the horizon. It is indicated when the "six-fifty" dashes through the hamlet on its way to the city. Every time it passes the farm-house the wife rushes to the window to follow its flight. She would like to taste city life. This character wins sympathy because she is not given to quarreling with her husband. She is discontented, but not a fault-finder. She accepts her monotonous existence with just a bit of pathos in her eyes.

Then the train is slightly wrecked one night—and three passengers are brought into the little farmhouse as patients. One is a young lawyer who becomes interested in the wife, another is a young woman who arouses the heroine's envy with her smart clothes, while the third is a wealthy widow. The latter invites the lonesome wife to visit her. And eventually she has her wish fulfilled. After a taste of hectic adventure in the city, she is glad to return to her farmer husband—to discover that he has built a creamery during her absence. Her future looks brighter in the community.

The homespun touch is emphatic throughout—and Renee Adoree as the uncomplaining wife succeeds in making her character wistful and honest and convincing. Her moments of pathos are excellent. Orville Caldwell as the husband looks and acts genuine. A snug little document, certain to be appreciated by home-folks.

THEME. Homespun drama of young married couple on farm—the wife rebelling against the monotony of her life. She appreciates the simple virtues of the country after a taste of the city.

PRODUCTION HIGHLIGHTS. Renee Adoree's charming portrayal of the wife—the pathos in her serious moments when she would taste adventure in the city. The rural incident. The details of the home. The scene when wife meets the young stranger. The simple, human note. Orville Caldwell's manly performance.

DIRECTION. Manages to keep slender story going to the end—without stressing incident or padding it with rural hokum. Is splendid with his detail. Keeps to the homespun touch throughout, thus making his story convincing. Might have tempered Bert Woodruff's comedy as the useless old man of the home. Train wreck not convincing.

EXPLOITATION ANGLES. Play up title—and link up with stores featuring merchandise selling at 6.50. Also play up the fact that picture is adaptation of play. Use questions, cards and throwaways suggestive of theme.

DRAWING POWER. Should be suitable for program and neighborhood houses. Good for small towns and cities.

SUMMARY. A simple, human little document which wisely keeps to its plot—without plunging into false dramatic fireworks. A study of rustic simplicity—of a discontented wife which is convincingly told and competently acted.

THE CAST

Hester Taylor	Renee Adoree
Dan Taylor	Orville Caldwell
"Gramp"	Bert Woodruff
Christine Palmer	Gertrude Astor
Mark Rutherfrod	Niles Welch

By Kate McLaurin. Scenario by Harvey Gate and Lenore Coffey. Directed by Nat Ross. Photographed by Ben Klein.

SYNOPSIS—Young married couple on farm celebrate their first wedding anniversary. They are happy for a time when wife becomes discontented and longs to taste life in the city. The wreck of the "six-fifty" train brings three victims to the house who invite her to New York. She accepts the invitation of the wealthy widow and learns that city life is too hectic. She returns to her husband, happy to be with him again on the farm.

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Pathécomedy

TRADE MARK

The Meanest Man in the World

(Lesser—First National—Six Reels)

(Reviewed by Laurence Reid)

GEORGE M. COHAN has a knack of making old plots look new. Take his stage hit, "The Meanest Man In The World" for example. Dissecting it we discover nothing unconventional in theme or characterization, but there is such a snap to it—such spontaneity of action that it affords constant enjoyment. Transferred to the screen, the play carries on the same sparkle—indicating that Director Eddie Cline and the scenario writer have not forgotten George M.'s way of putting it over. There is a neat freshness to the picture and a compactness of incident, which, coupled with some excellent titles—all of which are saturated with humor—make this number one of the best light romantic comedies which have graced the screen in some time.

A spontaneity of effort has guided those in charge and the players have co-operated in splendid fashion. There were opportunities to spoil things here. Irrevelant hokum could have been added which would have been a departure from Cohan. As it is a few liberties are taken with the original material, but these help in making it entertaining. Cline has not stressed the rural incident. He keeps it always within bounds. As a result the characters never irritate us with some misplaced hokum.

We follow the adventures of a tender-hearted lawyer who admits himself a failure. A client, a mean old skinflint, orders him to evict a certain J. Hudson from his farm or suffer foreclosure. But the "J" stands for Jane and she turns such an appealing expression upon the lawyer that he cannot carry out his resolution of being the "meanest man in the world." The reason the hard old man wanted to foreclose is his discovery of oil on the property. So the picture develops the race-against-time situation—with the lawyer and his friend and the girl, outwitting the oil promoters—and sinking the well. The oil spouts over the top of the derrick in the nick of time—with just two minutes to go.

The scenes are neatly dove-tailed, the tempo is even, and the humor is abundant. There is a flash of drama and a few episodes of romance. And it is played in dashing style by Bert Lytell, Bryant Washburn, Blanche Sweet, Forrest Robinson and Helen Lynch. We predict audiences will eat it up everywhere.

THEME. Comedy drama of a young lawyer who resolves to overcome his tender impulses by becoming the meanest man in the world—the type of man who would evict widows and orphans from their homes and foreclose mortgages.

PRODUCTION HIGHLIGHTS. The sparkle of the comedy high jinks which are evenly distributed throughout action. The easy performances of Bert Lytell, Bryant Washburn, Forrest Robinson, Blanche Sweet and Helen Lynch. Walter Anthony's effective titles.

DIRECTION. Has kept it active and amusing with clever gags and incident, balancing his scenes with comedy and pathos. Gives the players plenty of chances to score and they don't overdo it. Builds to a rousing finish.

EXPLOITATION ANGLES. Put it down as clever picture adapted from one of George M. Cohan's stage successes. Play up its snappy action and incident. And mention the important players.

DRAWING POWER. Good for any type of house.

SUMMARY. A highly diverting comedy-drama which carries a real sparkle—which dashes merrily on to its conclusion, generating plenty of laughs and adequately balanced with pathos. Is capably acted and well titled.

THE CAST

Richard Clarke ..... Bert Lytell
Jane Hudson ..... Blanche Sweet
Ned Stevens ..... Bryant Washburn
Bart. Nash, the office boy ..... Lincoln Stedman
Kitty Crockett, the stenographer ..... Helen Lynch
Carleton Childs ..... Ward Crane
Hiram Leeds ..... Carl Stockdale
Michael O'Brien ..... Forrest Robinson
Lute Boon ..... Victor Potel
Frederick Leggett ..... William Conklin

Adapted from George M. Cohan play. Directed by Eddie Cline.

SYNOPSIS—Young lawyer is a failure because he is so soft-hearted. A grasping client orders ejection of poor tenant and also orders the collection of a debt from a storekeeper or foreclose the mortgage. The lawyer fails with his missions, though he had resolved to become the meanest man in the world. He learns that the storekeeper is a girl and falls in love with her. He also learns the grasping skinflint has discovered oil on her property. He outwits his client and saves the property from being foreclosed

The Marriage Maker

(Paramount—Six Reels)

(Reviewed by Laurence Reid)

WHATEVER merits this picture may have had in its original shape as a play for William Faversham a few seasons ago are not discernible in the screen version. In the first place it is difficult to make a satirical fantasy out of such slender material. Upon the stage its shortcomings were covered up with effective dialogue and superb pantomine as displayed by Faversham. As a film play the spark fades out early and there is nothing of consequence in its incident and by-play to keep it interesting. In other words, it is a single-track idea which never leaves its groove.

The play was known as "The Faun," which has been re-named "The Marriage Maker," doubtless because film patrons might find the original lacking a magnetic quality which would draw them to the box-office. The protagonist is a shadowy personality who never becomes dominant despite his intrusion into most of the action.

George Arliss, a master of pantomine, might have given the role real eloquence. Charles de Roche works hard enough to make the role fantastic, but his efforts are fruitless, notwithstanding that he goes through considerable exertion. His study lacks imagery and deft shading. He bounds on the scene in a tiger skin—his idea being to make mismated couples seek their rightful partners and appreciate the elemental instincts which guide the animal kingdom. So through suggestion he implores the impoverished nobleman to marry the girl of his choice. He also seeks her out during a heavy rainstorm and tells her that she is denying herself and her love and her right to happiness. Another couple are also influenced to follow their natural destinies. And with his work completed he departs for the open spaces—to find communion with the rabbits, pigeons, et al.

For four reels de Roche jjumps about in nervous fashion arranging the romances. He is humored by the young nobleman who is prevented from committing suicide. The picture, however, drags considerably and never once intrigues the imagination. The humorous moments are scarce, though a mirthful title is observed here and there. It carries an artistic production, but is weakened by a frail plot and a poorly defined characterization.

THEME. Romantic comedy-drama carrying a fantastic flourish as faun appoints himself a marriage maker and straightens out mismated couples enabling them to find their true mates and enjoy happiness.

PRODUCTION HIGHLIGHTS. The good taste in the settings. The good titling. The easy performance of Jack Holt. The appropriate exteriors. The even tempo of story.

DIRECTION. Has provided good production, but fails to realize comic and fantastic flourishes of story. Is handicapped by slender story which carries wide gaps. Is unequal to the task of making de Roche's pantomime effective. His best scene is in the climax during storm.

EXPLOITATION ANGLES. Put over a fantastic dance number symbolic of the "faun." Exploit it as successful comedy-drama in which William Faversham starred. Play up theme that there is a Jack for every Jill, that men and women are born to be mated, etc.

DRAWING POWER. For highbrow audiences and select neighborhoods.

SUMMARY. A creditable attempt to put over an imaginative fantasy, but plot material is weak and interpretation of title role is inadequate. Likely to prove tiresome as it never moves out of its groove.

THE CAST

Alexandra Vancy ..... Agnes Ayres
Lord Stonbury ..... Jack Holt
Sylvani ..... Charles deRoche
Cyril Overton ..... Robert Agnew
Vivian Clarke ..... Mary Astor
Mrs. Hope-Clarke ..... Ethel Wales
Fish ..... Bertram Johns

Adapted from Edward Knoblock's play, "The Faun." Scenario by Clara Beranger. Directed by William de Mille.

SYNOPSIS—Penniless nobleman and wealthy fiance are prevented from marrying because of his impoverished position. Is attracted to girl whose financial status is equally poor. A faun, realizing that elemental instincts are being denied, resolves to set matters straight. He arranges the wealthy girl's marriage to a youth she loves and guides the nobleman and the rival girl to the altar. The faun returns to the animal world.

Appraisals For Territorial Buyers

"The Barefoot Boy"

C. B. C. Film Sales Corp.—6000 Feet

(Reviewed by Roger Ferri)

Distribution Basis—$100,000.

Producer—Mission Film Corporation.

Theme—A maltreated, barefoot boy because of his mischievous ways is held responsible for every catastrophe that befalls the town. His only friends are a little girl, his mother and the village drunkard. Unable to stand it any longer he runs away and years later returns a successful manufacturer, determined to obtain revenge, only to find this effort thwarted by real love.

Cast—Very good; all-star with John Bowers, Frankie Lee, Sylvia Breamer and Tully Marshall.

Classification—Rural drama.

As A Whole—A beautiful story, straightforwardly told.

Best Points—Consistency of theme, beautiful photography and acting of Frankie Lee, Gertie Messenger, Tully Marshall and John Bowers.

Shortcomings—Marjorie Daw tends to overact.

Settings—Very becoming. Mostly exteriors. One big, luxurious interior in reception scene, Exteriors photographed from effective angles, making them colorfully picturesque.

Photography—Excellent.

Lighting—Very good.

Direction—Tells story interestingly, entertainingly, without waste of footage.

Exploitation—You can afford to spend on this one.

Exploitation Possibilities—Many money-making tieups can be suggested, for the theme will appeal to mothers' clubs, social workers, boys' clubs, Y. M. C. A.'s and other civic organizations of that type. Good department and boys' stores tieup possibilities. Book stores and school authorities would probably help. Boy angle best bet.

Producer Advertising—Trade paper and regional advertising.

Accessories Prepared—Regular line of paper with two styles of one and three sheets, including a 24-sheet in three colors; sildes, heralds and novelties.

The Cast

John Bowers / Frankie Lee	The boy
Tully Marshall	The drunkard
Gertie Messenger / Sylvia Breamer	The rich girl
Raymond Hatton	
Otis Harlan	
George McDaniel	
George Periolat	
Brinsley Shaw	
Marjorie Shaw	
Virginia True Boardman	
Lottie Williams	

Story adapted from poem by John Greenleaf Whittier. Directed by David Kirkland.

SYNOPSIS—Bob, the barefoot boy, is maltreated by the villagers and his father. Wrongfully accused of having set fire to the village schoolhouse, Bob runs away determined to return some day to obtain revenge on those who abused him. Little Alice and the village drunkard are the only one who miss Bob. Years pass and Bob returns home incog. Finally, his real identity as the owner of the village's only means of livelihood, the mill, is revealed. He has determined to close the mill and "wipe the town off the map." But the love of Alice alters this decision and he resolves to re-build a greater plant after the old one had been destroyed by culprits in the employ of an old enemy.

UNDER the above heading productions are reviewed for state rights buyers only and opinions rendered are on the basis of distribution.

As soon as a picture is available for theatres, a second review covering the production from the exhibitor's angle will be published.

"Enemies of Children"

Mammoth Pict. Corp.—6000 Feet

(Reviewed by Roger Ferri)

Distribution Basis—$85,000.

Producer—Victor B. Fischer.

Theme—The struggle of a girl of the slums who suddenly finds herself reared by the aristocracy to ascertain her parentage and escape the clutches of a drunken guardian who insisted she was her mother.

Cast—All-star. with Raymond Hatton excelling.

Classification—Mystery drama.

As a Whole—An old theme treated in new fashion with unexpected developments furnishing necessary explanations.

Best Points—The acting of Raymond Hatton and elaborate interiors and appropriate slum exteriors. A good title.

Shortcomings—Vague explanation of parentage of Patsy at climax.

Settings—Excellent.

Photography—Good.

Lighting—Good.

Direction—Good.

Exploitation—Warrants plugging.

Exploitation. Possibilities—Exploitation will have to be built about title and mystery element of picture.

Producer Advertising—Trade paper advertising.

Accessories—Regular line of paper, slides, herald and novelties.

The Cast

Virginia Lee Corbin	Patsy
Anna Q. Neilson	Patricia
Raymond Hatton	Christopher Van Leer
Ward Crane	Phil Conway
William Boyd	Sidney Godfrey
Joe Dowling	Judge Van Leer
Eugena Besserer	Ma Slavin
George Seigman	Pa Slavin
Lucy Beaumont / Claire McDonald	Godfrey sisters
Kate Price	Mrs. Maguire

Adapted from story, "Youth Triumphant," by George Gibb. Directed by Lilian P. Ducey.

SYNOPSIS—Patsy, a child of slums, is forced to flee from a drunkard guardian who pretends to be her mother. The child is cast out of a machine in which she had sought shelter and later found by the wealthy Godfrey sisters, who adopt her. "Ma" Slavin learns of her whereabouts years later and seeks to claim her, only to be baffled by Chris Van Loor, an eccentric cripple, who believed that the Slavin could establish the identity of the child. Detectives are put on the trail and after a series of adventures it is discovered that Patsy, now Patricia, is in reality the deserted daughter of Chris' brother and influential Conway's grand-daughter. Her parentage established, Patricia marries happily.

"The Way of the Transgressor"

Independent Pict. Corp.—5000 Feet

(Reviewed by Roger Ferri)

Distribution Basis—$25,000.

Producer—Premium Picture Productions, Inc.

Theme—A former convict, accused of a crime he never committed, determines to "go straight" only to be hounded out of every job by a distrustful "master man," who is finally beaten at his own game by the man he had "railroaded" to jail and the woman he had scorned.

Cast—Good. George Larkin starred with Lura Anson, however, surpassing in histrionic ability.

Classification—A melodrama of the underworld.

As a Whole—A fast-moving picture worth the price, with plenty of fistic combats. Nothing to fear from censors. There is a murder committed, but this is very cleverly handled. A good buy for exchanges whose clients seek melodramas of the sensational type.

Best Points—The acting of Lura Anson and realistic fights.

Shortcomings—Timidity of Ruth Stonehouse, who seemed to have hesitated about complying with directorial orders.

Settings—Not more than seven interior sets used in entire picture. These were shot at from different angles and give feature substantial setting atmosphere. The home of the "master man" is a luxurious set.

Direction—Bearing in mind sales value, a creditable production.

Photography—Good.

Lighting—Acceptable.

Exploitation Investment—Doesn't warrant too much layout of money in exploitation.

Exploitation Possibilities—Usual crook program stuff. But do not overdo it.

Producer Advertising Plans—Trade paper advertising.

Accessories Prepared—Lithographs, advertising cuts, production cuts, advertising and production mats, lobby display, slides, press book and music cue sheet.

The Cast

"Silk" Raymond	George Larkin
Ruth Barclay	Ruth Stonehouse
"Moose" McKay	Frank Whitson
Jim Finley	Al Ferguson
Olive Stark	Lura Anson
Charlie Wong	Carl Silvera
"Spider"	William Moody

Directed by William J. Craft.

SYNOPSIS—"Silk" Raymond, a notorious safe cracker, is railroaded to jail. While in prison he meets and falls in love with Alma Barclay, "the angel." He is finally freed and determined to prove his innocence only to encounter bitter opposition from "Moose" McKay, the "master mind," who, by informing Raymond's employes of the ex-convict's identity, succeeds in forcing "Silk" to rejoin the gang. However, this renewed alliance results in the downfall and death of the "master mind," who is also in love with Alma, but, in discarding his old sweetheart, and doublecrossing Raymond, pays the price when a faithful Chinese servant stabs him to death. With McKay out of the way, "Silk" is able to live an honest life and make himself worthy of the love of Alma.

Around Town With the Independents

By ROGER FERRI

CONTRARY to reports that come East, Balaban & Katz, the theatre owning syndicate of Chicago, will not relinquish their interest in Second National of that city. Through the latter B. & K. have been purchasing independent pictures for northern Illinois.

IRVING LESSER, eastern manager of Principal Pictures Corporation, was host to trade paper and daily newspaper representatives last week at Bayside, L. I., on the occasion of a private showing of "The Meanest Man in the World." He was ably assisted in the entertaining by Harry Wilson, the Lessers' publicity purveyor who will remain in the East until the return of his big chief, Sol Lesser, who left New York last week for Europe.



View of Italian Troops Occupying Corfu, Greece, As Recorded In Latest Pathe News Weekly

ANDREW COBE of the Central theatre, New York City, announced this week that he already has booked eleven independent pictures for presentation at his house for the next three months.

SAM WERNER of the United Film Exchange of St. Louis has taken over the Fine Arts Pictures Corporation of that city and merged the two. Walter Thimmig, former owner of Fine Arts, is quitting the independent exchange business to become an exhibitor in Duquoin, Ill.

HERMAN RIFKIN of the Eastern Feature Films Corporation of Boston, in a circular received by this department, outlines a release program of 52 pictures. He will release at the rate of one a week.

WHITMAN BENNETT is planning a new independent production with an all-star cast. He has signed Jane Thomas for a leading role. It is entitled "The Hoosier Schoolmaster."

THE Dempsey-Firpo quarrel brought many independent exchangemen to New York last week. Among them was Irving Mandel of Security Pictures, Inc., of Chicago. Bill Skirboll of Cleveland was another.

CHARLES C. BURR has virtually deserted his Forty-fourth Street office in New York. C. C. is devoting most of his time to production, making his headquarters at his Glendale, L. I., studio.

DAVID SEGAL of Royal Pictures, Inc., of Philadelphia, is getting to be quite a commuter. Hardly a week passes but Dave prances up and down Broadway. Says business is great.

BILL McCONVILLE, of Independent Pictures Corporation, of Boston hopped into town last week and acquired the New England rights to several Arrow pictures.

HARRY GINSBERG, sales head for Al Lichtman Corporation, is expected back in New York early in October. He is in Los Angeles conferring with Ben Schulberg, and on his trip back will visit the Al Lichtman exchanges.

PHIL SELZNICK, who formerly operated an exchange in Cleveland, has quit the film business. He is now in the insurance business, but in booming trade is utilizing picture exploitation tactics.

EX-GOVERNOR MILLIGAN of Maine, head of the Pine Tree Pictures Corporation, producers of a series of independent pictures Arrow has been handling, was in New York last week. The former Governor stated that the Maine capitalists will not make another picture until the latter part of the Fall.

JOHN LOWELL informs this department that his latest L. Case Russell production, "Flood Gates," has been completed.

DANIEL CARSON GOODMAN is working on the script for his next production that Equity also will handle.

DELL HENDERSON, who recently completed a picture for Charles L. Blaney, will produce a series of pictures, according to information unearthed by the writer.

HARRY ASCHER, who, in addition to operating the American Feature Films Corporation in Boston, is an executive in the Grand-Ascher Distributing Corporation, is a weekly visitor to New York.

BILL HAGGERTY, formerly exploitation director for Tony Luchese's and Oscar Neufeld's De Luke Film Exchange of Philadelphia is now officiating in a like capacity for Lou Burman's Independent Film Corporation of the same city.

ABE WARNER of Warner is confined to a New York hospital with illness. Abe had not been feeling well for the past week or so, but his condition on Monday became so serious it was deemed necessary to move him from his suite in Hotel Astor to a hospital. Latest reports from the hospital were that he was resting comfortably.

FRANK ZAMBRENO of Progress Pictures, Inc., of Chicago and Indianapolis, is slated to come to the big town next week, not in search of productions, but on his monthly "hello" visit.

"BILL" Skirboll of Gold Seal Productions, Inc., of Cleveland, was in town last week and contracted for the entire output of C. C. Burr productions.

SAM SAXE, sales manager for L. Lawrence Weber & Bobby North, is back in New York following a sales tour that took him as far West as Omaha.

W. E. SHALLENBERGER, President of Arrow Film Corporation, who has been on the West Coast for the past month, is now making all the exchange centers on his way back to New York.

J. CHARLES DAVIS, 2ND, publicity and exploitation head of Arrow, deserted Father Knickerbocker's municipality temporarily to traverse the "sticks" exploiting "Lost In a Big City."

"BILL" SHAPIRO of Franklin Film Corporation, of Boston, came to New York this week for a series of conferences with 'Abe" Warner. Bill reports business in New England "better than ever for independents."

ABRAHAM CARLOS, head of Carlos Productions, producing for Truart, arrived in New York this week with the first prints of "The Unknown Purple," directed by Roland West, and the initial Richard Talmadge feature, "Fast Freight."

RAYMOND HATTON, the independent director, reached New York this week. He will remain in the East for several weeks.

TRULY B. WILDMAN of Enterprise Distributing Corporation of Kansas City has come to the conclusion that a personal tour of his territory every six weeks is a necessity in that it enables his firm to ascertain the real demands of the exhibitor and at the same time effects a co-operation between theatre owner and exchange that works to the mutual advantage of both.

SALES representatives of independent distributing companies in New York bring back different stories concerning the financial status of the market. Some say this promises to be the greatest season in the history of independents, while others contend there is altogether "paper negotiations." The fact remains, however, that good productions are much in demand, for exhibitors are not clogging their books this season. Even at this early stage of the 1923-24 season one finds many more representative first run showings of independent pictures than ever recorded before. That's a good sign.

INDEPENDENT film men were much in evidence at the golf tournament this week. Among those who either wielded a wicked putt or waded through the "eats" were Lon Young, Watt Parker, Sam Morris; Charles Goetz of Dependable Pictures, New York; Sam Zierler of Commonwealth, New York; Charles C. Burr, Ray Johnston of Arrow; Jake Wilk, Louis Auerback, F. Heath Cobb, Harry Ascher of American Features, Boston; Sam Saxe, Bobby North, Irvin Lesser, Jack Cohn, Joe Brandt, Jesse Goldberg, Lester Scott, 2nd, and many others too numerous to mention.

Opinions on Current Short Subjects

"Ruth of the Range"
Pathe Serial—15 Episodes

"RUTH OF THE RANGE" is Ruth Roland's latest 15-episode serial, directed by Ernest Warde, Miss Roland is her usual daring self in the first three episodes shown by Pathe this week. She performs daringly hair-raising stunts with such ease that one marvels at her every move. There is seemingly no feat, no matter how dangerous, this lady is incapable of performing satisfactorily and successfully. But while herself an athletic wonder, Miss Roland, like any other serial star, must necessarily depend in no small degree on the work of the supporting cast. And in this particular, the supporting cast lives up to every expectation of even the most careful star. Miss Roland couldn't want for a better male lead than Bruce Gordan. He is unafraid and does his work well at every turn. He is a hard worker throughout, although cognizant of the fact that it is Miss Roland who is the star—and, yet one cannot help praise his efforts for they contributed in no small measure to the excellence of the first three episodes. There is plenty of adventure and romance with the thrillers injected at the right moment. The story runs smoothly throughout with the characters moving along consistently. The direction is satisfactory with the photography, one of the outstanding features. The settings, mostly of the western exterior type, were carefully selected, Ernest Warde, Lorrimer Johnston, Andre Peyre and V. Omar Whitehead, all work acceptably.

The Cast

Ruth Remington.....Ruth Roland
Robert Remington.....Ernest Warde
Bruce Burton.....Bruce Gordon
Peter Van Dyke.....Lorimer Johnston
Jim Stain.....Pat Harmon
Judith.....Andre Peyre
J. Hamilton Camp.....Harry De Vere
Captain X.....V. Omar Whitehead

SYNOPSIS—Robert Remington, an inventor of "fuelite," a substitute for coal, is strenuously opposed by the Olympus Coal Company, Peter Van Dyke with whom thirty years previous he had fought a duel. In his nervousness, Remington shot before the signal was given and Van Dyke reserved the right to take his shot at any time. Van Dyke seeks the inventor's patent papers, telling his daughter that unless she delivers those papers, he will now take his shot. Captain X, a confidant of Van Dyke's, who is for some mysterious reason an ally of Remington, is instrumental in indirectly saving Ruth Remington and Bruce Burton, a young chemist. Ruth is surrounded by spies in the employ of the coal company, who make life miserable for her. ROGER FERRI.

"Roughest Africa"
(Pathe—Two Reels)

YOU have had burlesque on spectacles and super specials. Now along comes a travesty on the African hunt pictures with the inimitably funny Stan Laurels doing some exceedingly wild hunting. This is the first of a series of Stan Laurel two-reel comedies that Hal Roach is contributing to Pathe's short subject program. And it is a splendid addition, if "Roughest Africa" is a criterion of future releases. This one is a humdinger, just the thing to make any program sparkle with a hilarity that will be refreshingly relished. It does sparkle with snappy burlesque that unfolds innumerable surprises. This one is so funny that were it shown to the "wild" animals, who participate so nobly in the picture, they too could not help but chuckle—it's every bit that funny.

Assisted by the intrepid cameraman, Stan starts out to out-Johnson and other notable explorers and huntsmen. But what happens once he starts is what furnishes a multiple of laughs. His first adventure is with a porcupine, then a bear, elephant and lions, in that order. To those who have viewed the African pictures this burlesque should prove a riot; to those who have not seen them, "Roughest Africa" will treat them to hilarious revelations seldom enjoyed in a five-reel comedy.—*ROGER FERRI.*

"Should She Marry a Scientist"
(Pathe—Two Reels)

THIS is the eighth episode of the Hal Roach two-reel dramatic series, "Her Dangerous Path," starring Edna Murphy. Our heroine consults the prophetic sands for the solution. She is forced to flee from a mutinous crew with three men, a scientist, a captain and a pearl merchant. They reach an uninhabited island, where the scientist, in his search for subjects, neglects the girl, while the captain threatens her only to be repulsed by the merchant, who is finally killed. When death seems inevitable for the girl, a secret service man who had been cast into the sea by the rebellious crew and swam his way to the island, appears, subdues the treacherous captain and saves the girl, who is now satisfied she can never be happy with a scientist more interested in bugs and plants than her welfare. This is the usual South Sea island stuff minus wasteage of film, with plenty of fighting.—*ROGER FERRI.*

"The Limit"
(Educational—One Reel)

CLIFF BOWES and Virginia Vance are mentioned as stars in this one. Why any credit should be given Miss Vance is problematical, for her bit is a posing one that any lassie could assume. Fred Hibbard directed and Francis Corby photographed. The comedy revolves about the hunt of two men for "wild game," the reward for the best "catch" being the hand of the fair Virginia. There are laughs, but most of the stunts are anything but new, with the comics clowning to excess at times when laughs would have rewarded careful work.—*ROGER FERRI.*

Pathe Review No. 39
(Pathe—One Reel)

THIS is a well-put-together magazine that can not help register with the hardest-boiled spectator. The subjects embodied in the picture are sufficiently varied to hold interest at all time. "Down on the Farm" revives happy memories, while "The Phantom Proofs" is a Popular Science number that offers good study, "Tarnished Temples" from the Germany of old is picturesque. "Harpooning Swordfish off Long Island" is exciting, while Pathecolor adds to the beauty of "The Cathedral City of Brittany—Quimper, France."—*ROGER FERRI.*

"High Life"
(Educational—Two Reels)

THIS is one of the Mermaid group with Lige Conley in the featured role. Much of the action transpires among a fashionable society set, presided over by a severe hostess, who taboos jazz and dancing. A parrot and a dancing manikin—such as is operated by a revolving record in a talking machine—are employed to provide some laughs.—*ROGER FERRI.*

"Hodge Podge"
(Educational—One Reel)

E. W. Hammons' presentation of Lyman H. Howe's latest one-reel novelty is bound to dignify any program. This one is entitled "Some Sense and Some Nonsense," depicting picturesque and comical angles on varieus countries. It is a travelogue of the new type with a potpourri of interesting shots and animated cartoons that puts this reel in a class by itself. Mr. Howe attempts, in a very humorously entertaining way, to explain the riddle: why does a globe-trotter trot? The novelty takes the spectator from the everglades of Florida to Italy, Hawaii, Alaska, Japan, with a peep at a caricature of Geisha girls, Mexico and back to New York City. A very enjoyable release of a satisfactorily interesting and diversified series. —*ROGER FERRII.*

"While the Pot Boils"
(Educational—One Reel)

THIS is one of Robert C. Bruce's western tales, directed by the author and photographed by John M. Lamond. It is a minute study in character, with a half-witted gentleman of the road standing out conspicuously. Photographically, it is a beautiful thing, with the spectator treated to a glimpse of the intimate ways of the tramp, carefree, irresponsible and unthinking. There are a half dozen unique characters thrown together into this reel; one in particular, an elderly rural gentleman, being so real in mannerisms that you feel he will walk out of the screen any moment. With rural settings for a background, blended with a decorative lighting that fascinates, this goes to make 12 or 14 minutes of out of the ordinary entertainment and study.—*ROGER FERRI.*

"Seeing Double"
(Arrow—Two Reels)

THE theme of mistaken identity with gentlemen of similar looks is not altogether new, but Eddie Lyons gives this a backdrop of royalty into which is injected a new twist. Eddie has his own troubles bossing a gang of hoodlums, but these are multiplied when he is selected by a "gentleman raffles" to impersonate the expected prince. Eddie has his own ideas about princely table manners, but when the real nobleman puts in an appearance even might gives way to consequences, for the arm of law threatens to land our hero a staggering blow. But Eddie is something of a runner and he outran the disillusioned mob and sleuth, happy the aristocracy had never claimed him.—*ROGER FERRI.*

"Love in a Cottage"
(Pathe—One Reel)

THIS is Cartoonist Paul Terry's contribution to the "Aesop's Film Fables" series dwelling on newlyweds. The fun centres about the groom's despondency over hardened biscuits, biscuits that are so hard he is driven to drink, only to be awakened to a realization that he is a proud father—of a regiment of kittens. This is the usual funny cartoon.—*ROGER FERRI.*

Regional News From Correspondents



Washington



J. P. STAPLETON, eastern division director of publicity for Warner Bros., arrived at the local Independent-Warner Bros. exchange last week and will make his headquarters here in the future for the Washington and Philadelphia offices.

Traveling Auditor S. Z. Williams of the Hodkinson concern was a home office visitor at the offices of Washington Manager J. C. DeWalt of Hodkinson, last week.

Bill Airey of Hodkinson, covering the Carolians, declared, following a recent sortir into the cotton belt, that cotton was booming, and tobacco promising. Exhibitors and merchants of the Southland are optimistic. E. B. Ross, Leesburgh exhibitor dropped in on Paramount last week.

A. Dreisner of the Washington Theatre Supply Company announced that he is supplying Nicholas Powers General-Electric high intensity arc lamps for use in Crandall's new Ambassador. He is having a special Raven screen made to assure the neighborhood patrons the highest type of projection.

Three prominent officials of the New York electrical department headed by George F. Sheridan, chief electrical inspector for Richmond Borough, and Bart F. Greene of the Department of Water supply, Gas & Electricity of the City of New York with their wives were visitors at the bureau of Standards and elsewhere in the city of Washington, Thursday and Friday. Part of the duties of Messrs. Sheridan and Greene is to examine all applicants for the position of motion picture operator and theatre electricians in New York City.

Announcement was made that Mrs. Clara Cunningham has been appointed office secretary for S. B. Lust and General Manager Fitzgerald of the S. B. Lust Super-Films and Lust theatre interests.

Mrs. Gordon of North Carolina has been appointed secretary at the Warner Bros. Independent exchange of Washington.

Robert Slote of the Crandall Strand, Cumberland, announced that he handled all details in connection with the selection of "Miss Cumberland-1923" for the Atlantic City beauty carnival. The judges' decisions were announced from the Strand stage during a regular performance there

Announcement was made that the new northwest section of the city would be the home neighborhood of another motion picture theatre, costing upwards of $300,000 planned to comfortably seat 1,200 persons. Clare E. and Graham Hoffman, widely known in theatrical circles as Hoffman Brothers, have acquired a long term lease on a site on 14th street between Crittenden and Buchanan streets. Ground was recently broken for the new theatre, to be known as "The Park Theatre." Details of the Delaware charter issued them were recently published in these columns. They have operated for years several theatres in the middle west and this is their initial invasion of the East, it is said.

Whitehurst's Century in Baltimore scored a hit by announcing a series of operas by the Milton Aborn Comic Opera company for the next several weeks, opening last Sunday with the film bill "Blue Beard's Eighth Wife." "The Fire Fly" was the initial operatic vehicle.

Sokolove's orchestra re-opened the Boulevard, Baltimore, last week.

Harry M. Crandall, owner of the Crandall theatres and Associated First National Pictures, Inc., franchise in the Washington territory, spent last Wednesday, Thursday and Friday in New York.

In lieu of the children's amateur talent contest at Crandall's Avenue Grand theatre yesterday afternoon, Manager Harry E. Lohmeyer staged a juvenile carnival of dance participated in by Miss Crismond's dancing classes. On next Saturday afternoon, September 22, at 3:30 P. M., a similar special divertissement will be presented at the Avenue Grand by the dancing pupils of Miss Lulu Little.

The artists who are permanent members of the Crandall musical organization have been much in demand for broadcasting at the WRC station at Fourteenth Street and Park Road, Northwest, under the management of Ralph Edmunds. Daniel Breeskin, conductor of the Metropolitan Symphony, has already broadcasted a group of violin solos and Samson Noble, concert master and Jose De Huarte, virtuoso, both have been booked for early dates. Mr. Noble will play Chaminade's "Serenade Espagnole," the Meditation from "Thais," by Massenet, and Beethoven's "Minuet in G." Senor Huarte, who is also a gifted barytone, will sing Tosti's "Ideal," and will play as violin solos Martini-Elman's "Canto Amoroso" and Cezek's "Gavotte."

William C. Ewing, staff artist and chief assistant to Nelson B. Bell in charge of the advertising and publicity department of the Crandall Theatres, returned to his official duties after two weeks of illness.

Robert Etris will assume the managership of Crandall's new Ambassador theatre upon the occasion of its opening. Mr. Etris will be succeeded at Crandall's Savoy by Roy Sherman who will be promoted to the managership of the popular Fourteenth Street house.

Clay Evans, associated with Floyd Lininger, operating the San Toy theatre Lonacoming, Md., recently purchased the Capitol theatre in Cumberland, Md., and at the same time acquired title to one of the theatres in South Cumberland.

Fred J. Stevens has been promoted from Shipping clerk at First National Exchange, Washington, to booker. Al Pohlman replaces him as shipper.

Miss Elizabeth Catherine Steele, of Cumberland, Md., was chosen at the Strand theatre, Cumberland, recently as Miss Cumberland for the recent Atlantic City Beauty Pageant.

A number of prominent Baltimore exhibitors made the executive suite of Harry M. Crandall in the Washington Metropolitan theatre building, look like a section of Fallsway, transplanted to D. C. Frank Durkee, Walter Pacey, H. E. Reddish, and Thomas D. Goldberg were noted local exchange men and exhibitors present on the same occasion. The meeting of the Grievance Committee, Arbitration Board and Film Board of Trade, included: Larry Beattus, George Linkins, Harry Crandall, Manager R. C. Robin of Pathe, Miss Conradi, secretary to the Film Board, and several others, including Mr. Kremer, a former Baltimore exhibitor now in the realty and insurance business.

F. H. Durkee is reopening the Community theatre, Hamilton, Md. (a Baltimore suburb), as a 1,000-seat house, and is installing an up-to-date 20-alley bowlng parlor in the basement. Other exhibitors are interested with Mr. Durkee in the bowling venture.



Milwaukee



HARRY TERRY, formerly branch manager for Associated Exhibitors, is now city representative for Universal. Jack Camp, a member of Metro's Wisconsin force for seven years, is now a special representative for Universal.

The new Pathe exchange at 104 Ninth Street was visited by R. S. Shrader, central west division manager, from the New York office this week.

Ralph Wettstein, formerly of the Mid-West Distributing Company, and later manager of the Merrill theatre, is now branch manager for Associated Exhibitors. Louis Kane is a new representative for A. E. in northern Wisconsin.

Oscar Kuschner has been added to the Pathe staff as a special salesman for two-reel comedies.

Goldwyn is running productions for eleven straight weeks at the Merrill theatre, beginning August 18. A pre-screening of "The Green Goddess" was held at 11:15 p. m., August 13, for newspaper representatives.

George Hickey, district supervisor, visited the new Goldwyn offices at 102 Ninth Street this week, and J. R. Grainger, general sales manager, is expected next week. Mr. Shurman announces that Edwin Phelps is now a member of the local sales force. Phelps was formerly attached to the Chicago office. George Kohen is another new arrival at Goldwyn. He comes from Canada, and will cover the northern part of the state.

Bob Gerry, Paramount's exploitation manager, put over Paramount week in Milwaukee with double page spreads in both the Milwaukee Sentinel and Milwaukee Herold of September 2. Paramount week was linked up with prominent advertisers in every section of the city. In addition, the Herold distributed 20 slides which were shown in 15 theatres in and about Milwaukee, advertising Paramount week, and 500 merchants had large display cards as part of their window showings for the entire week.

Jack Woodard and H. Sharaff are Paramount's latest recruits to their sales staff.

C. B. McMullen, the new manager of the Merrill, won first place for two consecutive weeks for his showing in the entire Ascher circuit. Compared with the theater's showing for the same two weeks last year, his house showed the greatest percentage of increase.

The Majestic, Madison, a Frank Fischer house, has been entirely remodeled and opened September 15. Bluebeard's Eighth Wife was selected for the opening program.

September 29 has been set as the opening date for Sheboygan's attractive new Spanish-type house, the Rex. Ed. Haefer is the owner.

Frank Cook, a well-known figure in Milwaukee motion picture circles, formerly manager of the Strand and Princess theatres, and later with Saxe's Strand at Green Bay, has remodeled the Bijou at Appleton, and opened the house by formal invitation September 14. The theater, which holds 600, was opened to the public September 15.

Central Penn.

A MUSIC HALL or small theatre capable of seating 250 persons and suitable for the holding of private picture exhibitions and many other sorts of entertainments, in the Pomeroy department store, Harrisburg, was formally opened for public inspection on September 11, in celebration of the store's forty-fifth anniversary. The management announced the use of this hall will be available, without charge, under the rule of "first come first served," to civic organizations and musical organizations, and for committee meetings, lectures, motion picture exhibitions under private auspices and similar affairs.

C. Floyd Hopkins, head of the Wilmer & Vincent motion picture and other theatres in Harrisburg, who is chairman of the Chamber of Commerce committee that is arranging the annual "Good Fellowship Cruise" of the Chamber, to be held October 9, 10 and 11, when the members will visit York, Baltimore, Norfolk, Newport News and Washington, addressed a meeting of the Harrisburg Rotary Club on September 6 when he explained the many features of the trip to the Rotarians. One of the features is to be the filming of the members in the various towns visited.

A private showing of "Hollywood," for the benefit of the Harrisburg newspapermen, was given in the New Regent theatre in that city, on the evening of September 9, prior to a week's run of the picture in that theatre. The newspapermen were the guests of Peter Magaro, manager of the New Regent, on that occasion.

The week of September 2 to 9 was set aside as Paramount week in the city of Columbia, Lancaster County, and the festivities opened with a parade of the city officials, the fire department and some of the fraternal and civic organizations. Special ceremonies were held in Locust Street park, where Mayor Moore, of Philadelphia, delivered an address. Dr. S. S. Mann, the chief Burgess; W. H. Lucas, the president of the Chamber of Commerce, and Ralph K. Reel, president of the Rotary Club, served on the reception committee and greeted Mayor Moore. Eli Orowitz, Paramount publicity expert, inspired the celebration, working chiefly through the local bankers who were convinced the week would do the town good financially, and enthusiastically endorsed the project.

Earl G. Mest, an accomplished Allentown pianist, has been appointed to preside at the piano at the Lotus motion picture theatre, in that city, succeeding Mrs. Queena Meitzler, who resigned.

The Fry Building in Tamaqua has been acquired at a price said to be $75,000, by the Chamberlain Amusement Enterprises, of Shamokin, as a part of the site of a proposed $300,000 motion picture theatre the company intends to erect there.

The Family theatre, in Mahanoy City, which is operated under the auspices of the Moose Lodge, will be managed by Oscar Atlhoff, who has resigned as manager of the Strand theatre, in Berwick, to assume his new post.

The Strand theatre, Shenandoah, has been reopened after having been closed for six weeks during which $20,000 was expended in renovations and improvements. Al Gottesman, who controls the house, has installed new seats, new stage equipment and new interior and exterior decorations.

Manager Johnny Newkirk, of the Colonial theatre, Allentown, presented 500 roses to the ladies who attended the opening exhibition of "Mighty Lak'a Rose," in that picture house recently. Dolly Parker, a juvenile actress, appeared in a novelty dance program as a prologue.

The Majestic theatre, Williamsport, has embellished its front by the erection of a new electrical sign, thirty feet long, which was installed by the Philadelphia Sign Company. The house was re-opened for the season with Douglas Fairbanks, in "Robin Hood."

Thomas P. Mason has resigned as sales agent for the Famous Players-Lasky in the territory including Williamsport, Shamokin and Sunbury, and has been succeeded by H. L. Coombs, of Wilkes-Barre. Mr. Coombs was at one time associated with the Buffalo office of the corporation.

The Alto theatre, the newest picture house in Columbia, Lancaster County, was formally opened on Labor Day. The house has a seating capacity of 611 and Manager Harding announces three shows will be given daily.

At a recent outing given in Reading by Carr & Schad, Inc., who control a chain of picture theatres in Reading and Lebanon, one of the features of the entertainment was a baseball game between the Carr & Schad team and one composed of Philadelphia film men who were guests of honor at the picnic. The local team won by a score of 7 to 6. The reception committee consisted of the managers of the various theatres of the corporation, with H. J. Schad and John J. Cook as the chairmen. There were other athletic events, cards and dancing and a delicious supper was served. The Philadelphia visitors were chiefly exchange men from the Vine Street district of that city.

The Opera House in Slatington is being renovated by Manager B. T. Holfich.

The Orpheum theatre, Harrisburg, a Wilmer & Vincent house, was the scene of an elaborate fashion display on the afternoon and evening of September 15, put on through an arrangement with Miss Mary Sachs, who conducts one of the leading women's apparel stores in the city.

Albany

BEGINNING at once, the Troy theatre, in Troy, N. Y., will run its shows from Saturday rather than from Sunday, the other houses in the city opening their week on Sunday evening.

Another former newspaper man, Norman L. Sper, better known perhaps as "Jimmie," is making good these days as the manager for Al Lichtman productions in Albany. Mr. Sper was one time manager of Warner Brothers' exchange, in Buffalo, and for some years, was connected with the sporting department of various New York sheets. George David, of the Stratford, in Poughkeepsie, was a visitor along Film Row last week. Louis Buettner, owner of houses in Mechanicville, Cohoes and elsewhere, in town the past week, signed a contract with First National for its pictures for all theatres controlled by Mr. Buettner.



Norman L. Sper

The Regent, in Geneva, N. Y., attracted a capacity house last Wednesday night, when in addition to the feature picture, Mayor Catchpole presented "Miss Geneva" to the audience. "Miss Geneva" was the city's entry in a beauty contest conducted by one of the Syracuse newspapers during State Fair week.

Alec Herman, manager of the First National exchange in Albany, has just received a portable projection machine and plans to do much in the way of screening for exhibitors from now on.

Quite a number of the exhibitors and film exchange managers attended the Dempsey-Firpo fight in New York. O. H. Stacey, of the Majestic, in Albany, was down, while Meyer Schine was also near the ringside. Marvin Kempner, of the Paramount exchange, was among those present.

Everyone along Film Row had a glad hand this week for that veteran showman, Charles McCarthy, of Hoosick Falls. Mr. McCarthy does not make many trips to Albany, but has many friends among both the exhibitors and the exchangemen.

Burlesque is going over so well at Harmanus-Bleecker Hall in Albany, these days, that some of the owners and managers of picture theatres of that city, are complaining of rather poor business.

Charles Charles dropped a few shekels this past week by placing too much faith in Firpo.

Fred Robke, salesman for Metro, in this section, had his automobile badly smashed in a collision during the past week.

John J. Walker, until recently the owner of the Barcli in Schenectady, likes his neighborhood so well that he has just opened an oyster and chop house across the road from the theatre. From now on, it's a safe bet that all the film men around this section will make it a "Meet-me-at-Walker's."

R. S. Bendell, manager of the Selznick Distributing offices here, entered two German police dogs at the State Fair, and carried off three prizes.

Matters are still unsettled between the operators in the motion picture theatres of Albany, and the owners and managers of the houses. A special meeting of the operators has been called for the near future, at which further consideration will be given to a 20 per cent increase in wages offered by the owners. The threatened trouble with the musicians has been ironed out, and there will be no increase in wages along this line.

Julius Boxhorn, formerly of the Sam Harris theatre in New York city, is the new leader of the Mark Strand orchestra in Albany, succeeding Colby Shaw, who has been with the house since it opened three years ago, and who has left on an extended vacation.

The past week brought the first frost of the season, and with continued cool evenings, business in the motion picture theatres of Albany, Troy and Schenectady, took a decided impetus. The majority of the houses reported a 20 per cent increase.

Stephen Boisclair, organist at the Leland theatre in Albany, N. Y., went in rhapsodies one day last week. The reason was a son, the first child to grace the Boisclair home. Patrons of the house declare that on the day the child arrived that Boisclair played like one inspired.

The Albany Theatre Corporation, of Schenectady, has filed papers with the secretary of state in Albany, noting its dissolution. The theatre is included in the recent combine of houses in that city.

So successful has been the stock company playing at the Majestic in Utica this summer, that Nate Robbins may decide to play stock instead of pictures during the winter.

"Mike" Kallet, owner of houses in Rome and Oneida, is to erect a new marquis at his Rome house, the size and design to be the same as in Oneida.

Spick and span, with a brand new hat, Meyer Schine, of Gloversville, head of one of the biggest chain of houses in this state, spent a portion of the past week in New York City.

Buffalo

HERE'S George Hall, manager of the Capitol theatre, one of the finest community houses in Buffalo and one of the best known exhibitors in this neck of the woods. But look at George! He's not a deep sea diver coming up for air, but a real speed boat enthusiast at the wheel of Baby June, the little water demon that brought home the bacon in the Chamber of Commerce trophy race in the International Motor Boat Regatta on the Niagara River last week. And when the Baby June crossed the line a winner, old George was right behind the wheel. George believes in getting away from his theatre now and then and allowing his brain to run in different channels. And sports of all kinds find a real booster in Mr. Hall, Esq. George is associated with George Hanny in the operation of several theatres in the South Park section. He has been in the theatre business in Buffalo for a decade or more.



George Hall

They're off! On their honeymoon! Yep, Earl R. Brink and Gladys Robinson. A real reel romance. Earl has been booker at the Paramount exchange for lo, these many moons, while Gladys was secretary to former Manager Allan S. Moritz and remained at the exchange during the R. J. McManus regime. Gladys was an employe for six years and Earl is still on the job although there are rumors that he will go on the road after his honeymoon which will take the couple on a two weeks' trip up the lakes. Earl is the son of Col. Howard F. Brink, local manager for Educational.

Bob Wagner, former salesman at the Hodkinson office, has been promoted to the management of the exchange, succeeding George Faulkner who has been sent to the Washington exchange of the same company.

Buffalo exchange men will be interested to know that their old friend Harry Bernstein, former manager of the Universal exchange, is now manager of the contract department at the home office.

Henry W. Kahn, manager of the Metro exchange, has just returned from his annual trip to the Adirondacks.

Basil Brady, Pathe salesman, was called to New York last week by the sudden death of his father. Bill Mack, Pathe manager, is in receipt of word from Manager William Fait, Jr., that "Why Worry?" broke all records at the Eastman theatre last week.

R. H. Clark, eastern district manager for Associated First National Pictures, Inc., was in town over the week end for a series of conferences with Branch Manager E. J. Hayes. Mr. Hayes has engaged R. M. Flacks as a member of his sales staff. Mr. Flacks succeeds Bob Quigley, resigned.

Malcolm Williams who has been with Paramount for many years has resigned from the sales staff. The Paramount salesmen and office force presented Mr. and Mrs. Earl R. Brink with a handsome silver tea set and threw in a fine smoking set for the old man.

Unable to obtain steel, Nikitas Dipson has been forced to stop operations on his new Family theatre in Batavia. Frank Kingston has closed the Kingston theatre in Canaseraga, N. Y. Robert Hornung of Jamestown, where he manages the Shea Opera House, was a Film Row visitor last week. The old Strand will reopen in Elmira soon under the name of the Strand. The Palace in Jamestown has been closed.

Dick McManus and H. L. Salisbury, Paramount officials, assisted Mayor Frank X. Schwab in judging the beauties at the Chautauqua county fair at Dunkirk last week.

Down in Binghamton the other day, Manager H. M. Addison of the Binghamton theatre did a praiseworthy thing. Staged a Record Matinee charging one phonograph record for each admission to a special matinee. Gathered in a wagon load as a result and then distributed them all to the local children's homes and other institutions of a charitable nature.

Phil Gentille of First Graphic exchanges, Buffalo, is wearing an unusually broad smile these days. He's the father of a seven pound baby.

Every time Dempsey took a crack at Firpo's nose or Firpo did the same to Dempsey, Jim Wallingford announced the blow to the audience in the Central Park theatre into which Jim had run a special ticker wire for the benefit of his patrons on the night of the big fistic encounter at the Polo Grounds.

Albert H. Malotte, organist at the Shea Hippodrome, writes Buffalo friends that he will return to town with his bride, Mary Jane, on September 30. Albert is honeymooning in Europe.

The Circle theatre at Connecticut and 15th Street has been taken over by Eugene A. Pfeil, former manager of the Mark Strand. Gene is changing his bill each night, presenting personal appearances of movie stars, etc.

Michael Kasztin, George Takacs and Ignatz Zimmer of Buffalo and Dr. Arthur Zakany of Lackawanna are the directors of the newly incorporated Danube Film Corporation, which will make and sell films and buy and manage theatres.

A film broke and a piece of it fell over an arc in the National theatre, 326 Thirteenth Street, Niagara Falls one evening last week, causing a fire which was quickly extinguished. There was no excitement in the audience.

The newly remodeled Hi-Art theatre will open in Lockport, Monday, September 24 under the management of R. H. Kane and the ownership of John L. Lanigan. The seating capacity has been enlarged, the entire interior redecorated, new seats installed, a new screen placed and the lighting re-arranged. The orchestra will also be augmented.

The Falconer Village board is expected soon to take up the question of buying a projection machine, installing it in the Community Building and putting on picture shows of an educational nature at the admission of five cents. The low admission will be levied to cover the expenses of the venture.

L. R. Davidson has joined the Spencer Lens company to aid that firm in the development of a new automatic projector which will use rolls of film and which can be slipped in the pocket.

T. Cecil Leonard is in town doing special publicity work on "Human Wreckage," now at the Palace theatre for a two week run. Mr. Leonard formerly managed the Olympic for Universal.

Exhibitors, meet R. J. McManus, better known as "Dick," who has recently come to Buffalo to take over the management of the Paramount exchange in Franklin Street. Dick joined F. P.-L. in Saint Louis way back in 1917. Two years later he was stumping the territory around Kansas City for the same company. He returned to Saint Louis in 1920 and in June, 1921, was appointed manager of the Paramount exchange. In December of that year he was transferred to the management of the Kansas City office and remained there until the following April, when he jumped back to Saint Louis again. He left that old Missouri city last June to come to the Queen City of the lakes as F. P.-L. manager, succeeding Allan S. Moritz, now district manager in this state for Preferred Pictures. Mr. McManus is well known throughout Southern Illinois, Kentucky, Missouri and Kansas, having traveled over every inch of that territory. He is fast becoming acquainted in Western New York, where already he is making a host of friends.



R. J. McManus

Chicago and the Midwest News

THE "Visiting Editors' Club" at the Chicago Rothacker laboratory had only one occupant last week, T. L. Storey, who came on from Los Angeles with the negative of Edwin Carewe's next First National release, "The Bad Man."

Ralph W. Crocker opened his handsome, new Crocker theatre at Elgin, on Tuesday night. A large crowd packed the house and among the audience were noted many theatre and exchange men from Chicago. The Crocker is one of the handsomest and most commodious theatres in northern Illinois and will be conducted as a high-class, first run house.

P. G. Young, of Young Brothers, one of the important theatrical and equipment firms of New Zealand, was a caller at Motion Picture News' Chicago office this week. He is on his way back to New Zealand after a visit to England and a stay of several days in New York, looking over new pictures and the latest improvements in theatre equipment. According to Mr. Young, American pictures and theatre equipment are maintaining their supremacy in the south Pacific continent.

M. S. Gross has severed his active connection with the Milwaukee theatres, in which he was interested, and is making his headquarters for the present at Fort Wayne, Indiana.

The Indianapolis exchange has been added to the territory under the supervision of District Manager George A. Hickey, of the Goldwyn-Cosmopolitan Distributing Corporation. W. W. Wilman is manager of this exchange.

Manager Bush, of Preferred Pictures' Chicago exchange, has assigned salesmen to the following territories: Messrs. Davis and Wittmoyer are making Illinois; W. A. Ratz is covering Indiana, and Jack Barry the city of Chicago. Mr. Bush has returned from a trip through Indiana and reports closing the Rhodes houses located at South Bend and Elkhart. Lubliner & Trinz have also signed up to play "The Daughters of the Rich" and ",The Girl Who Came Back."

Albert W. Hale, well known motion picture and stage director, has been sojourning at the Congress Hotel for the past ten days.

Tom Mix was honor guest at a luncheon given by the Fox organization in the Rose Room at the Congress Hotel on Tuesday. The popular star stopped over in Chicago for a day, en route from New York to the Coast. He witnessed the Dempsey-Firpo championship battle in New York and his impressions of the big fight were of interest to the newspaper men and others who gathered for the luncheon.

Louis Lamm, brother of Julius Lamm, is again connected with the film business, after having been engaged in other enterprises for the past ten years. He is now sales correspondent for Educational's Chicago exchange.

Jacob Horwitz has had plans prepared by Architects Oman and Lillienthan for a theatre which he proposes to erect at Lincoln, Robey and Belle Plaine avenues.

The controversy over mothers-in-law continues to bring many letters to the Chicago Tribune's Voice of the People column which is unsolicited propaganda for a picture of that name and of considerable publicity value.



Des Moines



AN attempt was made to rob the F. B. O. exchange safe last Saturday night but the theives were discovered and frightened away without their loot. The robbery comes on the heels of the arrest of five members of an alleged yegg band who are charged with looting a number of safes here.

The robbers were discovered by Seigel of the Seigel Furniture store which is next door to the F. B. O. offices. While visiting his store shortly after six o'clock he heard noises in the next building and upon investigation found that the back door of the establishment had been broken open. Policemen were rushed to the scene but the yeggs had fled. The knob of the vault had been broken off but the bandits had not succeeded in opening the door.

Colds have seized exhibitors, salesmen and managers. Dan Burgum of the Garden theatre has a cold. Herb Groves who within the last few weeks assumed charge of the Strand theatre had to take to bed. Jess Day, manager of the Palace and Garden theatres, has an awful cold. F. L. Davie, manager of the Universal exchange was inoculated against a cold with a new serum.

The A. H. Blank Enterprises have moved into their new offices in the Commonwealth Building. Previously the offices were in the Iowa Building over the Des Moines theatre. Last Saturday the offices were moved to 300 Commonwealth Building over the Capitol theatre. Some changes in the personnel of the office have also been made. John Shipley, who was formerly in the employ of Mr. Blank but who recently has been engaged in other work, will have charge of publicity for the Blank string of theatres. Dorothy Day will continue in charge of special publicity. Arthur Stolte, who for the four years since the opening of the Des Moines theatre has been acting manager there, will have charge of booking and buying while a new manager will come to the Des Moines at the end of the week. His name is not yet made public. H. M. Thomas is a directing manager for the theatre string.

The Capitol theatre which opened so auspiciously a few weeks ago with a program of vaudeville and pictures is doing very good business.

The Star theatre of East Des Moines is undergoing repairs and is closed for a time following a fire in the projection booth which did considerable damage. The fire took place after hours. H. M. Vickers is the manager of the Star.

H. M. Thomas, directing manager for A. H. Blank theatres, is returning from his vacation on Tuesday. He drove to Canada for a two weeks' vacation.

Goldwyn-Cosmopolitan is now comfortably settled at the new exchange opened up in Des Moines, located at 415 West Eighth, which Famous Players vacated when they built their new exchange building. B. B. Reingold, manager, was transferred here from the Chicago exchange, S. N. Fangman, booker, and C. E. Hamilton, cashier, came from the Omaha branch. Margaret McGrevey, May Covich and Marion Akerson are the stenographic staff, W. H. Davis is the shipping clerk and Rob Grove is postal clerk. C. W. Ross, salesman, was formerly with Hodkinson, Harry Gottlieb for years has been with Universal and Richard Bradley, the third salesman, was formerly an exhibitor in Omaha.

Pat Dowling, publicity man for Al and Charlie Christie, made a special visit upon A. W. Kahn, manager of the Des Moines Educational exchange, on the occasion of the moving into new quarters. This is Mr. Dowling's first visit to Des Moines.

D. J. Chatkin, sales manager for Educational, visited Mr. Kahn. Mr. Chatkin is on tour of all the exchanges.

Dr. McLaughlin, who has charge of exhibiting pictures to the soldier patients at the hospital at Knoxville, was in Des Moines. Frank Wewerka of the Colonial theatre at Osage visited the Universal office.

T. R. Tietgen, travelling auditor for Universal, bossed the moving into the new Exchange Building. Cleve Adams, general sales manager for Universal, has been paying the Des Moines exchange a visit.

Mrs. Spalding, of Pleasantville, was in Des Moines last week to see about pictures for the fall.

E. P. Smith, of Cheriton, was in Des Moines to visit the exchanges last week.

Interesting figures among Iowa exhibitors are the Langlois Sisters of Buxton. They are French women who came to America 18 years ago and for 14 years have lived in Buxton and run the picture theatre there.

The Langlois Sisters are building a new theatre at Mine 20 to which the whole town of Buxton, 4,500 souls, have moved. With the closing up of the mine at Buxton and the opening of the mine called 20, Buxton is no more, the buildings many of them were moved by rail to Mine 20, twenty miles away and a new town, as yet unnamed, is rapidly springing up.

Fred Hagerman of the Palace theatre at Waverly opened his theatre on September 15. He just returned from Denver.

The Community theatre at Plainfield will open the fall season on October 6. W. C. Dayton acts as Secretary for the Community theatre. The Gem theatre at Oelwein of which Ted Bryant is manager, has been completely remodelled at a cost of $11,000. The inside of the theatre is all new, new floors, new stage, new seats, new machines. new lobby, everything. The building was run back and the theatre enlarged to a 400-seat house. It is now one of the prettiest theatres in Iowa. Ted Bryant, who has been in the motion picture game for eight years, is one of the leading exhibitors of northeastern Iowa.

The Star theatre of Dubuque, which has been closed for the summer, has reopened.



Canada



THE Allen interests, formerly directing the largest chain of picture theatres in Canada as well as a number of large theatres in the United States, are continuing to make progress in re-establishing themselves in the Canadian theatre field following the collapse of Allen Theatres, Limited, last spring. The latest development has been the purchase of the Royal theatre at Peterboro, Ontario, for $70,000. This purchase was made by Dominion Films, Limited, which is the new company organized by the Allens. They have secured a number of picture houses in the Ottawa Valley as well as in western Ontario.

Dominion Films, Limited, with its chain of exchange branches in six cities of Canada, is distributing both English and American film productions on an extensive scale. The brands handled include Preferred Pictures, as well as twenty-five selected British releases. Considerable success was gained in the presentation of "Rob Roy" at Massey Hall, Toronto, during the two weeks of the Canadian National Exhibition at Toronto. This was followed by the presentation of "The Prodigal Son," another English special feature, in Massey Hall, which also proved to be a popular attraction.

Luigi Romanelli, for six years director of the orchestra of the Allen theatre, Toronto, and general supervisor of musical presentation for all theatres under the control of Allen Theatres, Limited, for a number of years, has forsaken the picture theatre field. Announcement has been made of the appointment of Mr. Romanelli as general director of music for the United Hotels Company, which operates large hotels in a considerable number of Canadian and American cities.

Manager Oral Cloakley of the Regent theatre, Ottawa, Ontario, a former Allen house now operated by Famous Players Canadian Corporation, announced on September 15th that he had secured "Richard the Lion Hearted" for its world premiere public showing at the Regent theatre, starting September 22. The Ottawa Regent gained prominence recently by having the first presentation of "If Winter Comes" this engagement preceding the Broadway opening of the picture.

Formal announcement has been made of the appointment of D. Fisher of Winnipeg, Manitoba, as the manager of the Garrick theatre, one of the new and succesful moving picture houses of Winnipeg.

The news is forthcoming at Montreal, Quebec, that Candian Exhibitors Exchange, organized five years ago by the Moving Picture Exhibitors' Association of Ontario, will be known in future as Associated Exhibitors of Canada, this organization having recently been incorporated as a company. This follows the amalgamation of a number of independent exchanges in the Dominion, affecting the Canadian Releasing Corporation, Equity Pictures Corporation, F. B. O., and others. Physical distribution is through the Canadian Educational exchange and the offices of the Educational branch at Montreal have been moved from the first floor of the Albee Building to more spacious quarters on the fifth floor of the same building in order to accommodate Associated Exhibitors.

A similar move has also been made at Toronto, where the Associated Exhibitors have taken possession of office facilities in the film building at Victoria and Dundas streets, occupied by Canadian Educational. Canadian Universal and Regal Films, Limited, are also located in the same Toronto building.

R. K. Evans, general manager of Canadian exchanges of United Artists, has announced the appointment of George A. Margetts as sales manager for Western Canada for the company, with headquarters at Calgary. Mr. Margetts is a veteran of the Canadian exchange business. He succeeds A. A. Hixon, who has resigned.

Sam Glazer, well known to all Canadian exhibitors, has also been appointed sales representative for United Artists in the Ontario territory and he will make his headquarters at Toronto.

Film Flashes From the Florida Territory

The Film Booking Offices have established a branch exchange in the Casino theatre building, Jacksonville, to supply the wants of their Florida patrons.

W. L. Stephens, representing the Fox News, and George McCollom, of the Pathe News, returned to Tampa this week from a 12 days' trip to the "snapper banks," where they shot some 2,000 feet of films showing the snapper fishing industry.

G. E. White, who recently soul his theatres in Mulberry and Brewster, is now making a tour with an advertising idea.



Boston



COINCIDENT with the appearance in Boston of one of the first feature pictures under Metro's new production policy, "Strangers of the Night," a new policy for the local exchange was also inaugurated. Critics from all Boston newspapers were invited to a luncheon at the Copley Plaza, followed by a screening of the film in the Metro projection room. The hosts were Leon J. Rubinstein, exploitation man, and Joseph Di Pesa, publicity man for Loew's here. "Ruby," as the former is affectionately known, outlined the new Metro plans, which met with the scribes' approval. Nearly twenty were present, among them being Manager Brennan of Loew's State, where the film is playing this week.

Things are buzzing around Film Row nowadays, and all the managers are wearing broad grins. Everything points to a big year ahead. There are lots of good pictures on the way and in the making, and the theatre men know it.

Benjamin Stein has been made Metro's salesman for the Maine territory, having been sent there to fill the large boots of Milton Hill, who has been called in to be assistant in the exchange's large, new, and mighty ambitious exploitation department under the tutelage of "Ruby."

"Ruby," by the way, is getting things all dolled up in his hangout. The fact that it is the exploitation department is announced in no small manner on a sign by the side door on Peidmont street, which is the exploiteer's private entrance. When you get in there is no doubt left at all as to the nature of the office. Everything that can put a picture over, from hand heralds to 24 sheets, are in evidence.

Herman Rifkin, of the Eastern Feature Film Corporation, has got things all jake for his season's releases, with 52 premieres all lined up. He has announced the output in various ways, stressing the "one a week" idea, one announcement giving just the titles of the features in the order of their appearance, another giving titles, authors, directors, camera men, and like information under separate headings, and a third billed as a manager's qualification test. When you get through the result of all the figuring is 52.

After combing the film district of Boston, Manager Dembow, Goldwyn-Cosmo's New England manager, has finally located proper quarters for that concern. After doing everything but make over the exterior of the old F. B. O. offices of Church street they have moved into what looks like a really fine place. One of the least of the features is the fact that there are plenty of entrances, and again lots of sunlight. The new First National exchange building taking up the end of the block bounded by Peidmont, Church, and Winchester streets, is about the only one that can beat it for convenience, light, and efficiency.

A small but mighty select house in Boston, that has long enjoyed a steady and popular vogue with film fans, has recently added to its laurels by turning itself into a first run house. This is the Fenway, out on Massachusetts avenue.

R. E. MacIntyre, mentioned in dispatches from Tokio as one of the prominent Americans who escaped injury in the earthquake, is a Somerville, Mass., boy who went over to the Orient last year as an office manager for the Famous Players-Lasky Corp. As a boy he was a mascot with the Red Sox ball team. He joined the Famous Players forces many years ago and during the last few has won repeated and rapid promotion.

Fire starting from a lighted cigarette that was carelessly thrown into some film scraps on the floor of the operator's cage in the Exchange theatre of Lewiston during a matinee a few days ago, damaged the projector. When the fire department arrived they found clouds of smoke pouring from the theatre entrance. On investigation it was found that the blaze had been confined to the projection booth, and the fire was put out with chemicals.

Massachusetts' cities on the Merrimack River, Lawrence and Lowell, have had to give up their outdoor park movies for the year, the weather proving too sharp of evenings now. They have proved a mighty popular thing in these cities, and Supt. John W. Kernan, in charge of park affairs in Lowell remarked of the great success of the feature this year.

Things in Boston are shifting rapidly as far as the big specials are concerned. Paramount's "The Covered Wagon" is on its 18th and last week at the Shubert Majestic after a run the success of which will be a byword around here for some time. Universal's "Merry-Go-Round" at the Park theatre has completed the second week to great business backed up by mighty favorable paper reviews, and that company is getting ready to score again with the opening this week of "The Hunchback of Notre Dame" at the Tremont Temple, where it will play at top prices after being exploited and billed all over the surrounding territory for some time. The much heralded "Monna Vanna" also opens up at the Fenway.

The quota for Boston in the Japanese relief fund has already gone over the top by about 270 per cent, but that is not all, for on Thursday night the theatres of the city are giving a four-barrelled benefit in as many houses.



St. Louis



THE Park theatre, Cape Girardeau, Mo., has been closed for repairs and redecorating. It will reopen in about two weeks.

Elmer Brient, formerly manager of the Hall Amusement Company's houses at Centralia, Ill., has joined the sales organization of a prominent automobile agency at Centralia, Ill., temporarily, at least, deserting the ranks of filmdom. The Hall Amusement Company theatres, the Grand and the Illinois, were recently sold to the Reed, Yemm & Hayes circuit.

J. Le Beaume of Equity Pictures was a St. Louis visitor of the week.

H. A. Coleman is said to be the moving spirit in the movement to build a $250,000 theatre in the vicinity of Grand boulevard and Meramec Street. Plans for the theatre have already been prepared, and financial backing is said to be assured.

R. A. White, general sales manager for Fox Pictures, was a caller. C. W. Eckhart, assistant to General Manager Sheehan of Fox, also stopped off en route to Chicago.

G. M. Wendle has taken over the Gayety theatre at Middletown, Ill. No change in policy is contemplated.

M. P. Cavanaugh, student salesman for the local Fox office, has resigned and gone to Dover, N. H., where he will enter the sporting goods business.

Roy Netemeyer, formerly with the Pathe sales organization, has been appointed a salesman for the local F. B. O office. His first sales trip proved very successful according to Manager Tom McKean.

William Goldman of the Kings and Queens theatre is in New York City. It is said that business in connection with his new Grand boulevard house was responsible for the journey East. Bids on the construction work have been taken from local contractors.

C. E. Penrod, district manager for F. B. O., was a caller. Tom McKean, local F. B. O. manager, attended the grand opening of the New Pantages House at Memphis, Tenn.

Jack Heffler of Quincy, Ill., is back from his vacation trip to Michigan.

R. E. Rice of Kansas City, Mo., has taken over the Yale theatre at Macon, Mo., and changed its name to the Royal theatre. Rice bought the house from Earl Hayes, who conducts a theatre in Moberly, Mo. Hayes found it inconvenient to operate houses in two cities, so decided to dispose of his Macon house.

Through the courtesy of William Goldman, owner of the Kings theatre, members of the National Gymnasium, were given a pre-review of "The Spoilers," the climax of which is a thrilling boxing bout between Milton Sills and Noah Beery. About 100 boxers and athletes were guests of the club at the review and gave the picture a strong endorsement.

At a joint meeting of the St. Louis Film Board of Trade and the St. Louis Motion Picture Exhibitors' League, it was decided that both organizations would do all in their power to boost the international aeroplane championship races to be staged in St. Louis this month. The world's greatest airmen will be on hand for the races.

E. J. Sullivan, manager of the Orpheum theatre, has been named president of the St. Louis Theatre Managers' Association. Other officers are: David Russell, Columbia theatre, vice-president; Paul Beisman, American, secretary; J. O. Hooley, Rialto, treasurer; Oscar Dane Gayety, chairman executive committee; George H. Lighton, Shubert-Jefferson; Charles Preston, Grand Opera House, and Edward Butler, Empress, members executive committee. The organization meets on the first Tuesday of each month.

Harry L. Pitner has joined the sales forces of the local First National office. He will travel Southern Illinois and Southern Missouri.

M. G. Kennedy has resigned from the First National sales staff. He has not announced his new connections.

R. C. Seery, district manager for First National, spent several days in St. Louis last week.

The premier showing on "The Spirit of St. Louis" was given at the Grand Central theatre, St. Louis, at 9:30 a. m., Wednesday, September 19. The picture which was made by the Rothacker Film Company of St. Louis, graphically tells the history of St. Louis and is to be used for exploiting St. Louis throughout the world.

Fred Hoelzer of the Ivory theatre had returned from a trip to New York City.

St. Louis exhibitors have been urged to get their friends to write their Congressmen asking for the repeal of the music tax and the admission war tax.

The St. Louis Exhibitors' Supply Company has sold two Simplex Mazda equipped machines to the Charleston theatre, Charleston, Mo., operated by C. W. McCutcheon.

S. E. Pertle of Jerseyville, Ill., was a St. Louis visitor of the past week.

Sam Sigoloff of the Union is back from a tour of Eastern cities and is looking dandy.

Cleveland

HOWARD REIFF, one of the premier exhibitors in Cleveland, makes the third member of the firm of Scoville Essick and Reiff who operate one of the important suburban theatre chains in the city. Reiff turned over his worries this week to his partners, while he went on to watch Dempsey knock out Firpo. Reiff has the reputation of being the best natured exhibitor in the territory.



Howard Rieff

Christie Deibel, owner-manager of the Liberty theatre, Youngstown, came out of the Zukor Golf Tournament with honors and a silver loving cup, to commemorate his low score.

R. C. Steuve, of the Orpheum, Canton, was one of the Ohio exhibitors who attended the Dempsey-Firpo fight in New York last week. Frank Greenwald, of the Greenwald-Giffith exchange, accompanied him.

Demotte Smith, of the Columbia theatre, Alliance, was in the city last week. J. J. Murray, of the Opera House, and Hippodrome, Warren, was a guest of the local Goldwyn exchange this week.

L. Menthe, manager of the American theatre, Alliance, was a visitor at the various film exchanges here last week. Nat Charnas of the Strand theatre, Toledo, used up about six gallons of Uncle John D. Rockefeller's gasoline to visit the Film Exchange Bldg. last week, and to book some pictures for future release.

A. H. Abrams of the Mozart theatre, Canton, was one of the out-of-town visitors among local exchanges last week. Messrs. Allwein and Schreffler of the Opera House, Shelby, were in the city last week, and carried away with them a contract for pictures released by Progress.

Martin Printz will show the Vitagraph feature "Loyal Lives" first run in Cleveland at the Circle theatre the week of September 30.

There's romance around the State theatre, Cleveland, in places other than on the screen. This particular romance involves the office of the theatre, where Fred Holsworthy holds sway, and the check room, which is under the supervision of Katherine Reinholtz, and it culminated last week in a marriage ceremony.

James Fidler, personal representative for William DeMille, was in Cleveland for a few days last week, getting acquainted with the personel of the local Famous Players exchange. Mr. Fidler is visiting all the leading Famous Players exchanges in the country, in the interest of Mr. DeMille.

J. R. Johnson, one of the most experienced men in the film business, has tied up with the local Selznick Distributing Corporation, in a sales capacity.

Norman Moray, manager of the Pathe exchange, is one of the last of his organization to take a vacation. Last week he packed up his family in the automobile, filled up the gasoline tank, and struck out for the east. He'll be on the road about two weeks.

Harold Roach, producer of comedies, and W. B. Frank, Pathe feature sales manager, were in the city last week. They arrived in the morning from Chicago, and left the same night on the Century for New York. While in Cleveland they met several of the leading exhibitors at a luncheon given at the Hotel Statler. The object of the meeting was to determine just what the exhibitors want in the way of two-reel comedies. Among those who were present and who offered valuable suggestions were H. C. Horater, of the Temple theatre, Toledo; Martin Printz, Circle theatre, Cleveland;; Al Friedman, of Loew's Ohio theatres, and Paul Gusdanovic, who runs a chain of residential houses in various sections of Cleveland.

John S. Woody, general manager of Associated Exhibitors, stopped off for a day last week, to confer with Associated Exhibitors Manager Herbert Ochs.

Rozelle Rubenstein has been appointed booker for the local Goldwyn exchange. Miss Rubenstein has been handling booking accounts for the Selznick Distributing Corporation. E. C. Vanderhof has been rewarded for three years' consecutive service with the Cleveland Goldwyn exchange, by being appointed office manager.

Robert Cotton went down to Lima this week-end to attend the state premier of "If Winter Comes" at the Lyric theatre. George Settos, owner and manager of the house, beat all other exhibitors in Ohio, in giving this picture a presentation. Many prominent exhibitors attended the opening, which was even bigger than expected.

G. E. Carpenter of New York has come to Cleveland as a Fox Film student. Carpenter is taking a three week's office course under local Fox exchange manager Robert Cotton, preparatory to entering the New York office.

George Jacobs of the Progress Pictures Company spent the week in and around Toledo this week. From the amount of contracts being brought in with each mail, it looks as if George is airing his best line of talk to excellent advantage.

Bill Skirboll, of the Ohio Exchange of Educational Films, was in New York this past week, looking for the kind of pictures that his Ohio patrons want to see on the screen over the Educational trade mark.

George W. Erdmann has severed his connection with the First National exchange, of which he has been office manager for the past year. Erdmann has been in the picture business for the past fifteen years, and his experience in all branches of the industry has rendered him one of the most valuable men in the field. His many friends hope that any new connections which he may make will not take him away from Cleveland.

Portland, Ore.,

A LOCAL news weekly produced by The Oregon Journal and the Liberty theatre, known as the Webfoot Weekly, is now being shown regularly at the Liberty theatre, first run, and in two other Portland theatres, second and third run. The reel is being exhibited in several towns in other parts of the state. The purpose of the reel is to reflect the spirit of the city and state and show motion pictures of all important news events, and human interest happenings. Success for the organization of the reel is due to Earl C. Brownlee, who recently left his place as dramatic editor of The Journal to take over a paper in Reedsport, and A. G. Raleigh, manager of the Liberty. Raleigh writes the captions for the reel under the pseudonym of Zack Moseby.

An air of gloom has descended over the erstwhile cheerful outer office of C. S. Jensen of the Jensen & Von Herberg circuit. Miss Myrtle Forbes, private secretary to Jensen, has gone away. She left this last week for South Dakota. Jensen's new secretary is Karl Hebring, formerly with the firm of Malarkey, Seabrook and Dibble.

A. G. Raleigh, manager of the Liberty theatre and director of publicity for the Jenson & Von Herbert circuit, took a brief vacation the first part of the week.

W. H. Newman, manager of the Columbia and director of Universal theatres on the coast, returned to Portland the latter part of the week after spending several weeks in San Francisco where he had charge of the opening of the new Cameo theatre.

Francesco Longo, the new director of music for the Rivoli theatre, who replaced Salvatore Santaella, has won the approval of his audiences with the special Sunday concerts.

The Columbia theatre has secured the services of a new press agent and advertising manager, Hal Reed, former director of publicity and advertising for the Herbert L. Rothchild theatres in San Francisco. Reed managed the exploitation of pictures for the California, Granada, Imperial and Portola theatres in San Francisco and Grauman's Hollywood Egyptian theatre in Los Angeles. He will also have charge of the advertising and publicity for the Universal Film exchange here. Reed was signed up by Manager H. M. Newman during the manager's recent visit to California.

Manager Ely of the Hippodrome theatre, one of the Ackerman & Harris theatres, has employed a new organist, George Ol'sene, who has in his brief term of service already won a wide following.

In the future all of the large first run productions shown at the Columbia theatre in Portland will be shown also at the Auditorium theatre in The Dalles, according to an announcement from John N. MacMeekin of the Columbia theatre company. The Auditorium theatre was recently procured by the Portland Amusement company and will be managed by that firm through the Portland office.

Joseph A. Stephenson, formerly travelling auditor for the Jensen & Von Herberg circuit, has been appointed auditor of the Portland theatres owned by the circuit. Stephenson formerly worked out of the Seattle office, but recently came to Portland and has established his residence here.

Mr. and Mrs. Frank Hamburger recently returned from a vacation spent in Hollywood, Hamburger is the assistant manager of the Circle theatre.

Gus A. Metzger, manager of the Rivoli theatre, recently contracted with Mme. Dee-Jean, a well known contralto, for a series of concerts. Mme. Dee-Jean is spending a few weeks in Portland before starting East.

Gus A. Metzger, manager of the Rivoli theatre, gave a percentage of the receipts of his theatre on Wednesday, September 5, to the fund for purchasing a radio set for the State hospital for the tubercular at Salem. Wednesday was known as radio day and through the indorsement of Governor Pierce, an effort was made by the Women's Progressive League, Inc., to raise the funds.

A. G. Raleigh, manager of the Liberty theatre, recently played the part of the game warden in one of Robert C. Bruce's Wilderness Tales called "Dark Timber." The picture was made near White Salmon on the Columbia river. Raleigh staged a fight on a lumber raft coming down a timber flume several hundred feet above solid ground.

After a successful month during August exhibiting return engagements of old favorites and features, the Blue Mouse theatre returned to first run pictures the first of September.

Mlle. Ada Androva, opera singer from Milan and Paris, has been giving special concerts at the Columbia theatre.

The "Pot Pourri of 1923," which was staged recently by the Motion Picture League of Oregon at a midnight frolic at the Liberty theatre was the most pretentious entertainment of its kind attempted yet by the league. "Hollywood" was shown for the first time in the Northwest. George Olson's orchestra was the added feature of the performance.

Production-Distribution Activities

All Cleveland to See "Man Next Door"

"THE MAN NEXT DOOR" by Emerson Hough, one of Vitagraph's 1923-4 specials with Alice Calhoun, James Morrison, David Torrence and Frank Sheridan, was picked for simultaneous showing in forty-eight Cleveland theatres beginning Sept. 2.

In commenting on this remarkable booking, the "News-Leader" said, "This, we believe, establishes a record for a simultaneous run on any feature play in Cleveland."

Press Book Issued for "Green Goddess"

In keeping with the scale of production and the elaborate presentation accorded "The Green Goddess," starring George Arliss, by Distinctive Pictures Corporation, its advertising department, in conjunction with that of Goldwyn Cosmopolitan, has isued an unusual press and service book for exhibitors.

The art cover, executed by the art department of Goldwyn Cosmopolitan, which will distribute the photoplay, is a most compelling piece of color printing. On the back cover is a reproduction of the 24-sheet poster which was especially designed for Distinctive by Eugene F. Savage, noted artist.

One page in the book is devoted to a single presentation idea—the same one which was used at the premiere showing at the Sam H. Harris theatre, New York. A half-page illustration shows the set which was the background to the sensational "Temple Devotional," danced by Olive Ann Alcorn. Detailed instructions are given for the reproduction of this set.

Goldwyn Campaign Backs "Six Days" Showing

Goldwyn is preparing to back up its Elinor Glyn picture, "Six Days," directed by Charles Brabin, with a big national bill posting campaign, and with a nation-wide publicity campaign, covering an unusual and far-reaching source. Both of these campaigns were arranged and put across by Howard Dietz, director of Advertising and Publicity for Goldwyn.

The unusual and artistic 24-sheet poster, which has been prepared for "Six Days," will be used in the national bill posting campaign. This poster is emblematic of the great love story told by Elinor Glyn in this production.

"Puritan Passions" Wins Approval

Critics Commend Adaptation of "The Scarecrow" as Presented by Hodkinson

TRADE PAPER critics were unanimous in their praise of the Film Guild production of Percy MacKaye's "The Scarecrow," distributed through the W. W. Hodkinson Corporation under the title of "Puritan Passions," starring Glenn Hunter. A pre-view showing of the film was held recently.

The MOTION PICTURE NEWS states: "This picture is decidedly out of the beaten path. . . . 'Puritan Passions' is an unusual film. Technically, the picture is very fine. The weird atmosphere is maintained in admirable fashion, the lighting first class and all of the production details have been carefully attended to."

"Exploit it carefully," says the Exhibitors Trade Review, "and you will receive the plaudits of your patrons. Its publicity features are manifold and they will get you the crowds. . . . 'Puritan Passions' needs honest treatment in your hands and, given it, will make you money and friends."

The Film Daily goes so far as to say that "'Puritan Passion' is one of the most unusual pictures ever screened. The story is full of dramatic values—contains twists materially different from those which motion picture audiences are accustomed to see, ending in a way which may prove a surprise to some fans."

The Moving Picture World says, "Hodkinson's newest Film Guild offering is an interesting allegorical production."

At a special pre-view showing held in Manchester, Mass., many Boston newspapers sent representatives in order to review the first presentation. Like the Trade critics, their praise was unstinted, they agreeing unanimously that "Puritan Passions" will prove one of the outstanding film attractions of the year.

N. Y. Reviewers Approve "Six Days"

Goldwyn's Production of Elinor Glyn's Story Wins Enthusiastic Commendation

GOLDWYN'S production of Elinor Glyn's screen story, "Six Days," directed by Charles Brabin, received its first showing in New York at the Capitol theatre this week. It is a big picture worthy in every way to rank with the five pictures already released this season by Goldwyn-Cosmopolitan—"Three Wise Fools," "The Spoilers," "Enemies of Women," "The Green Goddess" and "Red Lights."

Joseph Mulvaney, writing for the New York American, said: "If there is an emotion of heart or brain that Elinor Glyn omitted from 'Six Days,' it is outside the experience of this reviewer. . . . A throbbing, colorful picture that assuredly should keep spectators guessing from the introduction to the final fade-out."

Beauvais Fox in the New York Tribune, says: "'Six Days' will make money—plenty of it. It is worth recommending to one's friends, worth taking children to. Here is a production that is spectacular but not a spectacle."

Helen Pollock in the New York Morning Telegraph, wrote: "'Six Days' is a film so tense in its drama that the agony of the characters is actually communicated to the audience. Corinne Griffith makes the leading part live in some good acting."

Quinn Martin of the New York World: "Undoubtedly it will be a success. Charles Brabin has taken hold of it and pictured everything the author wrote in quite workmanlike and effective fashion."

The New York Journal: "'Six Days' is alive with thrills. Interest and suspense maintained."

New York Telegram: "One of the important contributions to the current season of photoplays. . . . A most dramatic, colorful and absorbing story."

The Sun and Globe: "Easily the best material Mrs. Glyn has furnished the screen."

Don Allen in the New York Evening World: "So well did the patrons of the Capitol yesterday like 'Six Days' that it seemed to be the concensus that Elinor Glyn should have continued and spread it out to ninety days."

Henderson Devotes Week to Metro Features

"Metro week" in Henderson, N. C., last month was billed as "the greatest photoplay week in the history of Henderson." Three Metro pictures were shown during the week at the Riggan Opera House, and a number of effective newspaper contests and other tie-ups were instituted, resulting in packed attendance and enhanced prestige.

The Metro pictures shown included the Rex Ingram production of "Where the Pavement Ends," the Graf production of "The Forgotten Law" and the Technicolor production, "The Toll of the Sea."

"Michael O'Halloran" Be Square Buttons Ready

THE attractive "Be Square" buttons, the novelty accessory devised by the exploitation department of the W. W. Hodkinson Corporation for "Michael O'Halloran," a picturization of Gene Stratton-Porter's successful novel, have been shipped to the various Hodkinson branches where they will be distributed at a very nominal cost to the exhibitors booking this production.

These artistically designed buttons carry a forceful tie-up with the theme of Gene Stratton-Porter's popular story of a newsboy whose motto, "Be Square" changed the lives of two families and brought happiness and contentment in place of discord. The buttons can be used in conjunction with the suggestion made in the clip sheet for the establishment of a "Be Square" club in every locality in which this production is played.

Badger to Start Work on "Swamp Angel"

Clarence Badger will be ready within the week to start camera work on "The Swamp Angel," which will be a First National release. Colleen Moore, who is to be featured, is stepping from "Flaming Youth," recently completed, to the featured role of "The Swamp Angel," and Ben Lyon, popular juvenile of the New York stage and prominent in Samuel Goldwyn's "Potash and Perlmutter" east, has been selected for the leading male role. Lyon was recently placed under a long term contract by First National following his success in "Potash and Permutter," and arrived on the Coast recently in time to enact a small role in "Flaming Youth."

"The Swamp Angel" is a story by Richard Connell.

Schertzinger to Compose Preferred Scores

An important step in improving the musical settings of pictures has been made by Victor L. Schertzinger, Preferred director, who, starting with his production of the David Belasco stage success "The Boomerang," will compose a special score for each of his productions before he starts directing, and then direct the scenes while the appropriate music is played. When the picture is cut the score will be cut with it, and a completely suitable music score will thus be secured.

COSTUMES FOR HIRE New York's Newest and Foremost Costume Rental Organization BROOKS 1437 Broadway Tel. 5580 Pen.

"Strangers of the Night" Given High Praise

Harold B. Franklin, Director of Theatres for Famous Players-Lasky, after viewing "Strangers of the Night," the Fred Niblo production of the London and New York stage success, "Captain Applejack," issued the following statement:

"Strangers of the Night" is an exceptional picture. I say that it is exceptional because while it has the intellectual and highbrow and intelligent elements that the critics praise, it also has mass appeal.

"Strangers of the Night" is a great picture and should get money because it embodies suspense, mystery, humor, colorfulness and romance.

It has the intrigue and the suspense of the best mystery play you can think of. It embodies the thrills that have been responsible for the financial success of many pictures and the fascinations of pirate days and adventures. Something for all classes and ages of people to enjoy."

"Strangers of the Night" is a Fred Niblo production for the Metro-Louis B. Mayer forces and was adapted by Bess Meredyth. It was photographed by Alvin Wyckoff.

First National Reports Foreign Sales

First National has disposed of the Chinese rights of a group of fifty-five productions to China Theatres, Ltd., of Tientsin, China. The territory covers China, Macao, Hongkong and Vladivostok.

Other sales reported by the foreign department are: Series of twelve Mack Sennett comedies to Ralph Minden, of Amsterdam, for Holland; "Daddy" and "Circus Days" for Spain, Spanish Morocco, Canary Islands, Portugal and Portuguese East and West African colonies to Companhia Cinematografica Hispano, of Madrid, Spain; "The Virtuous Vamp" and "The Voice from the Minaret" for Bulgaria to the Pallada Film of Berlin.

Bathing Girls Feature of "Temple of Venus"

Among the many spectacular productions offered by William Fox this season none is quite like "The Temple of Venus," according to the Fox offices. Phyllis Haver, Mary Philbin and David Butler are in the principal roles. The picture was directed by Henry Otto and filmed on Santa Cruz island in the Pacific Ocean. In order to present the right atmosphere, Director Otto used a thousand of the most beautiful bathing girls he could pick up along the West Coast.

"The Exiles" Completed at Fox Studio

Word has been received by William Fox from the West Coast Studios that John Gilbert's latest starring vehicle "The Exiles," is finished. This is a Richard Harding Davis story, adapted by John Russell and directed by Edmund Mortimer. Betty Bouton and Margaret Fielding have the leading female roles.

"Silent Command" Highly Praised

Fox Special Given Commendation By All Reviewers of Trade Publications

"THE SILENT COMMAND," the Fox Film Corporation special production which opened an indefinite engagement at the Central theatre, New York, on Labor Day, has been the subject of considerable praise on the part of reviewers in the national trade journals.

Below are quoted excerpts from the reviews appearing in the latest issues of the trade papers:

Moving Picture World: "Fox Film Corporation presents a picture that immediately pleases all lovers of good melodrama. It has dash and action, thrills and suspense combined with an absorbing story which has a novel and unexpected twist. And there is a continual increase in the tempo up to the whirlwind finish."

Motion Picture News: "Production headlights—the exceptional marine shots—the storm at sea—the sinking of the ship—the capable acting. Direction—creates a good climax—builds up important scenes so that suspense is dominant. Drawing Power—should go well everywhere."

The Film Daily: "Should do a profitable business. It is fine entertainment from the box office standpoint. It has all the elements of audience appeal necessary to make it a satisfying number."

Exhibitors Herald: "The picture has been well made and moves along swiftly up to the stirring climax. Edmund Lowe made a splendid Captain Decatur and he was given excellent support by Bela Lugosi, as the villain, Hisston, Carl Harbaugh, Martha Mansfield and Alma Tell."

Trade Review: "William Fox has succeeded in his endeavor to present a picture that will not only entertain but will make the public appreciate the dangers that the men of the navy are called upon to contend with."

N. Y. Critics Acclaim "Gold Diggers"

Screen Versio nof Belasco Play Wins Approval At Rialto Theatre Showing

SELDOM has the version of a highly successful stage play scored such a complete success as the Warner Bros. filmization of David Belasco's famous Broadway hit, "The Gold Diggers," by Avery Hopwood. Newspaper critics and reviewers acclaimed the presentation of the Warner Classic at the Rialto theatre, New York, and laid particular stress on the fact that the play did not suffer in its transformation into a photoplay.

"Somehow we were very much afraid that a screen version of 'The Gold Diggers' was going to be disappointing," wrote Harriet Underhill in the N. Y. Tribune. "So it is with delight that we state 'The Gold Diggers' is quite as good a picture as it was a play."

In the New York World, Quinn Martin wrote, "The first of the four stage plays which David Belasco turned over for a slight consideration to the Warner Brothers for filming came into the Rialto yesterday. It is Avery Hopwood's 'The Gold Diggers,' which Ina Claire under the management of Mr. Belasco, made famous on Broadway a few seasons ago . . . by virtue of an exceptionally charming performance by Hope Hampton, and an unusually laughable comedy characterization by Louise Fazenda, the picture is remarkably entertaining.

"A wholesome breeziness, spontaneous gayety and genuine humor prevade the screen version.

Fake Mediums Picture Is Approved

"Is Conan Doyle Right" Declared An Out of Ordinary Two-reel Novelty

PATHE'S startling screen expose of fake mediums, which was released September 16th, won the unqualified endorsement of the trade-press reviewers upon the occasion of its trade showing last week. The reviewers, in the course of their opinions, emphasized the opportunities for effective exploitation in this two-reeler with its mystifying action and possibilities of arousing discussion, and also described the production as a decided innovation in the field of two-reel novelties.

The Motion Picture News reviewer wrote as follows: "In the first place this subject does not give the answer to the question proposed—and therein lies the principal advantage for the clever showman. The picture is an expose of fraudulent practices as employed by fake mediums in fleecing gullible patrons who seek contact with the spirit world. Here at last is a 'showman's picture' in the short-subject field. As to the manner of mounting this expose of spurious spiritualistic practitioners, the entire subject has been handled in a highly entertaining manner."

Film Daily writes: "This two-reeler 'Is Conan Doyle Right?' gives in interesting fashion a number of the methods used by 'fake' spiritualists or so-called mediums in obtaining money from credulous persons who thoroughly believe that they have been put in touch with departed spirits. Aside from the novelty of the reel, the subject matter is such that it will, in all probability, cause discussion among your patrons and that is always good."

The Moving Picture World reviewer expressed the following opinion: "Almost anyone will follow with interest the revelation of the fake methods which so-called mediums employ for their own personal gains.

Many Sales for "Broken Hearts of Broadway"

Irving Cummings' production, "Broken Hearts of Broadway," has been unusually successful in the short space of time that it has been offered on the independent market, according to Mr. Cummings.

The picture opened at the Criterion theatre in Atlantic City to unusually large business and has been booked to open at one of the leading Stanley theatres in Philadelphia. It has played the Finkelstein and Rubin houses in Minneapolis and St. Paul. And has been bought by Capital Film exchange in New York, Moscow Film Co., Boston, All Star Distributing Co., San Francisco and Los Angeles, Griever of Chicago, Ill., Mid-West iDstributing Co., Milwaukee, F. & R. Film Co., Minn., E. Mandelbaum, Ohio, Lee Goldberg, Louisville, Ky., Royal Picture Corp., Philadelphia, Pa.

Mr. Cummings will produce a series of independent pictures to be sold on the State Right market.

Press Book Prepared on "Call of Wild"

In pursuance with Pathe's policy of co-operation with the exhibitor in the effective presentation of Pathe product to the public, an elaborate sixteen-page campaign book has been prepared on Hal Roach's screen adaptation of Jack London's famous dog story, "The Call of the Wild," which has just completed a highly successful four weeks' run at the California and Miller's theatres in Los Angeles, and will be generally released September 23rd to the exhibitors of the country.

Every phase of advertising, publicity, and exploitation is covered. Accompanying the campaign book in the form of inserts are a press sheet of newspaper dimensions, a handsome rotogravure supplement, and a thematic cue sheet.

Bill Hart Shooting "Wild Bill Hickok"

William S. Hart and the numerous members of his company engaged in the production of "Wild Bill Hickok" have materially increased the population of Victorville, Cal., where the Paramount star has established his temporary headquarters.

Under the direction of Clifford Smith, location scenes for this stirring tale of pioneer days, are being filmed in the vicinity of Victorville and the town will also be used as a background for some of the important action.

William S. Hart wrote the original story of "Wild Bill Hickok" and J. C. Hawks adapted it to the screen.

Production to Start on "Everyday Love"

William de Mille is scheduled to start production work on his forthcoming Paramount picture, "Everyday Love," at the West Coast studio September 20. Nita Naldi will play one of the featured roles.

"Everyday Love" was adapted by Clara Beranger from Julian Street's novel, "Rita Coventry."

"Broadway Gold" Wins Praise of Critics

Elaine Hammerstein in "Broadway Gold," the first production of a series with this star being franchised on the independent market by Truart Film Corporation, in addition to obtaining first-run representation in practically every center in which it has been thus far released, is also receiving unusual praise from the critics throughout the country, according to Truart.

Mae Tinee, in the Chicago Tribune, had this to say about "Broadway Gold":

"The picture as a whole is real. It's built from a good story that has mystery well sustained, love interest that keeps you guessing, and a plot that forms a pretty solid foundation for the whole. 'Broadway Gold,' with its wealth and worry, is one of the best of its kind I have seen."

When the picture played at the Lyric, Springfield, Ill., the Register commented:

"A tale that is decidedly unique and unusual. Miss Hammerstein as the chorus-girl is superb."

While playing first-run at the Apollo, Indianapolis, the Star said:

"The picture goes on without halting for breath. There are many exciting things that happen."

Distribute Lewis Photos at Postal Conventions

Several thousand autographed photos of Ralph Lewis, star of Emory Johnson's production, "The Mail Man," were distributed at the conventions of the letter carriers at Providence, R. I., and postal clerks at El Paso, Texas, last week, as a means of further exploiting the F. B. O. attraction among the workers of the postal service.

The distribution of the picture was handled by postmen from Los Angeles, who have already reviewed most of the Johnson picture as it was being cut and titled and who were so impressed with its dramatic development that they offered their services as special emissaries at the conventions for F. B. O.

Priscilla Dean Coming Waited in Mexico

"When Priscilla Dean comes to Mexico City on a personal appearance, if she does—and we have been trying to get her for a long time—she will get a bigger reception than was accorded Francisco Madero when he marched into Mexico City on horseback and overthrew the Diaz government."

Such was the statement made by Carlos Whitley, manager of the Ufa theatre, a 1,200-seat house of Mexico City, on a recent visit to Universal City where he inspected the methods of motion picture production in the Laemmle studios.

"Priscilla Dean is the greatest individual box-office attraction on the screen in Mexico," he further said. "We are looking forward now to 'White Tiger' and 'Drifting,' having played 'Under Two Flags' most successfully of any picture up to date."

Critics Approve "Mothers-in-Law"

Reviewers of New York Newspapers Give Praise to Gasnier Production

THE critics of the New York daily papers were loud in praise of "Mothers-in-Law." The general opinion was that it was Gasnier's finest production.

The New York Telegram said:

"'Mothers-in-Law,' in fiction and cartoon, are either comedy or tragedy. At the Cameo theatre last night in a premier performance a Gasnier production made them human beings.

"'Mothers-inLaw' stands out as one of the really worth-while pictures of the season.

"The early setting—the farmhouse that is old fashioned, the kind imagination pictures—has a certain wholesomeness about it that acts as a counter to the general blaseness of city life.

"The story is well told. The excitement and interest hold the audience. The action in the artist's studio is as elaborate and as well presented as any of the great theatrical productions."

The New York Evening World said:

"Mother-in-law jokes are all wrong. That is, if one believes the story told by 'Mothers-in-Law.' For the first time in screen history the mother-in-law comes in for her share of sympathy, and, judging from the applause of the young folks present, they seemed to agree with the film moral.

"Anyway, it tells a charming story in a very acceptable way, and we're right here to say that we were among those who applauded."

The New York Sun and Globe said:

"If you enjoy an avalanche of sentiment you will like this picture."

Pathe Booking Policy Is Unchanged

Not to Be Modified by Campaign for All-Pathe Program and Comedy Days

IN a statement emanating from the Pathe Home-office this week, announcement is made that Pathe's established booking policy will not be modified in any way by its recently announced campaign in behalf of all-Pathe-programs and extra-Pathe comedy-days.

All releases appearing on the Pathe program will continue as heretofore to be available to exhibitors on an individual basis, just as the theatre-owner prefers to arrange his bookings. Under this booking policy, contracts will not require the inclusion of any additional subjects in order that the theatre owner may secure the picture or the series that he especially desires. The open-booking policy will be pursued consistently with reference to all forthcoming Pathe releases, declares the Pathe statement.

From the viewpoint of the theatre-owner, the Pathe policy of selective booking becomes of highest importance in view of the huge production schedule now under way at the studios of Pathe's producing companies on the West Coast. This production schedule is the most elaborate in point of variety and numbers that has yet been undertaken under the Pathe banner. Both the Hal Roach and Mack Sennett producing organizations are faced with an especially arduous schedule in the two-reel field. During the coming season Pathe, under the plans laid down, will make available to the exhibitors of the country the most extensive array of two-reel attractions that it has lined up since launching upon the two-reel comedy field two years ago.

The Hal Roach production schedule is a particularly heavy one, calling in the two-reel classification for thirteen "Our Gang" laugh provokers, thirteen Will Rogers vehicles, and the same number of Stan Laurel comedies. In "The Spat Family" series there will be six two-reel productions made during the current season. In the field of one-reelers, the Hal Roach plans call for fifty-two one reelers including "Snub" Pollard comedies and the "Dippy Doo Dads" series. This schedule will provide Pathe exhibitors with a one-reel comedy release a week, and at the same time obviate the necessity of showing the same one-reel brand each week where the Pathe one-reel comedies may be made a permanent and continuous feature of a theatre's program.

On the Mack Sennett lot production activities are geared up to a high pitch to meet the Pathe distribution schedule of thirteen all-star comedies and eight Ben Turpin starring vehicles for the coming season. One subject from the all-star comedy series will be released every four weeks, while the Ben Turpin productions will be made available at greater intervals. Both these comedy brands are in two reels.

"Country Kid" Praised at Preview

Following the final cutting and editing of the new Warner Bros. feature, "The Country Kid," starring Wesley Barry, a preview was given at the Apollo theatre, Hollywood. Albert Dorris, motion picture critic on the Hollywood News, was lavish in his praise of the new picture.

"'The Country Kid' is excellent—and it did not cost a million—yet, there it is, thoroughly delightful and adequate. It is a picture any human man or woman can enjoy, even though it will go over the heads of the highbrows who wallow in art without knowing what it really means, and who have lost their perspective on the common people who have always made life what it really is.

"'The Country Kid' is a very inexpensive picture when a person is talking about million dollar productions, yet it is wonderfully rich in entertaining qualities and a tremendous mint in humanity."

Press Book Issued for "Eternal Struggle"

An unusually fine press sheet has just been issued by Metro for the Reginald Barker production, "The Eternal Struggle." Besides being an example of orderly, perfect make-up it has an aggregation of exhibitor's aids sufficient to round out a complete campaign in any territory. A strong line of exploitation suggestions and novelties, publicity and advertising fill the pages to profusion.

Newspaper stories of every kind and of different lengths are provided. A special magazine page intended for magazine or Sunday feature page is included. The publicity pages are interspersed with cuts of stars and scenes of all sizes, easily available from Metro exchanges throughout the country in either cut or mat form. A fine array of paper, of attractive color scheme, is also included and also a complete lobby display including lobby stills, hangers, paintings, slides and window cards.

Agnes Ayres Mistress of Grape Festival

Agnes Ayers, Paramount star, was chosen mistress of the Grape Day celebration held at Escondido, Cal., September 8.

According to the Los Angeles Chamber of Commerce, fruit production in Los Angeles County is the third industry with a weekly pay roll of over a quarter of a million dollars. The motion picture industry, producing in the neighborhood of seventy-five per cent. of all the pictures made, has a payroll of over half a million weekly and over one hundred millions annually.

A. G. Bennett, secretary of Escondido's Grape Day committee, wrote to Miss Ayres conveying the committee's invitation to serve Escondido as mistress of the celebrations.

"Virginian" Cast Signs for Leading Roles

When Tom Forman finished his screen version of Owen Wister's "The Virginian," the members of the cast set a record unique in the history of motion pictures. Four of the players immediately signed contracts to play leading roles in feature pictures.

Kenneth Harlan, playing the title role in "The Virginian," was selected for the principal male role in the picturization of "White Man," the successful novel from the pen of George Agnew Chamberlain. B. P. Schulberg will begin the production of this Preferred Picture within the next few weeks. Tom Forman will direct.

Florence Vidor, depicting "Molly Wood," began work in the featured role of "The Winning of Barbara Worth" from the novel by that name by Harold Bell Wright.

Pat O'Malley, the "Steve" of the Wister story, has just begun work in the leading male role of "My Mamie Rose," playing opposite Mary Philbin.

Sam Allen in the part of the aged Lothario, "Uncle Hughey," has just begun the study of the leading role in "Lightnin'."



Madge Evans, in Vitagraph's "On the Banks of the Wabash"

Ned Holmes Will Exploit "Puritan Passions"

The W. W. Hodkinson Corporation is planning everything in a big way for its latest super feature, "Puritan Passions," in which Glenn Hunter is the star. A New York theatre is being sought where this Film Guild production will be given its metropolitan premiere with many unusual accompaniments

To insure every possible box office angle of "Puritan Passions" being utilized and developed, Ned Holmes has been engaged by Hodkinson in an advisory capacity. Holmes will supervise the publicising, advertising and exploitation of "Puritan Passions."

Meighan Making "Woman Proof" Scenes in S. F.

Thomas Meighan, accompanied by his wife and thirty members of the cast of "Woman-Proof," the latest George Ade picture play, written especially for the Paramount star. has left Los Angeles for work on location in San Francisco.

Some unusually interesting location work has been done in making the current feature, including a stay for several days by the entire company in the high Sierras, 20 miles above Cascada, where construction work that fits into the story perfectly is in progress on a mammoth hydro-electric power plant for the Southern California Edison Company.

"Puritan Passions" May Appear on Broadway

There is a possibility that "Puritan Passions," the picturization of Percy MacKaye's "The Scarecrow," starring Glenn Hunter, and produced by the Film Guild for distribution through the W. W. Hodkinson Corporation, will have its premiere on Broadway, New York, sometime in the near future.

Sax Adopts Look and Book Policy

Exchanges Report Exceptional Results on Weber and North Product

SAM SAX, National Sales Manager for L. Lawrence Weber and Bobby North, has inaugurated a new sales plan for "Marriage Morals" and "Don't Marry for Money," which he calls the "look and book" policy.

Announcement of the plan was withheld until it was afforded an opportunity to prove itself. The policy was at first limited to five groups of exchanges, Masterpiece Film Attractions, of Philadelphia; Bond Photoplays, of Buffalo and Albany; Apollo Exchange, New York; All Star Feature Distributors, of San Francisco and Los Angeles, and Federated Film Exchange of Boston.

Mr. Sax outlined the policy to these exchanges, whereby none was to ask an exhibitor for a contract on either "Marriage Morals" or "Don't Marry for Money." On the other hand, both pictures were to be shown—the sale to rest entirely with the exhibitor after viewing them, and the pictures sold either separately or together.

In only three instances were sales made singly, and in each case the exhibitor pleaded a lack of sufficient open dates to take both.

The Apollo Exchange was the only one that did not utilize the wire, but made the report in memorandum form, with the information that forty-four houses had been booked in addition to the Loew circuit.

Bond Photoplays announced ten of the major cities closed in their territory with numerous subsequent runs.

All-Star Feature Distributors wired as follows: "'Marriage Morals' and 'Don't Marry for Money' booking fast under your look and book plan."

"Thirteen first run bookings first day of look and book policy," was the answer of Federated Film Exchange of Boston.

Masterpiece Film Attractions wire as terse, but pointed. "Mailing contracts today contracts five first runs thirty-one subsequent runs and fourteen smaller towns. Look and book policy proves itself."

Sam Sax is naturally much elated over the immediate success of the policy. He said, "It simply proves my contention that there is a very healthy independent market. Show what you have, and if it possesses real merit, the exhibitor will want it."

"Meanest Man in World" Previewed

Irving Lesser Is Host to Trade Paper Critics At Showing on Long Island

IRVING LESSER, vice-president of Principal Pictures Corporation, entertained a party which comprised trade paper critics and members of the First National advertising and publicity department at a pre-view of the screen version of George M. Cohan's stage success, "The Meanest Man in the World," at the Bayside theatre, Bayside, L. I., on the evening of September 13th. The "Meanest Man in the World" was recently announced as a First National picture.

The party, which numbered about twenty, motored to the Belleclaire Country Club, where dinner was served. Immediately after the critics and guests were taken to the local theatre where, without any advance notice, "The Meanest Man in the World" was screened before a capacity house. The audience accorded the picture an enthusiastic reception, punctuating the showing in a score of places by hearty applause.

Among those in the party were: Irving Lesser, Harry Wilson, Laurence Reid, Mr. and Mrs. Charles Sewell, Joseph Plunkett, Sidney Smith, Joe Dannenberg, Mr. and Mrs. Dick Watts, Miss Marjorie Adams, photoplay editor of the Boston-Globe; Lynde Denig, Bruce Gallup, Matt Taylor, Walter Eberhardt, C. L. Yearsley, Eddie Eckels, W. E. Mulligan, C. E. Chandler, Mr. and Mrs. John Spargo, Max Roth and Ed McNamee.

"The Meanest Man in the World" is enacted by a cast headed by Bert Lytell, Bryant Washburn, Blanche Sweet, Ward Crane, Victor Potel and others.

Carlos Seeking Coming Truart Stories

A great deal of the time A. Carlos, head of Carlos Productions, making pictures for Truart Film Corporation release, will spend in New York, will be devoted to the consideration of plays and stories upon which the future activities of these units will be based.

The unit which made "The Unknown Purple" will start immediately upon his return to the Coast upon another all-star production which will be based upon one of the outstanding stage successes of the past year, now under consideration.

In addition to this vehicles will be obtained for the three forthcoming Richard Talmadge productions during 1923-24.

Production for both units will be started immediately upon Mr. Carlos' return to Los Angeles.



J. Warren Kerrigan who will play the title role in Vitagraph's "Man from Brodney's"

Forrest Signs for Lead With Mary Pickford

Allan Forrest would rather be leading man for Mary Pickford than a star in his own film.

On completion of his work in the role of Nikky in "Long Live the King," Jackie Coogan's latest production, Jack Coogan, Sr., is said to have offered Forrest a two-year contract. At the same time another producing company went to Forrest with an offer to star him.

While he was considering these two propositions Miss Pickford decided she wanted Mr. Forrest as her leading man in her forthcoming film version of "Dorothy Vernon of Haddon Hall," upon which she will soon begin actual production work. After weighing the opportunities presented in these three offers, he decided to accept that of Miss Pickford. Hence he will be seen in the role of Sir John Manners.

Hepworth to Distribute Eight Features

Announcement was made this week by Hepworth Distributing Corporation that its 1923-1924 output of eight special productions will be released on an attractive and equitable franchise plan to independent exchanges.

Joseph di Lorenzo, secretary of the corporation, and in charge of distribution, said that Cecil M. Hepworth, who has been producing pictures in London for over twenty years, is confining his activities on productions to the type of photoplay specially suited for the American market.

"So confident are we of the quality and box office value of these productions," said Mr. di Lorenzo, "that we are opening, within the next month, our own exchange to serve the Greater New York territory."

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John M. Stahl, producer-director, who is under contract with Louis B. Mayer making specials for First National release.

"Daytime Wives" Wins Praises on Coast

Critics of the Los Angeles daily papers gave high praise to F. B. O.'s "Daytime Wives," one of that organization's important autumn releases, on the occasion of its West coast premiere at Grauman's Million Dollar Theatre, Monday, August 27th.

James N. Gruen, dramatic editor of the Examiner wrote: "'Daytime Wives' will undoubtedly arouse a lot of discussion. Emile Chautard did a creditable job of directing this picture."

Ted Taylor wrote in the Times: "A young lady who is due to travel a long way on the road to fame and fortune if her work in this picture is any indication, takes one of the three leads. She is Derelys Perdue, whose sweetness and sincerity as Ruth Holt, secretary to the building contractor, makes her at once welcome. A very human story is told by the flickering shadows."

S. F. Exchange Purchases Weber, North Product

Miss Mildred Rosenfield, representing the All Star Feature Distributors, of San Francisco, has purchased "Marriage Morals" and "Don't Marry For Money," from L. Lawrence Weber and Bobby North for California, Arizona, Nevada and the Hawaiian Islands.

Miss Rosenfield consummated the deal with Sam Sax, National Sales Manager for L. Lawrence Weber and Bobby North, after screening both pictures.

"U" Company Departs for Mountain Scenes

Jack Hoxie and a large cast have departed for Lone Pine, in the high Sierras, where the outdoor scenes of "Riders of the Moon," Hoxie's new Universal feature, will be filmed under the direction of Robert North Bradbury.

It is an original story by Isadore Bernstein, dealing with adventures of night riders.

In the cast are Elinor Field, Fred Kohler, William Welsh, Frank Rice, Ralph Fee McCullough, Jim Walsh, Ben Corbett and others.

Universal Busy with Productions

Warning of Period of Depression Not Taken Seriously from Indications

A moving picture authority has issued a warning to the trade that the industry is facing a period of depression following an unusual expansion during the last three or four months. He cites the unusual prices paid to screen stars, the scramble to sign them up at hitherto unheard-of prices and the feverish effort to provide as many films as possible for early Fall showing.

A glance at Universal City's production sheets and Universal's plans for the next few months fail to find any slackening of the industry at this important point. On the other hand, Universal City seems to be entering a period of intensive activity seldom if ever exceeded. Four big Jewel productions are now in various stages of completion. One is Priscilla Dean's picture "The Storm Daughter," by Leet Renick Brown, which is being directed by George Archainbaud. Another is Reginald Denny's first Jewel since finishing "The Leather Pushers" and is entitled "The Spice of Life," by Byron Morgan, which is being directed by Harry Pollard. A third is Virginia Valli in Frances Hodgson Burnett's novel "A Lady of Quality," and the fourth is Rita Weiman's stage play, "The Acquittal," with Claire Windsor, Norman Kerry and Richard Travers.

This week four more Jewels, which are Universal's capitol size pictures, will go into production. Of these probably the most important is Booth Tarkington's "The Turmoil," which Hobart Henley will make. George Hackathorne, Eileen Percy, Eleanor Boardman and Emmett Corrigan have the principal roles. The second production is "My Mamie Rose," by Owen Kildare in which Mary Philbin, the screen sensation of "Merry Go Round," will be starred. It is to be directed by Irving Cummings. Next comes little Baby Peggy's third feature "The Right to Love," by Bernard McConville, which Jesse Robbins will direct. The fourth is a sensational telegraph story entitled "The Signal Tower," by Wadsworth Camp. Clarence Brown will handle it.

The week following, Hoot Gibson will start a long planned feature of early western life entitled "The Pony Express," under the direction of Edward Sedgwick.

Four companies are working regularly on five reel productions of lesser importance.

Tiffany-Truart Units All at Work

Five Companies Busily Engaged in Turning Out Product for Season

M. H. HOFFMAN, vice president and general manager of Tiffany Productions and Truart Film Corporation, reports the greatest activity of that corporation since it entered the ranks of the independent productions.

Five units, within the next ten days, will be busily engaged in turning out product for the 1923-24 season. Director Bob Leonard, director-general of the Tiffany Productions, is in the midst of work on "Fashion Row," Mae Murray's second vehicle of the season. The Mae Murray productions are released through Metro Pictures Corporation.

Larry Semon, recently signed to a long-term contract by Truart, will soon be shooting on "The Girl in the Limousine," adapted from A. H. Woods' stage success, by Wilson Collison and Avery Hopwood. This is the first of the farceur's pictures for Truart and will be followed immediately by picturizations of three other stage triumphs during the present film year.

Elaine Hammerstein is well into work on "The Drums of Jeopardy," adapted from Harold MacGrath's novel under the direction of Edward Dillon. Three other stories have already been selected for the balance of the current year series and these will be announced shortly.

Richard Talmadge will soon begin work on the second Truart picture, being produced by Carlos Productions. The novel is now being adapted.

The fifth unit which will be under way within a short time is the Carlos Productions all-star unit which has just completed "The Unknown Purple." A big stage play, for which A. Carlos is completing negotiations in New York will be the basis of this production and work on the adaptation is already proceeding.

Mr. Hoffman expects within the next thirty days to have an additional unit at work, which will complete the plans of Tiffany-Truart for the coming year.

Anthony Does Titles For "Drivin' Fool"

Walter Anthony did the titles for the Regents Pictures Corporation's comedy drama of automobile thrills entitled "The Drivin' Fool," for distribution through the W. W. Hodkinson Corporation.



Jackie Coogan delivers his first for Metro, "Long Live the King," to Vice-President Joe Engel of Metro's West Coast Plant.

Postal Delegates Guests at Powers Studio

More than one hundred delegates to the National Federation of Postal Clerks' Convention which took place last week at El Paso, Texas, visited Hollywood to see Emory Johnson's production "The Mail Man," which pays a tribute to the ideals and loyalty of mail workers throughout the nation.

Led by Thomas Flaherty, editor of the Postal Clerk, the official national clerks' publication, they went out to the Powers lot in a big motor bus. They were shown the various companies at work and then enjoyed a special pre-view of "The Mail Man." Emory Johnson and his talented mother, Emilie Johnson, who writes all of her son's stories and who also conceived "The Mail Man," were also introduced to the mail workers.

Zane Grey in Arizona for "Call of Canyon"

Zane Grey, famous American novelist, has gone to Flagstaff, Arizona, to confer with Director Victor Fleming on the production of "The Call of the Canyon," the second of Mr. Grey's stories to be picturized by Paramount. He is accompanied by Lucien Hubbard and the three will be in conference for several days.

Mr. Fleming and members of the cast have been in the vicinity of Flagstaff during the past two weeks making scenes on the identical spots described by Mr. Grey in this story of Western life.



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Josef Swickard
William Scott
Pauline Garon
Raymond McKee
Vernon Steele
Wyndham Standing
Philo McCullough
Lionel Belmore

Chautauqua Commends "If Winter Comes"

"IF WINTER COMES," the William Fox translation of A. S. M. Hutchinson's novel, was the subject of cordial commendation on the part of the American Chautauqua Institution in a letter voluntarily addressed to Fox Film Corporation this week.

"I am sure you will be interested to know the unusual satisfaction which we feel in reference to the presentation here of 'If Winter Comes'," writes Charles H. Tarbox, an official of the organization.

His letter continues, in part: "From the way some of the people spoke, the audience's reaction was very favorable to the picture. It is therefore a real tribute to the production, the director and the producer.

"I feel sure you will have a splendid success with the picture."

"Eternal Struggle" Is Lauded in Chicago

Both press and public approved "The Eternal Struggle," the new Reginald Barker production of the Metro-Louis B. Mayer forces at the showing at the Chicago theatre last week, according to Metro.

"'The Eternal Struggle' has been well produced," wrote Mae Tinee, critic in the Chicago Tribune. "There's rather an original twist to the plot, a nice dangerous storm and enough love making to please the State Street flapper."

"The drama takes place against snowy backgrounds and amid beautiful scenery," wrote Genevieve Harris in the Chicago Post. "It is all excellently photographed. The story is skillfully handled so that the outcome is in doubt for a long time. The picture is entertaining melodrama."

With Renee Adoree in the cast are Earle Williams, Pat O'Malley, Josef Swickard, Barbara La Marr, Wallace Beery and other noted players.

"Spanish Dancer" Is Acclaimed

Paramount Executives and District Managers Approve Pola Negri Feature

THAT Herbert Brenon, in his Paramount production "The Spanish Dancer," in which Pola Negri is starred, has turned out not only an artistic masterpiece butone of the greatest box-office attractions of this year of big pictures, is the unanimous opinion of the Paramount home office executives and district managers who saw the picture at the Criterion theatre Tuesday morning.

In "The Spanish Dancer," they say, is seen the Pola Negri of "Passion" and "Gypsy Love." The cast, headed by Antonio Moreno, is well balanced and extremely capable, the settings are magnificent and the story most skillfully unfolded, leading up to a thrilling climax and a most logical and satisfying conclusion, it is claimed.

Among those who witnessed an advance showing of the picture in Los Angeles was Hallett Abend, editor of The Preview, the weekly film magazine published by the Los Angeles Times, who, in the issue out under date of October 3 says:

"'The Panish Dancer' is Pola Negri's best American-made film. It is a well balanced production of many fine parts, all handled with sureness, convincing fidelity and artistry. Direction, settings, photography, costuming—all of these things are magnificent.

"Most of all, it tells a gripping, colorful story in a logical way. It moves with certainty and precision. At times, indeed, it moves so swiftly that it sweeps one away from the world of today into the romantic past of high adventures, great passions and clashing conflicts. In other words, it is a production that will help to make motion picture history in this season of release of 'bigger and better' photoplays."

Topical Comedies Proving Popular

Grey Finds Story Based on Current Happening Meets General Approval

THE topical comedy—one based on some current happening or current craze of note—is the most successful picture comedy today, according to Tommy Grey, supervisor of comedy production at Universal City, following a tour of the country that took him to New York, Chicago and many other cities, where he interviewed exchange officials and exhibitors to ascertain the most desirable form of comedies from the seller's standpoint.

"Opinions were widely divergent," he says. "Some cities prefer one comedian, some another, but out of it I arrived at a sort of average conclusion that I think is enlightening.

"Topical comedies—that is, comedies based on widely known happenings or new crazes—seem to be the best sellers.

"As to comedians, my trip has taught me that we must make more of the Chuck Reisner comedies, his first series, 'The Pencil Pusher,' in which his adventures as a newspaper reporter are shown, are in great demand. The Bert Roach comedies are also in lively demand, but since Bert's elevation to big features I don't know whether I'll be able to get him again. Universal is using him in bigger things now.

"The old-style of comedy chase and mishaps has passed; the day of custard pie in pictures is gone forever, and the Reisner type of comedy has supplanted it. Hokum seems dead."

Special Orchestra For "Try and Get It"

Ben Bernie's orchestra, one of the big time vaudeville attractions was used in several scenes of Bryant Washburn's "Try and Get It," his first Grand-Asher production. Mr. Bernie brought his remarkable aggregation of musicians direct from one of the local theatres. On a specially constructed stage at the Grand studio, they dispensed sweet or jazzy music while the cameras ground.

"Hell's Hole" Next Fox Special for Release

"HELL'S HOLE" will be the sixth Fox Film Corporation special to be released during the present season. According to announcements this week, this big production, which features the popular Charles Jones, is scheduled for distribution September 23.

The first five specials already released are "If Winter Comes," "Soft Boiled," "The Eleventh Hour," "The Silent Command" and "Monna Vanna." "If Winter Comes" and "The Silent Command" are now showing in Broadway theatres for indefinite engagements.

Jones is supported by Ruth Clifford and Maurice Flynn. Others in the cast are Kathleen Key, Hardy Kirkland and Eugene Paulette.

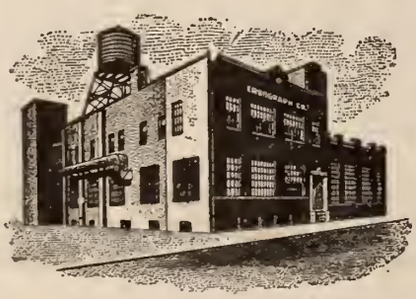
The adaptation by Bernard McConville is from the original story by George Scarborough.

Fashion Revue Staged For "Try and Get It"

Thousands of dollars' worth of gorgeous imported gowns, hats and shoes from Swobi's exclusive shops, Los Angeles, were employed in a magnificent fashion revue staged at the Grand studio this week by Peggy Hamilton, regarded among the foremost fashion directors in this country. Furs from Willard George were also displayed upon a dozen or more of the loveliest models in the city, each of whom is celebrated for some especial characteristic of feminine pulchritude.

The revue was used in Bryant Washburn's first Grand-Asher picture directed by Cullen Tate, called "Try and Get It." The gowns were from such celebrated Parisian modistes as Worth, Jenney, Jean Patou, Poriet, Milgrim, Massaue, Lanvin and Premet. The feature will be pleasing to feminine film goers as the modes are all well in advance of current fashion.

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"Six Cylinder Love" on B'way Soon

"SIX CYLINDER LOVE," the stage success starring Ernest Truex which William Fox has made into a screen comedy under the direction of Elmer Clifton, will be introduced to Broadway shortly. It will be recalled that the William Anthony McGuire play is an automobile story, a condition which the moving picture version has developed with entertaining realism, it is said.

Deluxe Acquires Truart Franchise

Through Alexander S. Aronson, General Manager of Sales, of Truart Film Corporation, negotiations were completed this week with Mike, Al and Lou Rosenberg, whereby their independent exchange, the De Luxe Feature Films, Seattle, Washington, acquired the Truart franchise for the territory comprising Washington, Oregon, Montana, northern Idaho and Alaska.

This exchange is already handling the Edward Dillon production "Women Men Marry," which is being franchised by Truart, and the new deal starts with Elaine Hammerstein in "Broadway Gold," to be followed by "The Drums of Jeopardy" and the three succeeding Hammerstein special productions. The arrangement also includes "The Empty Cradle."

C. B. C. Issues Attractive Sales Folder

As another means of co-operating with its franchise holders, and helping to get its product to exhibitors and other interested parties in the most attractive form, the C. B. C. Film Sales Corporation has issued an attractive sales folder.

The folder is printed in two colors and gives in display form the features which C. B. C. is producing and distributing this year, together with a short synopsis and the casts featured in each production.

"Forgive and Forget," "Yesterday's Wife," "The Marriage Market," "Innocence," "Pal O' Mine," "Traffic in Hearts," "Discontented Husbands" and "The Barefoot Boy," are all effectively treated.

Authoress to See "Long Live The King"

Mary Roberts Rinehart, famous American authoress, whose brain child "Long Live the King" has just been filmed by Jackie Coogan, will go to Los Angeles to see the celluloid version of her "pet" novel at its premiere presentation in that city.

"Long Live the King" was directed by Victor Schertzinger and adapted for the screen by C. Gardner Sullivan, with continuity by Eve Unsell. Frank Good photographed and Irene Morra edited the photoplay. The entire production was under the personal supervision of Jack Coogan, Senior.

Essay Contest for School Children

Will Complete for Associated Exhibitors Awards on "David Copperfield"

A $3,000 prize essay contest country-wide, open to pupils of both public and private schools, is the monster project announced this week by Associated Exhibitors, in connection with the coming distribution of its seven part feature, "David Copperfield," to be released September 23rd. The competition is intended to interest pupils, teachers and parents in the high type of picture which this adaptation of Charles Dickens's masterpiece represents.

Three hundred and thirty students will profit from the offer, and, in addition, the three schools, of whatever character and wherever located, having the largest number of prize-winning pupils in proportion to enrollment, will receive cash awards, to be applied on school libraries or for whatever purpose the school authorities may elect.

The pupils' prizes will be awarded to two groups—to students 12 years of age or under, on March 31st, and to those 13 and over on that date. Essays of 500 words or fewer are to be submitted, the younger children writing on the subject, "The Characters I Like Best in 'David Copperfield,' and Why," and the older contestants discussing the question, "In a 5-Reel Motion Picture of 'David Copperfield,' Which Scenes and Characters Should be Included?"

To each group 165 cash prizes are to be given—a first prize of $100, four prizes of $25 each, and 160 of $5 each, a total of $2,000 to be distributed among 330 contestants. Three additional prizes aggregating $1,000—$500, $300 and $200, will be awarded to the schools with the greatest number of prize-winners, in proportion to enrollment. If a tie occurs the prize affected is to be divided.

The list of judges, each of whom has endorsed the project and expressed a willingness to serve, includes Miss Olive M. Jones, the president of the National Education Association; Miss Gertrude Lane, editor of Woman's Home Companion; James K. West, president of the Boy Scouts of America, and William A. Johnston, editor of the Motion Picture News.

"Courtship" Booked by Grauman

World Premiere of Charles Ray Production for Los Angeles at $1.65 Top

CHARLES RAY'S production, "The Courtship of Miles Standish," will have its world premiere at Grauman's Million Dollar theatre, Los Angeles, beginning September 24. It has been booked by Sid Grauman as the first picture under his new two-a-day long-run policy at $1.65 top admission price.

Announcement of this booking was made this week by John S. Woody, General Manager of Associated Exhibitors.

In this, the most ambitious effort of his career, Charles Ray has entered the realm of independent producer-stars who are seeking to draw from the cinema art the expression of its highest powers. While others have sought themes in foreign locales, he has taken a chapter of American history, the story of the adventure of the Pilgrim Fathers. He has threaded it with the love story of John Alden and Priscilla Mullins, as related to Longfellow's epic poem.

In "The Courtship of Miles Standish" Mr. Ray has entered the list of those producers, the cost of whose product is said to approach the million dollar mark. The picture, now in ten reels, involved more than eight months' historical research and physical work, and a financial outlay declared to be more than $800,000. Eight cameras shot nearly 200,000 feet of film from as many angles for scenes in the production, 10,000 feet being finally culled from this vast footage. In the cast are eighty-seven name parts, said to be the largest number ever to appear in a motion picture.

The piece de resistance in the production is the Mayflower, an exact replica—save that it is of steel construction—of the historic craft, being built at a cost it is stated, of $64,000—a sum as large as many entire pictures entail. This "set," the costliest of its dimensions ever built, is such a remarkable work of art that patriotic societies of California have urged that it be purchased and placed in one of the city parks of Los Angeles as a permanent memorial. From 70 to 100 men were employed for eleven weeks on this single construction. Persons who have had pre-views declare that the sea storm scenes in which the Mayflower figures are the most realistic of the kind ever filmed.

Supreme Photoplays Buys "Barefoot Boy"

Territorial buyers are said to be expressing great interest in the new Mission Film Corporation feature, "The Barefoot Boy," which C. B. C. is distributing.

The latest sale to be completed is that to Supreme Photoplays Co., Inc., of Pittsburgh, which purchased the feature for the Western Pennsylvania and West Virginia territory.

"Where North Begins" for Red Cross

THE Red Cross Chapter of Oyster Bay selected the Warner feature, "Where the North Begins," starring the police dog hero, Rin-tin-tin, as the special feature to be shown at the Lyrice theatre in Oyster Bay in the local benefit to swell the relief fund for devastated Japan.

Mrs. F. L. Lutz, chairman of the Emergency Relief of New York City and treasurer of the Oyster Bay Chapter of the Red Cross, was in charge of the arrangements and selected "Where the North Begins" because of its unusual appeal to all classes and because of its power as a drawing card, it is said.

"Spat Family," "Our Gang" for N. Y. Strand

The Mark Strand theatre, New York City, has booked the entire current series of 'The Spat Family" and the "Our Gang" Comedies, which are being distributed by Pathe. This assures Broadway presentations for both these Hal Roach brands of two-reel laugh-provokers and their subsequent showing in the other palatial Mark Strand house in Brooklyn.

"Let's Build," the initial number of "The Spat Family" group, won the unqualified approval of trade-press critics upon its recent preview, being hailed as a genuine innovation in the two-reel comedy field. The "Our Gangs" have already scored in previous Broadway showings, being singled out for special commendation by the metropolitan critics, and the coming "kid" comedies in the new series are expected to add materially to their prestige as leaders in their field.

"Green Goddess" First on Honor Role

"The Green Goddess" has been placed first on the honor role of great feature specials of the last three months by F. W. Mordaunt Hall, motion picture critic of the New York Times. In a three column editorial article in the issue of September 16, Mr. Hall analyzes all of the productions which have been shown in legitimate theatres on Broadway, and then says:

"Summing it up, weighing the pros and cons, giving marks for good work and taking some of them away for deficient stories and misacting, we humbly conclude that the four best pictures of the quarter are 'The Green Goddess,' 'Rosita,' 'Little Old New York,' 'The Hunchback of Notre Dame.'"


FORGIVE AND FORGET

You'll Never Forgive Yourself If You Forget To
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They're POWER'S

FROM THE EXHIBITORS HERALD, AUGUST 25, 1923

THE BENN NEW STANLEY COMPANY HOUSE PHILADELPHIA, PA., WILL BE READY IN SEPTEMBER

THE new BENN THEATRE, 64th street and Woodlawn avenue, probably the handsomest and most commodious in southwest PHILADELPHIA AND ONE OF THE LARGEST AND MOST MAGNIFICENT THEATRES IN THE CITY, WILL BE FORMALLY OPENED TO THE PUBLIC ON SATURDAY AFTERNOON, SEPTEMBER 1, UNDER THE DIRECTION OF THE STANLEY COMPANY OF AMERICA. The policy of the Benn will be the presentation of feature photoplays on first run in this section of the city, the best of music and the house will be operated along the lines of Stanley policy which means that the entertainment will be of the highest grade in every respect.

Boom Seen for Neighborhood

The new Benn Theatre is the result of the many requests made by the business men and residents of the section in which it is located and those from many squares surrounding 63rd and 64th streets, Woodlawn and Saybrook avenues, the block in which the new structure is located. This locality for miles about is fast becoming a densely populated section. Where, but a few years ago, was practically nothing but lots except for the buildings on Woodlawn avenue, is now built up with handsome stores and thousands of dwellings. All these have been but meagerly served in the way of theatrical entertainment. Except for the Orient Theatre, under the direction of Mr. Benn, and a few other smaller motion picture theatres, most of them lacking the accommodations necessary for the demand made upon their capacity, the residents have been compelled to go many blocks for the pleasure. Then, too, still more dwellings are being erected and a greater demand is being made for housing in that section in view of the fact that more than 50,000 new inhabitants are expected in the near future due to the fact that Henry Ford is to erect a huge exporting plant at Sixty-third street and Eastwick avenue while the Westinghouse Company is erecting another immense plant in that territory.

With this in mind and also the fact that there was no theatre adequate in capacity or environment to supply the demands now being made for better amusement places and that will be made in the near future, thousands of businesses and residents in Southwest West Philadelphia laid the facts before the Stanley Company of America and that organization at once called in their architects and plans were drawn for a new theatre and dance hall.

Auditorium Seats 2,000

In the Benn Theatre, the people of West Philadelphia have a place for amusement of which they feel proud. The lobby, the entrance to which is from Woodlawn avenue, is 25 feet wide and extends a distance of 100 feet to the theatre proper. The size of the theatre is 78 feet by 143 feet. It is of steel core with concrete foundations. The roof is of slate and gypsum slab. The stage is located at the west end of the auditorium and the seating capacity is 2,000. There are twenty fire exits of which ten lead to Saybrook avenue, and the balance to wide courts connected also to Saybrook avenue. The interior finish of the theatre is artistic, gold and ivory being the predominating colors. Mural paintings are above the lighting coves while the lighting throughout is of the direct type, the light trough being placed alongside of the theatre. The ceiling is of the vaulted type and is free from fixtures or obstructions of any kind.

In the spacious balcony are ladies' rest rooms with [illegible] exposures, no artificial being necessary, a lounge room for men, manager's offices, switchboard room, generating room, booth and other necessary spaces for the operation of the theatre. The ladies' rest rooms and the men's rooms are fitted in the most luxurious style, tile and marble being used in profusion, and they are well ventilated.

Excellent Projection Room

The layout of the booth and generating rooms is modern and the type has been well studied, both being [illegible] embodying the latest [illegible]. These include THREE MACHINES [illegible] spot light, and [illegible] any form of entertainment. The ventilation in these rooms, as well as in every other part of the theatre, is OF THE HIGHEST TYPE AND SUCH AS TO INSURE THE GREATEST DEGREE OF COMFORT FOR THE OPERATORS. There are stairways leading from the foyer to the balcony which will be found exceptionally pleasing in appearance and their artistry is enhanced and enriched by a handsome marble fountain on the lower landing.

[illegible]ing Is a Feature

The lighting [illegible] any of special note for it is said to be the "last word" in the up-to-the-second application of this work. It is augmented in the auditorium and a most beautiful effect is brought out by twelve ornamental plaster "odd" glasses from the ceiling supplied by three circuits of colors controlled by dimmers from the switchboard. The cove lights are also controlled there but connected with dimmers to bring out the lovely effects. The heating is of the direct type located underground by direct work. The ventilation is taken care of by four 8-foot diamond multiple blade fans of the reversible type to blow in or exhaust and capable of distributing 240,000 cubic feet of air per minute, making a perfectly well ventilated house.

The theatre is equipped throughout with fire alarm systems and also protected by the system of the Philadelphia Local Telegraph Company, communications between the various alarm locations in all parts of the theatre being taken care of by an extensive interior telephone system. To avoid any confusion in case it is desired to empty the house quickly, the house lights can be controlled from any part of the building by remote control switches. There is a buzzer alarm system to summon employees to any part of the house and one of the features of the Benn are cloak rooms for patrons and dressing rooms for attendants located in convenient places.

The orchestra pit is roomy and will contain the console of a Kimball organ which will be installed in the house. This is one of the latest type of instruments from these builders and closely follows the design of the organ in the Stanley Theatre. There will also be installed an Ampico concert grand player piano and additional means of musical entertainment will be provided by the Stanley Company of America. The plaster work here is highly enriched, especially the fronts of the organ chambers and the proscenium arch. The stage, which is large and roomy enough to accommodate large traveling companies, is equipped with the most modern appliances and the paraphernalia is controlled with the latest scientific methods in stagecraft. The stage settings and draperies will be of velour, and special pains have been taken to make these one of the most picturesue and artistic yet designed for the purpose.

Palace at Versailles Reproduced

The lobby is finished in marble, decorative plaster scheme being below and mirrors above the vestibule will attract the eyes for there is a large dome over the ticket booth and special attention is called to the lighting features here and in the lobby where are reproductions of some of the features in the Palace at Versailles, France. The lobby decorations are simple yet rich. Nothing has been left undone in every portion of the theatre to place the visitor in a receptive frame of mind for enjoying the Stanley standard of entertainment which will here be provided.

In the same building operation, although separated from the theatre by courts, there is another structure which is 63 feet by 100 feet and this contains four stores on the ground floor and a large dance hall on the second floor. This building is of steel and concrete with brick and limestone and marble finish. This building is also fireproof, has a large number of fire exits, its heating and ventilation plant is modern in every respect. The dance hall contains all requisites for the comfort and convenience of patrons, even as the theatre. The dance floor is of the highest type of maple. Special lighting has been arranged and the hall is airy and will be found delightful.

Another Important Installation of POWER'S PROJECTORS in PHILADELPHIA

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INCORPORATED
EDWARD EARL, PRESIDENT
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CONSTRUCTION & EQUIPMENT
PROJECTION DEPARTMENT CAMERA
P. M. ABBOTT - - - - - - - - - - - TECHNICAL EDITOR

Construction and Presentation of Prologue

Details of Attractive Number Simple and Inexpensive to Build

THE value of prologues need hardly be argued. Suffice it to say that they add to the program the touch of spice and diversion necessary to overcome the feeling of restlessness and monotony resulting from close attention to the silent characters on the screen.

Picking up the somewhat interrupted series of presentations supplied us by our Missouri friend, Mr. Herschel Stuart, manager of the Missouri theatre, St. Louis, another example of a neatly executed prologue will be described. The title, aptly chosen, is "Pierrot's Serenade to the Girl in the Moon." A brief outline of the action is somewhat as follows:

The opening scene, Fig. 1, shows Pierrot seated on a bench to one side of the stage, mandolin in hand, singing to the Girl in the Moon. The Girl is seated on a platform attached to the Moon in such a manner that it is hidden. While Pierrot is singing, the Moon, with the Girl, is slowly lowered by means of invisible wires, and as the song is finished she abandons her seat in the moon and goes into a Flirtation Toe Dance.

Pierrot makes advances to the Girl, who repulses him, and goes back to her seat in the Moon. As Pierrot sings the chorus of the song the Moon and the Girl slowly rise to the position first occupied when the curtain rose on the scene.

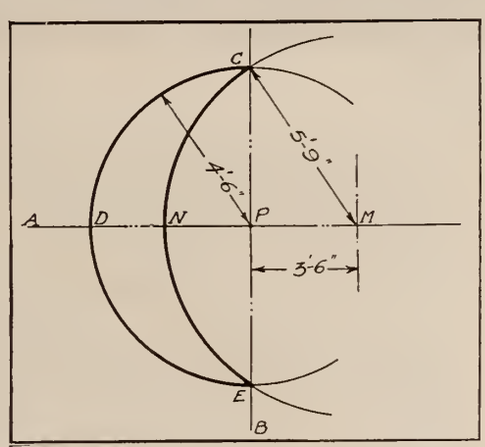


Figure 2—Details of construction of the "Moon"

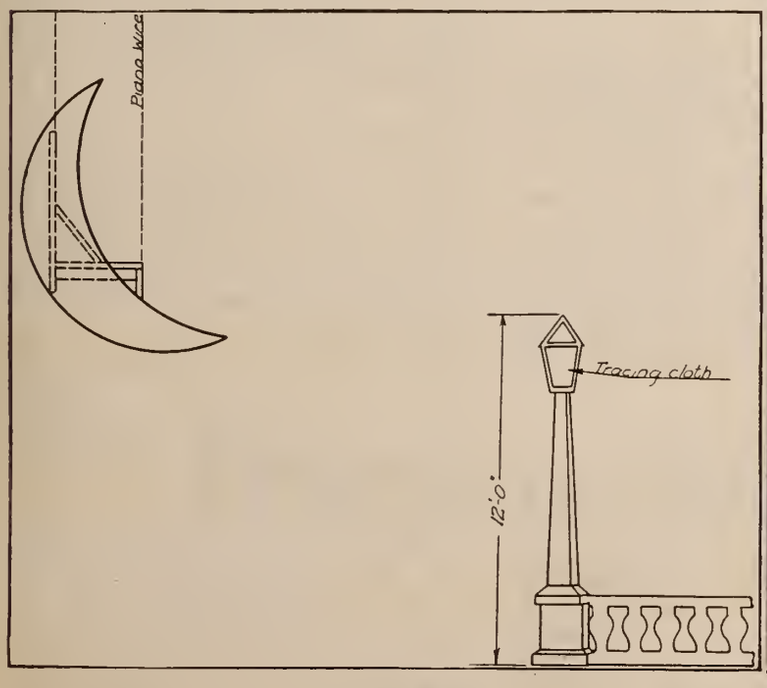
Construction of Set

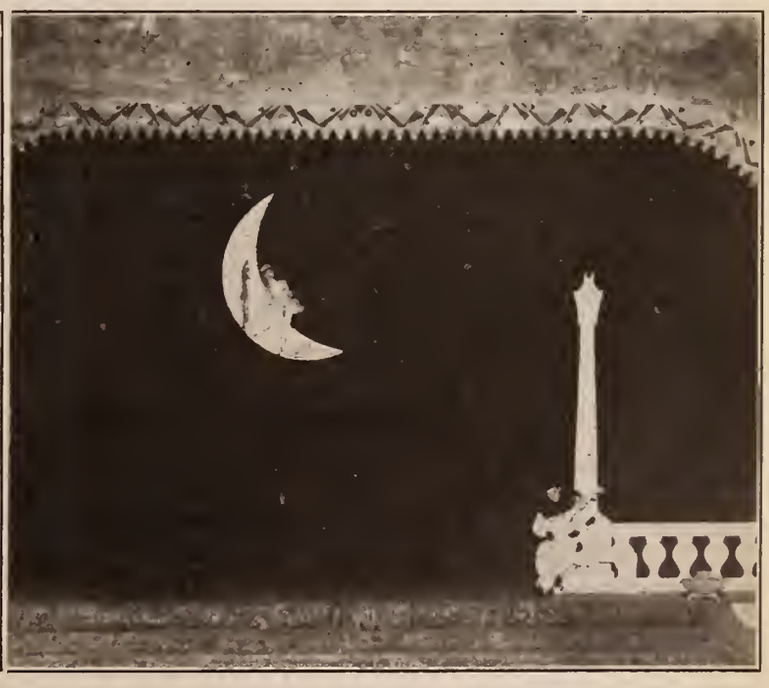
The props needed for this set are few and comparatively easy to make. The main piece, of course, is the quarter moon on which the girl sits. This can be constructed as follows: On a square piece of beaverboard measuring about 10 feet on a side draw two straight lines, A' and B, Fig. 2, through the middle of opposite sides and at right angles to each other. These lines will divide the board into four equal squares. At the intersection of the line, point P on the sketch, drive a nail and tie a piece of twine around it. This twine should be at least six feet long. After one end of the twine has been fastened to the nail at point P carefully measure off a distance of 4½ feet on the cord, starting from the nail and at that point fasten a heavy pencil or piece of black wax crayon. Then move the pencil or crayon with the string attached over to point C, and, holding it taut, trace a curve on the beaver board through points D and E by swinging the pencil in an arc around point P.

When this has been done, measure off, on line A, a distance 3½ feet to point M. Take the nail with the string tied to it from point P and drive it into point M. Measure off 5 feet 9 inches on the string and fasten the pencil at this new distance. Starting again at point C describe another arc CNE and the quarter moon will be outlined on the beaver board. This should be cut out along the lines just drawn and a small seat or platform fastened to one side. The opposite side, representing the face of the moon, should be covered with crushed tin foil.

The moon should be suspended from piano wires attached to the cradle or seat as shown in Fig. 3. The exposed part of the cradle, the wires and any other parts which would be visible to the audience should be painted a

(*Continued on page* 1580)





Upper left line sketch fig. 3. Lower right line sketch fig. 4. These line sketches are described in the text for construction of the prologue set shown on right (fig. 1)



Two views of the new Milwaukee theatre which recently opened in Milwaukee, Wisc. The left view shows that the theatre, while not elaborately designed, still presents a most pleasing and attractive appearance. On the right is the promenade in the rear of the auditorium proper.

Program for S. M. P. E. Convention Embodies Diversified Technical Papers

FINAL arrangements have been completed for what promises to be the most interesting and entertaining of the many conventions held by the Society of Motion Picture Engineers. This coming convention opening at Ottawa, Canada, on Monday, October 1, extends over a period of four days, during which time it is arranged for the presentation of numerous technical papers and special entertainment for both the members and visiting ladies.

As Ottawa is the site of the governmental buildings of the Dominion of Canada and is located in a country which is extremely attractive this time of the year, the members are presented a double incentive to attend this convention.

Following is the program as arranged by the Papers and Arrangements Committee:

MONDAY.

10-12 A. M.—Registration.

12-1 P. M.—Lunch.

1-2:30 P. M.—Address of welcome; president's address; minutes of the last meeting; unfinished business; report of Arrangements Committee.

3-5 P. M.—Dr. Alfred B. Hitchins of the Ansco Company, "The Motion Picture Engineer and His Relation to the Industry"; Dr. Herman Kellner of the Bausch & Loemb Optical Co., "Some Possibilities for Cold Light"; J. I. Crabtree of the Eastman Kodak Company, "A Study of the Markings on Motion Picture Film Produced by Drops of Water, Condensed Water Vapor and Abnormal Drying Conditions"; report of the Progress Committee, W. F. Little; report of the Advertising Committee, J. C. Hornstein; reports of the Publications and Publicity Committees, J. C. Kroesen; and report of the Papers Committee, L. A. Jones.

TUESDAY.

9:30-12 A. M.—John T. Beechlyn, consulting engineer, "A Method for Correcting Distortion in Oblique Projection"; Roscoe C. Hubbard of the Erbograph Laboratories. "A Friction Fed Film Developing Machine"; John G. Jones of the Eastman Kodak Company, "Design of Sprockets for Motion Picture Film"; C. Francis Jenkins, inventor, "High Speed Camera—3,200 Pictures Per Second"; report of the Auditing Committee, Dr. Gage; report of the Educational Committee, E. K. Gillett; report of the Electrical Devices Committee, Mr. Hertner; report of the Films and Emulsions Committee, Wm. V. D. Kelley.

WEDNESDAY.

9:30-12 A. M.—C. F. Jenkins, "Latest Apparatus and Methods of Transmitting Jhotos by Radio; L. A. Jones and E. E. Richardson of the Eastman Kodak Research Laboratories, "Thermal Characteristics of Motion Picture Film"; Earl J. Denison of the Famous Players-Lasky Studios, "Sprockets and Splices"; report of the Membership Committee, H. A. Campe; report of the Optics Committee, Dr. W. E. Story, Jr.; report of the Film Perforation Committee, John G. Jones; report of the Historical Committee, Wm. V. D. Kelley; report of the Reciprocal Relations Committee, A. F. Victor; report of the Utilities Committee, Wm. Kunzman.

2-5 P. M.—Election of Officers; F. H. Richardson, "Camera and Projection Speed Synchronization"; C. E. Egeler and Ralph Farnham of the National Lamp Works, "Some Practical Considerations in the Application of Objective Lenses to Motion Picture Projectors"; Dr. Herman Kellner of the Bausch & Lomb Optical Co., "Can the Efficiency of Condensers Be Increased?"; report of the Standards Committee, Dr. W. E. Story, Jr.; report of the Nomenclature Committee, Dr. Gage; report of the Studio Committee, Max Mayer; report of the Safety Committee, Mr. Davidson; report of the Theatres Committee, F. H. Richardson.

Evening—Banquet.

THURSDAY

9:30 A. M.-12:30 P. M.—Douglas E. Brown, "The Cost Items of Motion Picture Production"; Wm. V. D. Kelley, research engineer, "Stereoscopic Motion Pictures and Demonstration of Two-Color Anglyph"; report of the Laboratories Committee, A. B. Hitchins; report of the Projection Machine Committee, H. Griffin; report of the Camera Committee, C. L. Gregory; report of the Patents Committee, C. F. Jenkins.

Electrical Dealer and Exhibitor Cooperate

Reading over the sales bulletin "Contact," distributed by the Westinghouse Electric & Manufacturing Company throughout their sales force, the editor of this department noticed an article on a tie-up between Westinghouse distributors and motion picture theatres. As this article contains material which might offer exploitation suggestions to exhibitors throughout the country, it is thought of sufficient interest to be published.

"When the Blue Bird theatre announced as a coming picture, Buster Keaton's film, 'The Electrical House,' nearby electrical dealers got busy. As this theatre catered to one of the best sections of Denver, Colorado, it offered a good chance to advertise the home electric idea. This plan had been already tried when Buster's comedy was a first run picture so they knew how to go about it.

"It was planned to tie-in with the film and the manager of the Blue Bird promised to cooperate. The dealers featured a card in their window calling attention to this picture and the advantages of electrical servants in the home.

"The lobby of the theatre was decorated with the window display, 'Songs of the Housewife' and a large card telling where various appliances could be purchased. The office window adjacent to the theatre entrance was trimmed with electrical household helps and supplemented by fan shaped arrangements of attractive booklets.

"'Modern Ways for Modern Days' was distributed among the patrons of the theatre and after the show a careful check was made of how many of these booklets were thrown away—only nine during the two nights the film was shown.

"Dealing as it does with a burlesque of electrical equipment, the picture sets the average person thinking of things electrical. The display and the booklet, therefore, caught them in a favorable mood. Four people asked the cashier about the price of the Waffle Iron and the man who passed out the booklets had three inquiries."

Theatre Chairs by American Seating Co 14 E. Jackson Blvd Chicago

The sign of quality seating combining all the elements of correct construction and comfort





The Majestic Theatre, Houston, Texas.
John Eberson — Architect
Seating by American Seating Company

THE same care and thought that directed the planning and selection of the essential items of equipment for the new Majestic Theatre, Houston, Texas, were exerted in the selection of the theatre chairs. As in every other detail, only the last word in theatre chair perfection would do.

The one selected was a handsomely upholstered theatre chair of American Seating Company manufacture, roomy and comfortable, built to last a generation.

As further aid to audience convenience, the chairs in their placement were slightly staggered so that each occupant is just a trifle to the side of and a little higher than the one in front of him. This is a detail readily understood and appreciated, but is only one of the many that mark the completeness of this new theatre of the South.

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National Anti-Misframe League Forum

Simplified Electricity for Projectionists

Alternating Current Machinery

Lesson VII—Part III

Synchronous Motors

ANY ordinary alternating current generator can also be operated as a synchronous motor. Like the A. C. generator, the synchronous motor may have its armature wound for either one or more phases. The single phase type, however, is not self-starting for reasons which will be shown later, so the greatest demand is for the polyphase type, which also has a moderate starting torque.

Single Phase Motor

The synchronous motor in its simplest form is shown in Fig. 113, where A and B represent the sides of a coil of wire placed between two magnetic poles, one north and the other south. The magnetic flux between these two poles, it will be recalled, goes across the air gap from N to S, as indicated by the arrow.

If an alternating source of voltage be applied across the two slip rings, or collector rings as they are also called, connected to the ends of the coil of wire, an alternating current will flow through the coil. Suppose that at the particular moment under consideration this current is flowing through the coil in the direction shown by the arrow. Now, as stated many times before, if a conductor carrying current is placed in a magnetic field, a force will be exerted on the conductor which will tend to make it move. The direction of movement can be determined by *Fleming's three finger right hand rule*, and in this case will be *down* as indicated by the arrow.

Since the current is alternating, the force on the conductor is also alternating and in order to keep the coil rotating in the same direction, wire (A) must reach pole S at the exact instant that the current in (A) has completely reversed. In other words, while the coil has made a half revolution, the current is flowing in relatively the same direction and the effect is as if the coil had never moved and the current had never changed.

The speed with which the coil must rotate in order to cover the distance from one pole to the next while the current is reversing, is called the *synchronous* speed of the motor and depends upon the number of poles it has and the frequency of the current supplied the motor. It can be determined for *any* motor by following the formula.

$$\text{Synchronous speed} = \frac{1}{\text{poles}} \times 2 \times \text{frequency} \times \frac{\text{R.P.M.}}{60}$$

A synchronous motor is, ordinarily, not so simple as that just described. Except for small horsepower ratings, the revolving armature type is not used but rather the field pieces with their windings revolve instead. The reason for the revolving field type is explained by the fact that the bearings and supports are subject to less of a strain due to the lighter weight resting on them and there is no strain on the end turns of the armature windings due to the centrifugal force on them which results when the armature is revolved at a high speed.

Instead of having only two poles, usually four or more are used. Of course the *more poles* a motor has the *slower* it needs to revolve

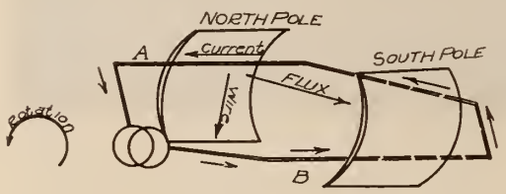


Figure 113

in order to run at any given frequency as can be seen from the formula given for synchronous speed. Slow speed motors therefore cost more and are larger than high speed motors for the same power rating.

A typical diagram of a four pole motor is shown in Fig. 114. The path of the magnetic flux thru the yoke and pole pieces is indicated by the dotted lines. The reason for the reduction in speed can be seen since a pole needs to make only a quarter of a revolution to bring it under the conductor which is reversing its current, whereas, in the case of a two pole machine, fully one half of a revolution was required. The R.P.M. will therefore be cut in half.

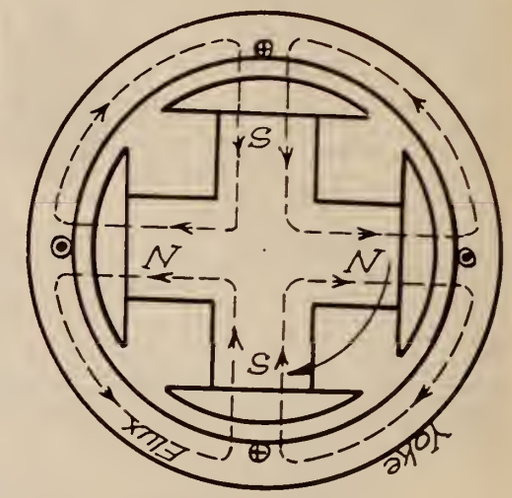


Figure 114

It is necessary that the poles retain their same polarity all the time and since the armature is supplied with A.C., and, in turn, generates a back A.C., the necessary direct current to keep the flux flowing constantly in one direction is lacking. This D.C. must therefore be supplied from some outside source and in the case of large machines a small D.C. generator called an "*Exciter*," is attached directly to the main shaft of the motor and revolves with it. In this way, the field coils are "*excited*" and always retain their same polarity. This is also true in the case of generators.

Motor Characteristics

A single phase synchronous motor is *not self starting* and before any load can be applied to it the motor must be brought up to *synchronous speed* and the load then thrown on it.

When a synchronous motor is running idle the current it draws from the line is practically zero, just enough being taken to overcome the friction of the machine. The motor then is running at synchronous speed and the frequency of the generated back voltage is exactly the same as that of the generator supplying it with current. The current so generated by the motor is also practically equal and opposite to that supplied by the generator.

Assuming that the motor has the same number of poles as the generator, the pole on both machines will rotate together and the motor is said to be *in step* with the generator. Such a condition is shown in Fig. 115-A.

If the motor is now loaded such as by connecting it to a piece of rotating machinery, the motor will slow down for a moment and the poles will no longer be in step with those of the generator as indicated in Fig. 115-B. The result of such a lag is to make the voltage of the alternator and the back voltage of the motor *equal* but no longer opposite. Hence these two voltages no longer neutralize each other since they are out of phase and a current will flow thru the motor. This current will supply sufficient torque to keep the motor running but the angle of lag between the poles of the two machines will still remain. As the load is *increased* the lag is also increased and

(*Continued on page* 1580)

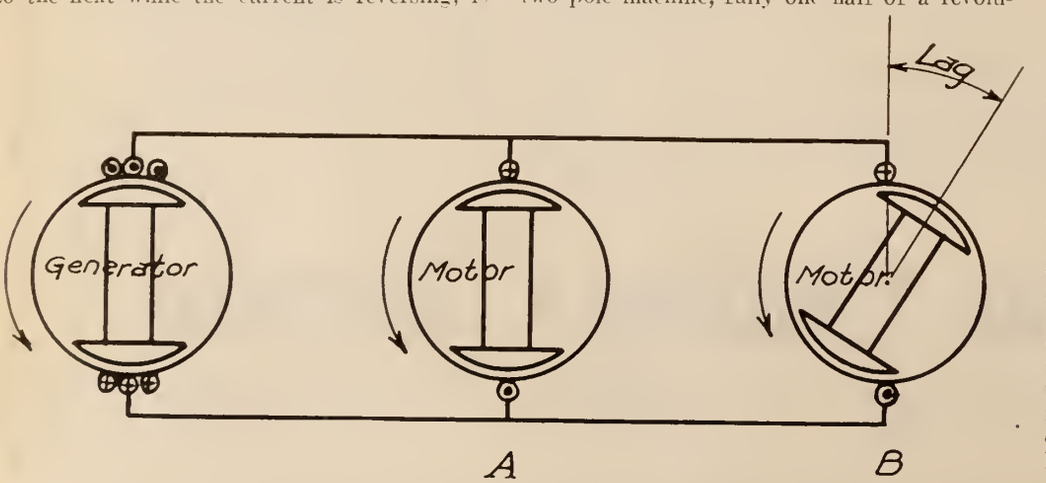


Figure 115

A Few of Our Guaranteed Bargains

Debrie Camera, wood case, with one set masks, special focusing device, 1⅜", 2" and 3" Krauss Tessar lenses, eight magazines, two cases, sunshade, rewinder and Precision Ball Bearing Tripod, like new, list at $1,000.00. Special at **$ 850.**

Debrie High Speed Camera, capable of producing 240 pictures per second with two inch Krauss Tessar F3.5 and 2" Dallmeyer F1.9 lenses, two cases, two four hundred foot magazines, and Precision Ball Bearing Tripod, list at $3,075.00. Special at **1950.**

Two Hundred Foot Moy Camera with High Speed attachment, capable of four times normal, 1⅜" and 2" Goerz Hypar lenses, two cases four magazines, perfect condition. **275.**

Four Hundred Foot old model Universal Camera with two inch Bausch & Lomb Tessar Lens, six magazines, two fibre cases, good condition. **250.**

BRAND NEW Chronik Camera, complete with two inch Goerz Hypar lens, six magazines, two leather cases. **600**

Moy Printer with special releasing pressure plate, take-up, light changing device and light box, direct current motor, perfect working order. **275.**

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A CHAT ON SCREENS

AN INTERVIEW WITH

S. L. ROTHAFEL

Reprinted from the N. Y. Times will be sent upon request

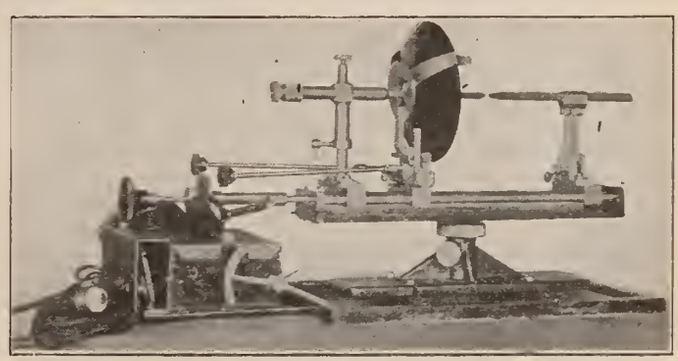
Describes various types of screens used and tested in the Capitol Theatre, New York, and explains why

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Family Theatre, Batavia, N. Y., Will Soon Vie with the Largest

Few who pass the doors of the Family theatre in Batavia, N. Y., are aware of the extent of the work that is going on within, as Nikitas N. Dipson prepares the house for fall and larger business. Only the four walls of the original structure remain. When the work is completed and the barrieades removed Batavia folk will see a new and up-to-date theatre, bearing little resemblance to the former picture house. With its balcony, loges and improved seating arrangements, the new playhouse will provide a seating capacity of 1,250, just double the old figures. The whole interior will be much larger and extend through the full two stories of the building, instead of one. In addition, to provide for the high ceilings and to accommodate the mammoth dome, the roof is being raised 18 feet. The interior trim, which is now being finished at the plant of the Batavia and New York Woodworking Company, will be elegant and the floor will be carpeted with velvet. The hangings will also be of this material. Brass rails and other detailed decorations will serve to bring out the character of the theatre.

Indireet lighting systems will be installed, with a chandelier suspended from the dome to provide light when pictures are not being shown. The stage switchboard will be identical in type with that in the Eastman theatre in Rochester. The stage will be 28 feet deep and more than 50 feet in height, thus insuring ample accommodation for road produetions.

Not the least important feature of the new theatre will be the pipe organ, which is being built espeeially for the Family at a eost of $16.500 by the Hope-Jones Organ Corporation. Installation of this instrument alone will cost $1,850. The orehestra will oeeupy a beautifully designed pit. Chairs will be standard spring seat, upholstered theatre seats of a large and roomy type. Smoking and rest rooms will be located on a mezzanine floor in the rear of the theatre. With all new equipment and fixtures the booth will be built in a loft to the extreme rear of the auditorium. Entrance to the theatre will be in the center of the building with a store located on either side, while directly above the entrance will be the theatre offices as well as four others. Progress on the work has been more than gratifying.—Taylor.

New A. H. Blank "Capitol" Opens

The opening of the Capitol theatre, A. H. Blank's newest addition to his string, Des Moines, Iowa, was an auspicious one and placed the new theatre among the best in the state. The mezzanine floor of the Capitol is something new. From the center one may look down into the theatre lobby.

The Capitol plan of decoration is on the Spanish order with much black and red in the eolor scheme. The girl ushers wear green, gold and red costumes while the men ushers on the second floor are dressed as Spanish dons.—Phillips.

Testimonial Dinner Given Secretary of Supply Dealers' Ass'n

ON Thursday night, September 13, a testimonial dinner was given by the Motion Picture Supply Dealers' Eastern Zone to L. E. Barth, the national seeretary of the Association of Motion Picture Supply Dealers of America.

Mr. Barth, whose headquarters are in Chicago, eame to New York to assist the local organization in formulating its plans for the coming year, and a remarkable gathering of motion pieture equipment dealers were present with their friends.

Among the attendants at the dinner given to Mr. Barth were: H. H. Cudmore, toastmaster; L. E. Barth, national seeretary Association Motion Picture Supply Dealers of Ameriea; M. H. Connors of Cleveland; Pritchard of Cuba; M. G. Felder, Felder Sales Co.; J. C. Hornstein, Howell's Cine Equipment Co.; W. H. Rabell, president Independent Movie Supply Co.; J. C. Kroesen, the Edison Lamp Works; Isidor Pearse, Capitol Motion Picture Supply Co.; L. Katz of the Crown Motion Picture Supply Co.; H. Behrend of the Behrend Motion Picture Supply Co.; Sam Kaplan; Will C. Smith, Burwood Projeetor Co.; Hoy of the Hoy Reporting Service; Otto Greenbaum.

The dinner and meeting were very interesting to all those associated in the motion pieture equipment industry, and the plans of the National Association of Motion Picture Equipment Dealers were very thoroughly gone into.

One of the main topics was organization and co-operation among the equipment dealers of America for the benefit of the dealers and their exhibitors and friends. Also an edueational program was suggested for the education and uplift work of projection in the theatres throughout the United States.

International Conference Held in Zurich and Baden on Standardization

A conference of the seeretaries of national industrial standardizing bodies was held in Switzerland recently. Thirteen eountries were represented, including all of the more important industrial nations of Europe and Ameriea. The sessions were held in Zurich and in Baden.

A leading topic diseussed by the eonference was the interchange of information between the various national bodies during the development of the work in the different eountries. At the first eonference held in London two years ago, arrangements were made for the systematie interchange of completed work, and to some extent of information on work in progress. Experience had shown such an early interchange to be extremely important for the work within the different countries from the national viewpoint alone, and quite irrespective of the question of international standardization.

While it was not possible to overeome all the difficulties existing by virtue of the important industrial considerations involved, very substantial progress was made. It is believed that the steps taken will lead immediately to a substantially increased amount of interehange of information during the earlier stages of standardization work, and that the way has been paved for a much more extensive interchange in the future.

Provision was made for continuing the work of the conference on the many administrative problems of common interest, through a loose-knit eontinuing organization. An example of such work planned by the conference is the translation of technical terms of special importance or diffieulty in standardization work. There will gradually be built up such a vocabulary of technieal terms, mainly in English, Freneh and German, but supplemented as far as may be feasible and necessary by the corresponding terms in other languages. Another example is the work undertaken by the eonference on the elassification and nomenclature of standards.



View showing a corner of the attractively furnished rest room of the new Milwaukee theatre, Milwaukee, Wisc.—Pollak

New House for Pasadena California

Construction on a new 1,000 seat theatre at the corner of Pasadena Avenue and Avenue 56 will begin within sixty days, according to announcement by West Coast Theatres, Ine., following the closing of eontraets with the Messrs. S. E. Philpott and J. A. Lewis, owners of the property who will eonstruet a block containing stores, apartments and the theatre on a lot 100 feet by 151 feet.

The property will be cleared immediately so that foundation work can begin within a short time. Approximately $175,000 is the investment incurred, while West Coast Theatres, Inc. and C. L. Langley, Inc., who have leased the theatre for fifteen years, will equip it with every modern facility known in show business. It is planned to make the new house the most elaborate neighborhood theatre of its kind, and orders will be placed for 500 loge chairs and 500 leather cushion chairs, whieh will comprise the sitting capacity. A $25,000 pipe organ will be installed as well as modern ventilating and heating equipment. The stores will front on both Pasadena Avenue and Avenue 56.

As soon as the construction of the bare walls has been completed three shifts of decorators and painters will work on the interior of the theatre to place it in readiness for opening on October 1st.

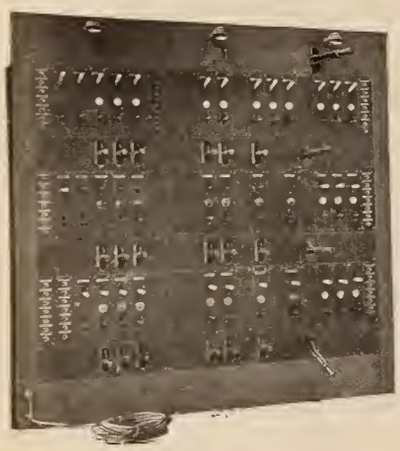
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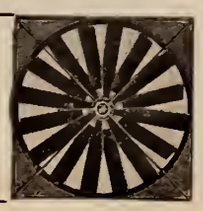
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An improvement in the Projection Department of the Liberty theatre, St. Petersburg, Fla., was considered necessary by the projectionist and the manager of that theatre. The way this was done is shown in the above view and also described in the accompanying article on this page

Makes Room for Projection Department

When you just naturally gotta have more room in your projection booth, and you haven't the room in the building, it's up to you to figure out some scheme, or else build a new theatre. Here's how one man beat the game without building a new house.

Down in St. Petersburg, Fla., is the Liberty theatre, operated by Burton H. Trumbull. Mr. Trumbull was up against the aforesaid proposition. The booth was too small for comfort; there was no more room available inside the building; so, after debating the question pro and con, he decided there was only one way to do it, and that was put the booth outside the building. The photo shows how Mr. Trumbull arranged it.

The gentleman at the window with the reel of film and the bright smile, is Cecil White, the chief projectionist. Cecil is well pleased with the new arrangement, for now he has a fine, big projection room with plenty of light and air. "Business at the Liberty is getting better every month," says Mr. Trumbull. "My business this summer has run 50% better than last."—L. Scott.

Homestead Theatre Co. Building

The Homestead Theatre Company of Cleveland, now owning and managing the Homestead Theatre, Lakewood, a high-class residence suburb of this city, will soon have another beautiful new house in Lakewood, on Detroit avenue at the corner of Woodward avenue. Work has already been started on the two-story structure, which will house a 1,400-seat motion picture auditorium and four store rooms on the main floor, and office suites on the second floor. The building is being erected at an approximate cost of $200,000. All the latest appliances and equipment are to be installed. In addition to physical equipment of the highest order, the Homestead Theatre Company will make a specialty of moral equipment. This means courtesy. Employes of the theatre will be trained in the gentle art of courtesy toward patrons. To this end, prizes will be awarded at stated intervals to the most courteous atendant, the theeatre patrons being the judges. The new house will not only be a temple of amusement, but will also be a community center. It will be available to clubs as a meeting place, whenever not in use, and will be featured as the neighborhood playground, whether for pictures or gatherings or speeches or for civic purposes. Another feature of the house policy will be an effort on the part of the management to have the patrons determine the character of the programs exhibited.



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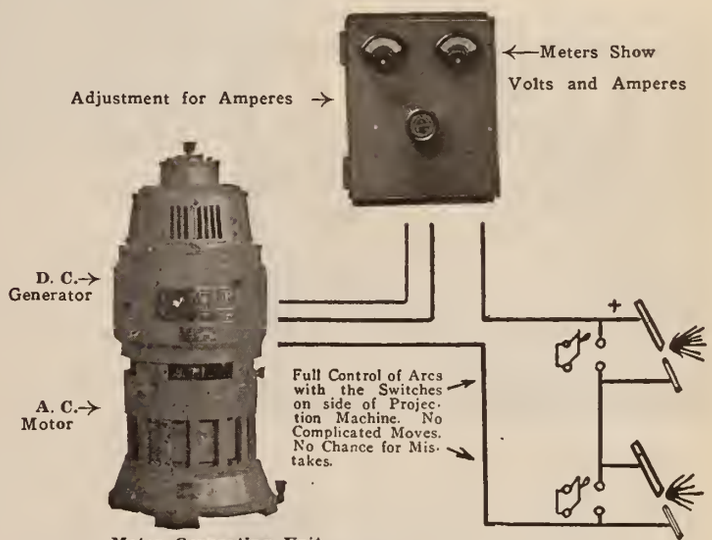
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Construction and Presentation of Prologue

(*Continued from page* 1571)

deep black to make them as inconspicuous as possible. In addition the seat should be covered with black velvet. The entire moon should then be counter-weighted from the pin-rail so that it can be slowly raised and lowered.

The balustrade and lamppose can be made of framed beaver board and then painted white. The outline should first be traced out on the beaver board to facilitate cutting it properly. A hole should be cut in the lantern to represent the glass panel, and behind this opening a 10 or 15-watt Mazda lamp contained in a shallow light box should be placed. The opening itself should be covered with tracing cloth or glazed or waxed paper to allow the light to shine through. Fig. 4 shows the construction of this prop.

A small bench also painted white completes the set.

Costumes

Pierrot—typical black and white costume made of light cloth. In addition a mandolin also painted in black and white.

Girl—with a white ballet dress trimmed with silver, silver headband and silver ballet slippers.

The background for the entire scene should be a black velvet curtain made to hang in folds.

Lighting

The lighting should consist of a white overhead spot on Pierrot and a light-green spot on the Girl in the Moon.

Simplified Electricity for Projectionists

(*Continued from page* 1574

vice versa. This lag is known as the "*slip*" of the motor.

Synchronous Condenser

If a synchronous motor is *over-excited*, that is, a larger current is sent thru the field current than is ordinarily required for normal operation, it will draw a *leading* current from the line. Now we learned some time ago that a condenser will also draw a leading current from the line whereas a reactance coil will draw a lagging current. For this reason over-excited synchronous motors are called synchronous condensers and are often connected to lines supplying a large number of devices, such as induction motors, which draw a lagging current, and so correct the bad effects of such lagging currents. The synchronous motors run part of the load and this operation is called *power factor correction.*

Invents Camera for Amateurs

A motion picture camera for the amateur, with which it is claimed the most inexperienced photographer can take pictures, as well as a projector for home use, which can be set up and operated anywhere provided electricity is at hand, is being manufactured in Milwaukee. John R. Frauler, a man who has been identified with the motion picture industry since its infancy, is head of the manufacturing concern.

Independent Movie Moves to New Quarters

William Rabelle, president of the Independent Movie Supply Company, has secured a lease on a new store on the street floor of the Godfrey Building, 729 Seventh Avenue, New York City, at which place the Independent Movie Supply Company moved their salesrooms and offices on September 17.

These new quarters occupy considerably greater space than those of the former location on the fifth floor of the same building.

Mr. Rabelle started his career in the motion picture supply business in 1912 with J. H. Hallberg, who at that time was located on Greenwich Street, New York City. Mr. Rabelle soon after left the Hallberg concern to start in business for himself, and has since that time steadily expanded. He has at present three branch stores, one in Albany, one in Buffalo and one in New Haven.

The opening of this spacious store is just six and one-half years from the inception of the Independent Supply Company.

New Emergency Lighting System

An emergency lighting system that can be used when a theatre is cut off from outside electric current has been invented by Oscar Althoff, an exhibitor of Berwick, Pa. He announced that a stock company, to be headed by himself and the Rev. L. S. Baluta, has been organized to place the device on the market. The corporation will be known as the Crescent Novelty Company.—Berghaus.

WISCONSIN

Janesville—Saxe Bros. will begin work on a new theatre seating 1,200 to be situated south of the Grand Hotel. Plans being drawn.

Milwaukee—The Saxe Amuse. Co., will build a new theatre to seat 2,100 at 5th Ave. & Mitchell St., the site of the present Modjeska house. Structure will cost $430,000. Plot fronts 150 feet on Mitchell St., and 125 feet on Seventh Ave. Six stores will be housed on the main floor, four stories will be built and three added later.

ILLINOIS

Chicago—B. Leo Steif, 64 West Randolph St., is preparing plans for theatre and store building for 64th St. & Cottage Grove Ave., to cost $1,250,000.

Chicago—Architect Burrett Stephens, 37 W. Van Buren St., has been drawing plans for the one story $100,000 theatre, 75 x 133, on 1926-39 Monterey Ave. for Fred Hoffman, 10857 Longwood Drive. House to be of brick and terra cotta.

INDIANA

Wilkinsburg—Rowland & Clark Theatres, J. B. Clark, Colonial Theatre, Wood St., to build theatre, $50,000, one story and basement, 32x130, on Wood St., to be of brick. Architect, W. E. Snaman, Empire Bldg., Pittsburg. Architect taking bids.

WASHINGTON

Aberdeen—W. Andrews of Aberdeen and Walph Wade of Tacoma are interested in the building of a theatre building on the northwest corner of Broadway and Wishkah St., to have a frontage of 130 feet on B'way and 100 feet on Wishkah St., which will cost $100,000. Architects, R. H. Dobell of Hoquiam, and associated with him, Architect Pertica of Seattle. Building will be of reinforced concrete with stone or terra cotta trimmings.

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J. C. JESSEN'S PRODUCTION NOTES BY WIRE

Studio and Player Brevities

LITTLE STORIES ABOUT PEOPLE ON THE LOT

First National

Maurice Tourneur, with the completion of "Jealous Fools," has been unable to find a suitable story for his next production.

Production of Booth Tarkington's "Misunderstood," a J. K. McDonald offering, directed by William Beaudine, is under way at the Hollywood studios. Henry B. Walthall, Irene Rich, Ben Alexander and Rockliffe Fellowes are entrusted with principal charcterizations.

Colleen Moore, with only a three-day rest, began production last week on "The Swamp Angel," with Clarence Badger directing. Ben Lyon has leading male role.

Another screen beauty contest winner, Clara Bow, a 17-year-old Brooklyn high school girl, has been added to the cast of "Black Oxen," now in its fourth week of production.

Christie

Bobby Vernon's next picture, recently entered into production, has the theme "Way out West in the open spaces, where a man's a man and women are even better."

Charlotte Merriam returned to the studio to play opposite Neal Burns in a comedy of newly married life. She recently played a prominent role in Tourneur's "The Brass Bottle." Jimmy Adams has begun a new farce comedy.

Goldwyn

A dinner was given Eric von Stroheim and principal members of the cast of "Greed" upon their return from location work in Death Valley on September 11th.

The casting of Conrad Nagel for the leading role in "Three Weeks" marks the third such important part he has enacted since joining Goldwyn four months ago.

Patsy Ruth Miller, returning from San Francisco at 7 o'clock in the morning upon completion of Victor Seastrom's "The Judge and the Woman," was forced to postpone vacation plans and leave again for the north at 10:30 the same day to appear as Douglas MacLean's leading woman in his new production, "The Yankee Consul."

Universal

Supporting cast for "The Storm Daughter," Priscilla Dean vehicle, George Archainbaud directing, comprises William B. Davidson, Tom Santschi, Alfred Fisher, Cyril Chadwick, J. Farrell McDonald, Bert Roach and George Kuwa.

Gladys Walton has completed "The Near Lady."

About one-half of the chapter play, "The Steel Trail," a story of railroad life in which William Duncan is starred, has been completed. The company is due back from location at South Fork, Cal., in a few days.

Robert North Bradbury has started production on three 2-reel Western subjects titled "Double Dealing," "Under Western Skies," and "Stolen Gold." Jack Mower plays principal role, with Eileen Sedgwick and Elinor Field in the important feminine roles.



Action stills from Regent Pictures Corporations presentation of "The Drivin' Fool," with Wally Van and Patsy Ruth Miller. It will be distributed by W. W. Hodkinson Corp.

Mary Philbin's initial starring vehicle, "My Mamie Rose," an adaptation of Owen Kildare's novel, is two weeks under way with Irving Cummings directing; cast includes Pat O'Malley, William Collier, Jr., Max Davidson, Lincoln Plummer, Edwin J. Brady.

With Jess Robbins directing, unusually rapid progress is being made on the third and largest Baby Peggy's Jewel productions, "The Right to Love." Winifred Bryson, Elinor Fair and Robert Ellis have important supporting roles.

George Hackathorne has been cast to play the role of "Bibbs Sheridan" in "The Turmoil" by Booth Tarkington, Hobart Henley's next special. Emmett Corrigan and Eileen Percy are also enacting important roles in this production upon which actual work started September 10th.

Paramount

Cecil B. deMille is engaged in preparatory work on his forthcoming production, "Triumph," Saturday Evening Post story by May Edgington.

Bebe Daniels, after a three weeks' vacation, is preparing to resume work in a production as yet untitled.

William S. Hart and company, under direction of Clifford Smith, spending several weeks on location a Victorville, Cal., filming scenes for "Wild Bill Hickok."

Ernest Torrence is due back from East to take important role in Zane Grey production, "The Heritage of the Desert," which Irvin Willat has arrived to direct.

The leading masculine role in "To the Ladies" has been entrusted to Edward Horton; no feminine lead has as yet been selected.

William deMille started production on "Everyday Love," September 20th; Nita Naldi coming from New York to play one of the featured roles. The story is an adaptation of Julian Street's novel, "Rita Coventry."

Thomas Meighan and supporting company have returned from San Francisco where water front scenes were filmed for his "Woman Proof." Complete cast: Lila Lee, Mary Astor, Robert Agnew, John Sainpolis, Louise Dresser, Edgar Norton, Charles Sellon, George O'Bryan, Vera Reynolds, Hardee Kirkland, Martha Mattox, Bill Gonder, Mike Donlon.

"Stephen Steps Out," Douglas Fairbanks, Jr.'s first production is more than half completed.

Pola Negri started work September 17th on her next vehicle, "My Man," with Herbert Brenon directing.

Willat Is Seeking Utah Locations

IRVIN WILLAT, who will direct Paramount's third Zane Grey production, "The Heritage of the Desert," left Hollywood last week for Lee's Ferry in Southern Utah, to study the locale of the story first hand. Similar to the practice in filming "To the Last Man" and "The Call of the Canyon," scenes will be taken at the exact spots described in the original story. Production is scheduled to start September 24.

In addition to the Southern Utah sequences, scenes will also be filmed in the Upper Colorado Canyon, famed for its spectacular beauty.

Metro

Thomas J. Hopkins has completed the script on "Angel Face Molly," the crook romance Viola Dana will next make under Oscar Apfel's direction. This is the fourth of the present series this star is making. Apfel directed her in the first picture she appeared in as a child actress, ten years ago in New York.

Cullen Landis has signed for one of the leading roles in Victor Schertzinger's "The Man Whom Life Passed By."

"The Tale of Triona" adaptation has been completed by Thomas J. Hopkins. Harold Shaw will direct. The picture will go into production under the tentative title of "The Living Past."

Complete cast of "Fashion Row," Mae Murray's next starring vehicle from an original by Sada Cowan and Howard Higgin: Freeman Wood, Earle Fox, Mathilde Brundage, Elmo Lincoln. Picture expected completed in two weeks.

Work will be immediately started on filming "The Human Mill."

Here and There

Completed cast for "Beyond the Veil," a psycho-analytic production being made by A. K. Mozumdar, Hindu metaphysician, comprises Kathryn Maguire, leading woman: William Boyd, Sidney deGrey, Doris McClure, Arthur Rankin, Jack Giddings, John Hanlon, Del Lorice and Gordon Mullen; Frederick Bonds co-directing. Production in its fifth week.

The Goldwyn art and costuming department has now been engaged twelve months on the costuming for "Ben Hur," shortly to be placed in production.

Andree Lafayette signed contract with Meaney & Nehls, who will handle her business for her.

Pre-view of Chester Bennett's "The Lullaby," starring Jane Novak, will be held at Catalina Island, prior to the master print and negative being shipped east.

I. W. Irving, independent producer, making "Trapped," with his company has returned from three weeks' location trip to Catalina Island and is making waterfront scenes at San Pedro harbor.

Long term contracts now in effect prevent Lloyd Hughes from accepting a New York starring offer.

With J. P. McGowan directing and portraying the heavy role as well, Beverly Productions, a newly formed independent concern, have started on their first production, "The Whipping Boss," at Hollywood studios. Barbara Bedford, Lloyd Hughes, Eddie Phillips, Wade Boteler, Lydia Knott, George Cummings, Andrew Waldron and Betty Elmer comprise the all-star cast.

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

MARCH

Feature	Star	Distributed by	Length	Reviewed
Adam and Eva	Marion Davies	Paramount	7 reels	Feb. 10
Adam's Rib	Special Cast	Paramount	10 reels	Feb. 17
Are You a Failure?	Special Cast	Preferred Pict.	6 reels	Mar. 17
Bolted Door, The	Frank Mayo	Universal	5 reels	Mar. 3
Brass	Monte Blue	Warner Bros.	9 reels	Mar. 17
Call of the Hills	Special Cast	Lee-Bradford-S.R.	5 reels	
Can a Woman Love Twice?	Ethel Clayton	Film Book. Offices	6 reels	Mar. 10
Daddy	Jackie Coogan	First National	6 reels	Mar. 17
Down to Sea in Ships	McKee-Courtot	Hodkinson	8 reels	Dec. 2
Driven	Special Cast	Universal	6 reels	Dec. 9
Flames of Passion	Larkin-Stonehouse	Independent Pict.	5 reels	Jan. 20
Fourth Musketeer, The	Johnnie Walker	Film Book. Offices	6 reels	Mar. 31
Gallopin' Through	Jack Hoxie	Sunset Prod.	5 reels	
Glimpses of the Moon	Bebe Daniels	Paramount	7 reels	Apr. 14
Good-By Girls	William Russell	Fox	5 reels	Mar. 24
Gossip	Gladys Walton	Universal	5 reels	Mar. 10
Her Accidental Husband	Special Cast	C. B. C.-S. R.	6 reels	
High Speed Lee	Reed Howes	Arrow	5 reels	
In the Devil's Bowl	Neal Hart	Wm. Steiner-S. R.	5 reels	
Isle of Lost Ships	Nilsson-Sills	First National	7 reels	Mar. 24
Is Divorce a Failure?	Leah Baird	Asso. Exhib.	6 reels	July 21
Just Like a Woman	Special Cast	Hodkinson	5 reels	Mar. 17
Lamp in the Desert	Special Cast	C. B. C-S. R.	5 reels	
Law Rustlers, The	Wm. Fairhanks	Arrow	5 reels	
Leopardess, The	Alice Brady	Paramount	6 reels	Mar. 17
Little Church Around the Corner	Claire Windsor	Warner Bros.-S. R.	7 reels	Mar. 3
Lion's Mouse, The	Standing-Marsh	Hodkinson	5 reels	Mar. 31
Lost and Found	Special Cast	Goldwyn	7 reels	Mar. 17
Lost in a Big City	John Lowell	Arrow	7 reels	Jan. 27
Luck	Johnny Hines	Mastodon-S. R.	7 reels	Apr. 14
Mad Love	Pola Negri	Goldwyn	6 reels	Feb. 24
Man and Wife	Special Cast	Arrow	5 reels	Aug. 4
Midnight Guest, The	Special Cast	Universal	5 reels	Mar. 17
Mr. Billings Spends His Dime	Walter Hiers	Paramount	6 reels	Mar. 17
Nth Commandment, The	Special Cast	Paramount	7 reels	Mar 3
Noise in Newboro, A	Viola Dana	Metro	6 reels	Apr. 28
Outlaws of the Sea	Marguerite Courtot	Selznick Dist. Corp.	5 reels	
Pilgrim, The	Charles Chaplin	First National	4 reels	Jan. 27
Racing Hearts	Special Cast	Paramount	6 reels	Feb. 24
Refuge	K. MacDonald	First National	6 reels	Apr. 21
Scars of Jealousy	Special Cast	First National	6 reels	Mar. 4
Shreik of Araby, The	Ben Turpin	Allied Prod. & Dist.	5 reels	Mar. 3
Single Handed	Hoot Gibson	Universal	5 reels	Mar. 31
Smilin' On	Pete Morrison	Sanford Prod.	5 reels	
Success	Special Cast	Metro	6 reels	Feb. 24
Temptation	Special Cast	C. B. C.-S. R.	7 reels	
Tents of Allah	Blue-Alden	Asso. Exhib.	7 reels	Apr. 21
Three Jumps Ahead	Tom Mix	Fox	5 reels	Apr. 14
Vanity Fair	Mabel Ballin	Goldwyn	8 reels	Mar. 17
Vengeance of the Deep	Special Cast	Selznick Dist. Corp.	5 reels	Apr. 28
Western Justice	Josephine Hill	Arrow	4 reels	
When a Woman Turns	Tom Kennedy	Norca Pict.-S. R.	5 reels	
Where the Pavement Ends	Special Cast	Metro	7 reels	Mar. 24
White Flower, The	Betty Compson	Paramount	6 reels	Mar. 10
Your Friend and Mine	Special Cast	Metro	6 reels	Mar. 31

APRIL

Feature	Star	Distributed By	Length	Reviewed
Abysmal Brute, The	Reginald Denny	Universal	8 reels	Apr. 21
Alice Adams	Florence Vidor	Asso. Exhibitors	7 reels	July 7
Backbone	Special Cast	Goldwyn	7 reels	May 12
Bella Donna	Pola Negri	Paramount	8 reels	Mar. 31
Bright Shawl, The	Rich Barthelmess	First National	8 reels	Apr. 28
Broken Violin, The	Special Cast	Arrow	6 reels	
Bucking the Barrier	Dustin Farnum	Fox	5 reels	Apr. 21
Clansmen of the North	Travers-R. Dwyer	Selznick Dist. Corp.	5 reels	
Cordelia the Magnificent	Clara K. Young	Metro	6 reels	June 2
Crashing Thru	Harry Carey	Film Book. Offices	5 reels	Apr. 7
Dead Game	Ed Gibson	Universal	5 reels	Apr. 21
Go-Getter, The	Special Cast	Paramount	8 reels	Apr. 21
Grumpy	Roberts-McAvoy	Paramount	7 reels	Mar. 31
Her Fatal Millions	Viola Dana	Metro	6 reels	May 5
Hunting Big Game in Africa		Universal	10 reels	Jan. 27
Jacqueline	Special Cast	Arrow	7 reels	Mar. 31
Little Red Schoolhouse	Special Cast	Arrow	6 reels	May 26
Overbound	Shirley Mason	Fox	5 reels	May 19
Madness of Youth	John Gilbert	Fox	5 reels	Apr. 28
Nobody's Bride	Herbert Rawlinson	Universal	5 reels	Mar. 31
Old Sweetheart of Mine	Dexter-Eddy	Metro	6 reels	Apr. 14
Power Divine, The	Wynn-Livingston	Independent Pict.	5 reels	
Prodigal Daughters	Gloria Swanson	Paramount	6 reels	Apr. 28
Rip Tide, The	Special Cast	Arrow	6 reels	June 2
Safety Last	Harold Lloyd	Pathe	7 reels	Mar. 3
Sally Saunders	Neal Hart	Wm. Steiner-S. R.	5 reels	
Slander the Woman	Dorothy Phillips	First National	6 reels	May 19
Snow Bride, The	Alice Brady	Paramount	6 reels	May 26
Snowdrift	Charles Jones	Fox	5 reels	June 9
Souls for Sale	Special Cast	Goldwyn	8 reels	Apr. 7
Sunshine Trail, The	Douglas MacLean	First National	5 reels	Aug. 4
Tansy	Special Cast	Burr Nickle Prod.	5 reels	
Tiger's Claw, The	Jack Holt	Paramount	5 reels	Mar 31
Town Scandal, The	Gladys Walton	Universal	5 reels	Apr 14
Trailing African Wild Animals		Metro	7 reels	May 19
Trail of the Lonesome Pine	Mary M. Minter	Paramount	6 reels	Mar. 31
Timmed in Scarlet	Special Cast	Universal	5 reels	Apr. 7
Westbound Limited	Ralph Lewis	Fiml Book. Offices	7 reels	May 5
What Wives Want	Special Cast	Universal	5 reels	May 5
Within the Law	Norma Talmadge	First National	8 reels	May 12
Wonders of the Sea	Lulu McGrath	Film Book. Offices	4 reels	Nov. 4
You Are Guilty	Kirkwood-Kenyon	Mastodon-S. R.	5 reels	Mar. 31
You Can't Fool Your Wife	Special Cast	Paramount	7 reels	May 5

MAY

Feature	Star	Distributed By	Length	Reviewed
Affairs of Lady Hamilton	Liane Haid	Hodkinson	8 reels	Apr. 28
Bavu	Wallace Beery	Universal	8 reels	Apr. 28
Black Shadows		Pathe	5 reels	June 2
Boston Blackie	William Russell	Fox	5 reels	June 2
Burning Words	Roy Stewart	Universal	5 reels	June 2
Crossed Wires	Gladys Walton	Universal	5 reels	May 19
Double Dealing	Hoot Gibson	Universal	5 reels	May 26
Empty Cradle, The	Alden-Morey	Truart Film	7 reels	
Fighting Strain, The	Neal Hart	Wm. Steiner-R. R.	5 reels	
Fog Bound	Dorothy Dalton	Paramount	6 reels	June 9
Fortune of Christina McNab	Special Cast	Playgoers	5 reels	
Fools and Riches	Herbert Rawlinson	Universal	5 reels	May 12
Girl of the Golden West	Kerrigan-Breamer	First National	7 reels	June 2
Girl Who Came Back	Special Cast	Preferred Pict.	6 reels	Apr. 21
Lonely Road, The	Kath. MacDonald	First National	5 reels	May 12
Man From Glengarry	Special Cast	Hodkinson	5 reels	Mar. 31
Ne'er-Do-Well, The	Thos. Meighan	Paramount	7 reels	May 12
Ragged Edge, The	Lunt-Palmeri	Goldwyn	7 reels	June 16
Remittance Woman The	Ethel Clayton	Film Book. Offices	7 reels	May 19
Rustle of Silk, The	Compson-Tearle	Paramount	7 reels	May 12
Sixty Cents an Hour	Walter Hiers	Paramount	6 reels	May 26
Soul of the Beast	Madge Bellamy	Metro	5 reels	Apr. 21
Stepping Fast	Tom Mix	Fox	5 reels	May 26
Sunken Rocks	Alma Taylor	Burr Nickle Prod.	5 reels	
Valley of Lost Souls	Special Cast	Independent Pict.	5 reels	
Wandering Daughters	Special Cast	First National	6 reels	June 30
Wolf Tracks	Jack Hoxie	Sunset Prod.	5 reels	

JUNE

Feature	Star	Distributed By	Length	Reviewed
Bargains	Special Cast	Burr Nickle Prod.	5 reels	
Below the Rio Grande	Neal Hart	Wm. Steiner-S. R.	5 reels	
Counterfeit Love	Special Cast	Playgoers	5 reels	Aug. 11
Critical Age, The	Special Cast	Hodkinson	5 reels	May 19
Daughters of the Rich	Special Cast	Preferred Pict.	6 reels	June 30
Desert Rider, The	Jack Hoxie	Sunset Prod.	5 reels	
Devil's Partner, The	Norma Shearer	Independent Pict.	5 reels	
Divorce	Jane Novak	Film Book. Offices	6 reels	June 16
Don Quickshot of the Rio Grande	Jack Hoxie	Universal	5 reels	June 9
East Side, West Side	Harlan-Percy	Principal Pict.	6 reels	Apr. 21
Fog, The	Harris-Landis	Metro	7 reels	July 7
Exciters, The	Daniels-Moreno	Paramount	6 reels	June 16
Heart Raider, The	Agnes Ayres	Paramount	5 reels	June 16
Last Moment, The	Special Cast	Goldwyn	6 reels	May 19
Main Street	F. Vidor-Blue	Warner Bros.	10 reels	June 23
Man of Action	Douglas MacLean	First National	6 reels	June 2
Michael O'Halloran	Irene Rich	Hodkinson	7 reels	June 23
Monkey's Paw, The	Special Cast	Selznick	5 reels	
Mysterious Witness, The	Robert Gordon	Film Book. Offices	5 reels	June 30
Only 38	Special Cast	Paramount	6 reels	June 23
Paddy - the - Next-Best Thing	Mae Marsh	Allied Prod. & Dist	6 reels	May 7
Purple Dawn, The	Bessie Love	Aywon	5 reels	Apr. 28
Queen of Sin	Special Cast	Selznick	6 reels	Apr. 7
Railroaded	Herbert Rawlinson	Universal	5 reels	June 16
Rum Runners	Leo Maloney	Aywon	5 reels	
Sawdust	Gladys Walton	Universal	5 reels	June 30
Shock, The	Chaney-Valli	Universal	7 reels	June 23
Sun-Dog Trails	Wm. Fairhanks	Arrow	5 reels	
Temporary Marriage	Harlan-Davis	Principal Pict.	7 reels	May 12
Trifling With Honor	Special Cast	Universal	5 reels	May 12
Western Blood	Pete Morrison	Sanford Prod.	5 reels	
Woman With Four Faces	Compson-Dix	Paramount	6 reels	June 30
Youthful Cheaters	Glenn Hunter	Hodkinson	6 reels	June 2

JULY

Feature	Star	Distributed By	Length	Reviewed
Brass Bottle, The	Special Cast	First National	6 reels	July 28
Children of Dust	Special Cast	First National	6 reels	June 23
Children of Jazz	Special Cast	Paramount	6 reels	July 21
Crashing Courage	Jack Livingston	Independent Pict.	5 reels	
Desert Driven	Harry Carey	Film Book Offices	5 reels	July 14
Drug Monster, The	Special Cast	Aywon	5 reels	
Flying Dutchman	Special Cast	Film Book Offices	6 reels	Aug. 4
Forbidden Lover, The	Special Cast	Selznick	4 reels	
Forbidden Range	Neal Hart	Wm Steiner Prod.	5 reels	
For You My Boy	Special Cast	Rubicon Pict.	6 reels	May 5
Gentleman of Leisure, A	Jack Holt	Paramount	5 reels	July 28
Good Men and Bad	Special Cast	Selznick	4 reels	
Homeward Bound	Thomas Meighan	Paramount	7 reels	
Itching Palms		Film Book Offices	5 reels	July 28
Law of the Lawless, The	Dorothy Dalton	Paramount	6 reels	June 30
Love Piker, The	Anita Stewart	Goldwyn-Cosmo.	6 reels	July 7
Man Between, The	Special Cast	Asso. Exhibitors	6 reels	
Man's Man, A	J. Karren Kerrigan	Film Book. Offices		
McGuire of the Mounted	William Desmond	Universal	5 reels	July 14
Penrod and Sam	Special Cast	First National	6 reels	June 23

Feature	Star	Distributed By	Length	Reviewed
Rapids, The	Harry Morey-Mary Astor	Hodkinson	5 reels	June 30
Self Made Wife, A	Special Cast	Universal	5 reels	July 21
Shootin' For Love	Hoot Gibson	Universal	5 reels	July 7
Skid Proof	Charles Jones	Fox	5 reels	
Stormy Seas	McGowan-Holmes	Asso. Exhibitors	5 reels	Aug. 4
Toilers of the Sea	Special Cast	Selznick	5 reels	
Trilby	Special Cast	First National	7 reels	Aug. 4
Victor, The	Herbert Rawlinson	Universal	5 reels	July 28

AUGUST

Feature	Star	Distributed By	Length	Reviewed
Alias the Night Wind	William Russell	Fox		
Bright Lights of Broadway	Special Cast	Principal Pict.	7 reels	Sept. 8
Broken Wing, The	Special Cast	Preferred Pict.	6 reels	Aug. 18
Circus Days	Jackie Coogan	First National	6 reels	June 30
Common Law, The	Special Cast	Selznick	8 reels	Aug. 11
Cricket on the Hearth	Special Cast	Selznick	6 reels	
Destroying Angel, The	Leah Baird	Asso. Exhibitors	6 reels	
Dulcy	Con. Talmadge	First National	6 reels	Sept. 8
Gold Madness	Guy Bates Post	Principal Pict.	6 reels	
Harbor Lights	T. Moore-Elsom	Asso. Exhibitors	5 reels	Sept. 8
Hollywood	Special Cast	Paramount	8 reels	July 14
Human Wreckage	Mrs. Wallace Reid	Film Book Offices	7 reels	July 14
Huntress, The	Colleen Moore	First National		
If Winter Comes	Special Cast	Fox	12 reels	Mar. 17
Legally Dead	Milton Sills	Universal	5 reels	Aug. 18
Love Brand, The	Roy Stewart	Universal	5 reels	Aug. 11
Man Who Won, The	Dustin Farnum	Fox	5 reels	Sept. 1
Miracle Baby	Harry Carey	Film Book Offices	6 reels	Aug. 18
Out of Luck	Hoot Gibson	Universal	5 reels	Aug. 4
Purple Highway, The	Madge Kennedy	Paramount	7 reels	July 7
Range Patrol, The	Livingston-Wynn	Independent Pict.	5 reels	
Rupert of Hentzau	Special Cast	Selznick	10 reels	July 21
Salomy Jane	Special Cast	Paramount	7 reels	Aug. 18
Scarlet Lily, The	K. MacDonald	First National	6 reels	
Second Hand Love	Charles Jones	Fox		
Shadows of the North	William Desmond	Universal	5 reels	Aug. 25
Soft Boiled	Tom Mix	Fox		Aug. 4
Spoilers, The	Special Cast	Goldwyn-Cosmo	8 reels	June 30
Tea—With a Kick	Special Cast	Asso. Exhibitors	6 reels	Sept. 8
Three Wise Fools	Special Cast	Goldwyn-Cosmo	7 reels	July 7
Tipped Off	Special Cast	Playgoers Pict.	5 reels	
Wife in Name Only	Special Cast	Selznick	5 reels	
Yesterday's Wife	Rich-Percy	C. B. C.-S. R.	6 reels	

SEPTEMBER

Feature	Star	Distributed By	Length	Reviewed
Ashes of Vengeance	Norma Talmadge	First National	10 reels	Aug. 18
Barefoot Boy, The	Special Cast	C. B. C.-S. R.	6 reels	
Blinky	Hoot Gibson	Universal	6 reels	Sept. 1
Bluebeard's Eighth Wife	Gloria Swanson	Paramount	6 reels	July 14
Breaking Into Society	Bull Montana	Film Book. Offices	5 reels	
Broadway Gold	E. Hammerstein	Truart Film	7 reels	July 7
Cheat, The	Pola Negri	Paramount	8 reels	Aug. 11
Clean Up, The	H. Rawlinson	Universal	5 reels	Sept. 22
Daytime Wives	Derelys Perdue	Film Book Offices	6 reels	Sept. 8
Eleventh Hour, The	Jones-Mason	Fox	7 reels	Aug. 4
Enemies of Women	L. Barrymore-Rubens	Goldwyn-Cosmo	10 reels	Apr. 14
Exiles, The	John Gilbert	Fox		
Fair Cheat, The	Special Cast	Film Book. Offices	6 reels	
Fighting Blade, The	Rich. Barthelmess	First National		
French Doll, The	Mae Murray	Metro	7 reels	July 28
Gun Fighter, The	William Farnum	Fox	5 reels	Sept. 15
Haldane of Secret Service	Houdini	Film Book. Offices	6 reels	
Hell's Hole	Charles Jones	Fox	6 reels	Aug. 11
Her Reputation	Special Cast	First National	7 reels	Sept. 22
Lawful Larceny	Special Cast	Paramount	6 reels	Aug. 4
Lone Star Ranger, The	Tom Mix	Fox		
Monna Vanna	Lee Parry	Fox	11 reels	
Merry-Go-Round	Philbin-Kerry	Universal	10 reels	July 14
Mothers-in-Law	Special Cast	Preferred Pictures	7 reels	Aug. 18
Potash and Perlmutter	Barnard-Carr-Gordon	First National		
Rouged Lips	Viola Dana	Metro	6 reels	Sept. 8
Scarred Hands	Smith-E. Sedgwick	Madoc-S. R.	5 reels	
Silent Command, The	Special Cast	Fox	9 reels	Sept. 15
Silent Partner, The	Special Cast	Paramount	6 reels	Sept. 1
Souls in Bondage	Special Cast	Sanford Prod.	6 reels	
St. Elmo	John Gilbert	Fox	6 reels	Aug. 18
Strangers of the Night	Special Cast	Metro	8 reels	Sept. 15
Tango Cavalier, The	Geo. Larkin	Aywon	5 reels	
Three Ages	Buster Keaton	Metro	6 reels	July 21
To the Last Man	Special Cast	Paramount	7 reels	Sept. 8
Unknown Purple, The	Walthall-Lake	Truart Film	7 reels	
Untameable, The	Gladys Walton	Universal	5 reels	Sept. 8
Virginian, The	Special Cast	Preferred Pict.		
Vow of Vengeance	Jack Livingston	Independent Pict.	5 reels	
Wanters, The	Special Cast	First National		
Where Is This West?	Jack Hoxie	Universal	5 reels	Sept. 22

Comedy Releases

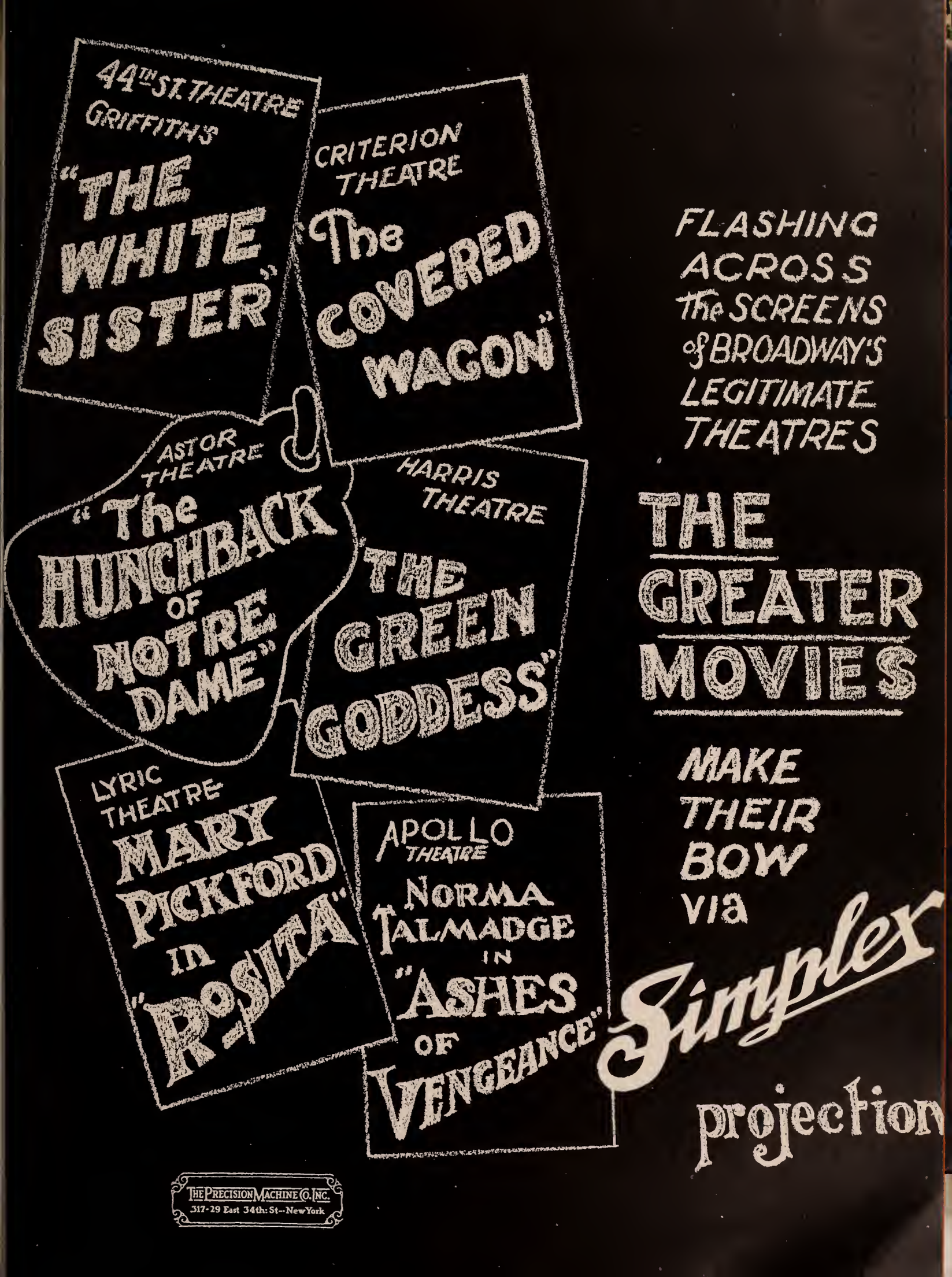
Feature	Star	Distributed By	Length	Reviewed
Ain't Love Awful		Universal	2 reels	May 26
Alley Cat, The	Aesop's Fables	Pathe	2/3 reels	Mar. 24
All Over Twist	Buddy Messinger	Universal	2 reels	
Amateur Night on Ark	Aesop's Fables	Pathe	2/3 reels	May 26
Applesauce		Fox	2 reels	
Author, The	Al St. John	Fox	2 reels	
Babies Welcome	Dorothy Devore	Educational	2 reels	Mar. 3
Backfire	Lige Conley	Educational	2 reels	June 23
Back Stage	Children	Pathe	2 reels	June 9
Back to Earth	Earle-Engle	Universal	2 reels	Sept. 15
Back to the Woods	Neal Burns	Educational	2 reels	June 16
Bad Bandit, The	Aesop Fables	Pathe	2/3 reel	
Barnyard, The	Larry Semon	Vitagraph	2 reels	May 12
Beauty Parlor, The	Aesop's Fables	Pathe	2/3 reel	
Before the Public	Souh Pollard	Pathe	2 reels	Mar. 3
Be Honest	Dippy Doo Dad	Pathe	1 reel	Aug. 18
Between Showers		Educational	1 reel	
Borrowed Trouble	Carter DeHavens	Film Book. Offices	2 reels	
Bowled Over	Paul Parrott	Pathe	1 reel	Mar. 24
Boys to Board	Children	Pathe	2 reels	
Broke	Jimmie Adams	Educational	1 reel	Mar. 3
Buddy at the Bat	Buddy Messinger	Universal	2 reels	
Bum Grafters	Neely Edwards	Universal	1 reel	
Bumps		Educational	1 reel	
Bum Slickers	Edwards-Roach	Universal	1 reel	
Burglar Alarm, The	Aesop's Fables	Pathe	2/3 reel	
Bus Boy, The	Buddy Messinger	Universal	2 reels	
Busher, The	Lee Moran	Educational	2 reels	Aug. 18
Busy Body, The	Murray-Anderson-McKee	Hodkinson		
California or Bust	Snub Pollard	Pathe	2 reels	Apr. 28
Captain Applesauce	Eddie Lyons	Arrow		
Carmen, Jr.	Baby Peggy	Universal	2 reels	
Cat That Failed, The	Aesop's Fables	Pathe	2/3 reel	
Chop Suey Louie	Joe Rock	Jo-Rok Prod.	2 reels	
Circus Pals		Fox	2 reels	
Clothes and Oil		Fox	2 reels	May 26
Coal Dust Twins	Neely Edwards	Universal	1 reel	
Cold Chills	Louise Fazenda	Educational	2 reels	Apr. 28
Collars and Cuffs	Stan Laurel	Pathe	1 reel	
Courtship of Miles Sandwich	Snub Pollard	Pathe	2 reels	June 30
Covered Push-Cart, The	Aesop's Fables	Pathe	2/3 reel	July 7
Col. Heeza Liar and the Burglar		Hodkinson	1 reel	
Col. Heeza Liar in Uncle Tom's Cabin		Hodkinson	1 reel	
Col. Heeza Liar, Nature Fakir		Hodkinson	1 reel	
Col. Heeza Liar's Vacation		Hodkinson	1 reel	
Crimson Coppers	Neely Edwards	Universal	1 reel	
Dad's Boy	Buddy Messinger	Universal	2 reels	
Day By Day—In Every Way	Aesop's Fables	Pathe	2/3 reels	
Dogs of War	Children	Pathe	2 reels	
Day By Day—In Every Way		C. B. C.-S. R.	2 reels	
Don't Flirt		Pathe	1 reel	May 26
Don't Get Fresh	Buddy Messinger	Universal	2 reels	June 30
Do Your Stuff	Paul Parrott	Pathe	1 reel	Mar. 3
Dude, The	Adams-Vance	Educational	1 reel	Apr. 14
Easter Bonnets		Educational	2 reels	
Easy Terms	Neely Edwards	Universal	1 reel	
Empty Bottles	Bert Roach	Universal	1 reel	
Exit Stranger		Educational	1 reel	May 12
Fakers	Edwards-Roach	Universal	1 reel	
Family Troubles	Eddie Barry	Educational	1 reel	Mar. 31
Fare Enough	Jack Cooper	Universal	2 reels	June 23
Farmer Al Falfa's Bride	Aesop's Fables	Pathe	2/3 reels	May 5
Fish Story, A	Aesop's Fables	Pathe	2/3 reels	
F. O. B.	Lloyd Hamilton	Educational	2 reels	May 5
For Art's Sake	Paul Parrott	Pathe	1 reel	May 26
For Guests Only	Paul Parrott	Pathe	1 reel	
For Safe Keeping	Paul Parrott	Pathe	1 reel	Mar. 17
For the Love of Tut	Eddie Lyons	Arrow	2 reels	
Fortune's Wheel	Lewis Sargent	Universal	1 reel	
Forward March	Larry Semon	Vitagraph	2 reels	
Fourflusher, The		Fox	2 reels	May 5
Fresh Eggs	Paul Parrott	Pathe	1 reel	June 30
Gamblers, The	Aesop's Fables	Pathe	2/3 reels	
Gas and Air	Stan Laurel	Pathe	1 reel	
Get Your Man	Paul Parrott	Pathe	1 reel	Mar. 31
Giants vs. Yanks	Children	Pathe	2 reels	Mar. 31
Good Deeds	Walter Forde	Universal	1 reel	
Good Riddance	Paul Parrott	Pathe	1 reel	Apr. 14
Great Explorers, The	Aesop Fables	Pathe	2/3 reel	
Green as Grass	Jimmie Adams	Educational	2 reels	Apr. 14
Green Cat, The	Snub Pollard	Pathe	2 reels	Aug. 4
Handy Man, The	Stan Laurel	Metro	2 reels	
Helpful Hogan	Charles Murray	Hodkinson	2 reels	July 14
High Kickers	Cooper & Follies	Universal	2 reels	Sept. 1
His School Daze	Bert Roach	Universal	1 reel	Sept. 8
Hold On	Engel-Earle-Marcel	Universal	2 reels	
Hold Tight	Lige Conley	Educational	2 reels	Mar. 3
Host, The	Neely Edwards	Universal	1 reel	Aug. 4
Hot Water	Neal Burns	Educational	2 reels	Mar. 24
Imperfect Lover, The	Brownie (dog)	Universal	2 reels	
In Hock	Neely Edwards	Universal	1 reel	July 7
Jack Frost	Snub Pollard	Pathe	2 reels	July 21
Jazz Bug, The	Bert Roach	Universal	1 reel	
Jolly Rounders, The	Aesop's Fables	Pathe	2/3 reels	
July Days	Children	Pathe	2 reels	Aug. 25
Jungle Romeo, A	Snooky	Geo. H. Wiley	2 reels	Mar. 17
Kick Out	Lige Conley	Educational	2 reels	
Kid Reporter, The	Baby Peggy	Universal	2 reels	June 9
Kill or Cure	Stan Laurel	Pathe	1 reel	July 14
Kinky		Educational	1 reel	
Knockout, The	Lyons-Moran	Universal	1 reel	
Live Wires	Paul Parrott	Pathe	1 reel	Aug. 25
Lodge Night		Pathe	2 reels	July 28
Lots of Nerve	Pal (dog)	Universal	2 reels	Aug. 18
Love Nest, The	Buster Keaton	First National	2 reels	Mar 24
Maid to Order	Lewis Sargent	Universal	1 reel	
Marathon Dancers, The	Aesop's Fables	Pathe	2/3 reel	Aug. 4
Midnight Cabaret, The	Larry Semon	Vitagraph	2 reels	
Mouse Catcher, The	Aesop's Fables	Pathe	2/3 reels	
Movie Dare Devil, The	Hurd Cartoon	Educational	1 reel	Apr. 14
Mummy, The		Fox	2 reels	June 9
Mysteries of the Sea	Aesop's Fables	Pathe	2/3 reel	
Mystery Man, The	Snub Pollard	Pathe	2 reels	Aug. 18
Nobody's Darling	Baby Peggy	Universal	2 reels	Aug. 4
Nip and Tuck		Pathe	2 reels	Aug. 11
Noon Whistle, The	Stan Laurel	Pathe	1 reel	May 5
No Wedding Bells	Larry Semon	Vitagraph	2 reels	Feb. 10
Nuisance, The	McKee-Anderson-Murray	Hodkinson	2 reels	Feb. 17
Oh, Nursie	Marcel-Cooper	Universal	2 reels	May 26
Oh Shoot	Bobby Dunn	Arrow	2 reels	
Oh, Sister	Adams-Vance	Educational	1 reel	Mar. 3
One Hard Pull	Aesop's Fables	Pathe	2/3 reels	
One Wild Day	Bull Montana	Metro	2 reels	
Oranges and Lemons	Stan Laurel	Pathe	1 reel	Aug. 11
Pace That Kills, The	Aesop's Fables	Pathe	2/3 reel	
Panic's On, The	Carter DeHavens	Film Book. Offices	2 reels	
Peanuts	Lewis Sargent	Universal	1 reel	
Pearl Divers, The	Aesop's Fables	Pathe	1 reel	Aug. 11
Peg o' the Movies	Baby Peggy	Universal	2 reels	
Pencil Pusher, The	Chuck Reisner	Universal	1 reel	Aug. 25
Pharoah's Tomb	Aesop's Fables	Pathe	2/3 reels	

Feature	Star	Distributed By	Length	Reviewed
Pick and Shovel	Stan Laurel	Pathe	1 reel	June 16
Pill Pounder, The	Charles Murray	Hodkinson	2 reels	
Pitfalls of a Big City	Ben Turpin	Pathe	2 reels	
Pleasant Journey, A	Children	Pathe	2 reels	Mar. 4
Please Arrest Me	Monty Banks	Federated- S. R.	2 reels	
Plumb Crazy	Bobby Vernon	Educational	2 reels	June 2
Plus and Minus	Bowes-Vance	Educational	1 reel	Aug. 11
Pop Tuttle's Lost Nerve	Dan Mason	Film Book. Offices	2 reels	May 20
Pop Tuttle's Russian Rumor	Dan Mason	Film Book. Offices	2 reels	June 3
Pop Tuttle's Tactics	Dan Mason	Film Book. Offices	2 reels	
Post No Bills	Paul Parrott	Pathe	1 reel	Aug. 4
Private, Keep Off	Carter DeHavens	Film Book. Offices	2 reels	
Radio Romeo	Walter Forde	Universal	1 reel	
Rice and Old Shoes	Carter DeHavens	Film Book. Offices	2 reels	June 16
Ringer for Dad, A	Carter DeHavens	Film Book. Offices	2 reels	
Roaring Lions on Steamship		Fox	2 reels	July 28
Roll Along	Jimmie Adams	Educational	2 reels	May 26
Salesman, The	Al St. John	Fox	2 reels	Apr. 14
Say It With Diamonds	Carter DeHavens	Film Book. Offices	2 reels	
Sheik, The	Aesop's Fables	Pathe	2/3 reels	
Shoot Straight	Paul Parrott	Pathe	1 reel	Mar. 17
Short Orders	Stan Laurel	Pathe	1 reel	Sept. 1
Should William Tell	Edwards-Roach	Universal	1 reel	July 7
Sing Sing	Edwards-Roach	Universal	1 reel	Sept. 1
Sister's Beau	Buddy Messinger	Universal	2 reels	
Skeletons	Neely Edwards	Universal	1 reel	
Skylarking		Pathe	2 reels	Sept. 8
Small Change	Eugene-Vance	Educational	1 reel	May 20
Smarty	Buddy Messinger	Universal	2 reels	
Smile Wins, The	Paul Parrott	Pathe	1 reel	
Snowed Under	Bull Montana	Metro	2 reels	
Sold at Auction	Snub Pollard	Pathe	2 reels	May 26
So Long, Buddy	Buddy Messinger	Universal	2 reels	Aug. 25
So This Is Hamlet	Charles Murray	Hodkinson	2 reels	
Speed Bugs	Fred Spencer	Universal	2 reels	
Speed the Swede	Paul Parrott	Pathe	1 reel	Apr. 28
Spider and the Fly	Aesop's Fables	Pathe	2/3 reels	
Spooks	Aesop's Fables	Pathe	2/3 reels	June 2
Spooky Romance, A	Jack Cooper	Universal	2 reels	
Spring Fever	Fred Spencer	Universal	2 reels	Aug. 4
Springtime	Aesop Fables	Pathe	2/3 reels	
Stork's Mistake, The	Aesop's Fables	Pathe	2/3 reels	
Sunny Gym	Brownie (dog)	Universal	2 reels	
Sunny Spain	Paul Parrott	Pathe	1 reel	May 5
Sweet and Pretty	Brownie (dog)	Universal	2 reels	
Sweetie	Baby Peggy	Universal	2 reels	Feb. 24
Tail Light	Bowes-Vance	Educational	1 reel	July 14
Take the Air	Paul Parrott	Pathe	1 reel	Sept. 8
Take Your Choice	Bobby Vernon	Educational	2 reels	Apr. 14
Taking Orders	Baby Peggy	Universal	2 reels	June 23
Their Love Growed Cold	Hurd Cartoon	Educational	1 reel	June 2
This Way Out		Educational	2 reels	
Thoroughbred, The	Aesop's Fables	Pathe	2/3 reel	
Three Gun Man, The		Fox	2 reels	May 26
Three Strikes	Lige Conley	Educational	2 reels	June 30
Tin Knights in a Hallroom		C. B. C.-S. R.	2 reels	
Tips	Baby Peggy	Universal	2 reels	
To and Fro	Neely Edwards	Universal	1 reel	
Traffic		Educational	1 reel	May 12
Tramps of Note	Neely Edwards	Universal	1 reel	
Traveling Salesman	Aesop's Fables	Pathe	2/3 reels	
Tropical Romeo, A	Al St. John	Fox	2 reels	
Tut Tut King	Edwards-Roach	Universal	1 reel	
Two Auctioneers, The		Universal	1 reel	
Two Twins, The	Bull Montana	Metro	2 reels	Apr. 28
Uncovered Wagon, The	Paul Parrott	Pathe	1 reel	July 7
Under Two Jags	Stan Laurel	Pathe	1 reel	June 2
Uneasy Feet	Lloyd Hamilton	Educational	2 reels	Mar. 24
Unhappy Husbands	Barton Editorial	Second National	1 reel	
Vamped	Jack Cooper	Universal	2 reels	
Walrus Hunters, The	Aesop Fable		2/3 reel	
Watch Dog, The		Pathe	1 reel	June 9
West is West	Bowes-Vance	Educational	1 reel	Aug. 11
Where Am I?	Snub Pollard	Pathe	2 reels	Mar. 31
Where's My Wandering Boy This Evening	Ben Turpin	Pathe	2 reels	July 7
Where There's a Will		Fox	2 reels	
Whiskers	Lewis Sargent	Universal	1 reel	
White Wings	Stan Laurel	Pathe	1 reel	
Why Dogs Leave Home	Brownie (dog)	Universal	2 reels	
Wild and Wicked	Charles Murray	Hodkinson	2 reels	July 21
Winter Has Came	Dorothy Devore	Educational	2 reels	May 5
Won't You Worry?	Bert Roach	Pathe	1 reel	July 21
Wrecks		Educational	1 reel	July 28

Short Subjects

Feature	Star	Distributed By	Length	Reviewed
Alaskan Honeymoon, An (Educational)		Fox	1 reel	
Algeria (Educational)		Fox	1 reel	
Alpine Ride Up Stanserhorn (Burlingham)		Truart Film	1 reel	
Arctic Hike on Great Aletsch Glacier		Truart Film	1 reel	
Barnaby's Grudge, Reginald Denny		Universal	2 reels	
Bath, Famous British Spa (Burlingham)		Truart Film	1 reel	
Better Than Gold (Drama), Roy Stewart		Universal	2 reels	June 23
Borneo Venice, A (Burlingham)		Truart Film	1 reel	
Broad Highway (Bray Romance)		Hodkinson	1 reel	
Cat and the Fiddle, The (Hodge-Podge)		Educational	1 reel	
Cataracting Around Niagara (Burlingham)		Truart Film	1 reel	
Champion in the Making, A		State Rights		
Christopher of Columbus (Geo. O'Hara)		Film Book. Offices	2 reels	
City of Dreams (Bray Romance)		Hodkinson	1 reel	
Close Harmony (Sing Them Again Series)		Educational	1 reel	July 28
Columbia the Gem of the Ocean, R. Denny		Universal	2 reels	
Crystal Ascension, The (Artfilm)		Pathe	1 reel	May 26
Crystal Jewels (Educational)		Fox	1 reel	
Dark Timber (Wilderness Tales)		Educational	1 reel	
Dipping in the Deep (Hodge Podge)		Educational	1 reel	Aug. 11
Dizzy Land of Wm. Tell (Burlingham)		Truart Film	1 reel	
Don Coyote (Drama), Reginald Denny		Universal	2 reels	
Double Cinched (Drama), Leo Maloney		Pathe	2 reels	Mar. 3
Double Suspicion (Drama), Neal Hart		Universal	2 reels	
Down the Crater of Vesuvius		Truart Film	1 reel	
Drifter, The (Drama), Harry Carey		Universal	2 reels	
Duck, The (Rod-Gun Series)		Hodkinson	1 reel	
Eagle's Talons, The (Serial)		Universal	15 episodes	
Einstein's Theory of Relativity		Premier Prod.	2 reels	
End of a Perfect Fray, Geo O'Hara		Film Book. Offices	2 reels	
Extra Seven, The (Drama), Leo Maloney		Pathe	2 reels	Mar. 31
Face to Face (Drama), Edmund Cobb		Universal	2 reels	Sept. 15
False Play (Drama), Pete Morrison		Universal	2 reels	
Festive Haul, The		Pathe	1 reel	
Fight for a Mine, A (Drama), Roy Stewart		Universal	2 reels	June 9
Fighting Blood (Drama), George O'Hara		Film Book. Offices	2 reels	Feb. 3
Fighting Fists (Drama), Jack Ford		Universal	2 reels	
Fighting Skipper, The (Serial)		Arrow	15 episodes	
Fight in the Fog, The, Jack Mulhall		Universal	2 reels	
Forgetting the Law, Jack Daugherty		Universal	2 reels	
From Montreuv to Bernese Alps		Truart Film	1 reel	
From the Windows of My House		Educational	1 reel	May 12
Fun From the Press		Hodkinson	1 reel	
Gall of the Wild, Geo. O'Hara		Film Book. Offices	2 reels	
God's Law (Drama), Roy Stewart		Universal	2 reels	
Golf Played by Gene Sarazen		Educational	1 reel	June 9
Gray Rider, The (Wilderness Tales)		Educational	1 reel	July 14
Grim Fairy Tale, A, Geo. O'Hara		Film Book. Offices	2 reels	June 16
Guilty Hand, The (Drama), Roy Stewart		Universal	2 reels	
Hard to Beat (Drama), Roy Stewart		Universal	2 reels	
Haunted Valley (Serial)		Pathe	15 epis'ds.	Apr. 28
Heavyweight Fight Pictures		Universal	3 reels	May 26
Her Dangerous Path (Serial)		Pathe	10 episodes	
Homeward Trail, The, Pete Morrison		Universal	2 reels	July 14
Hyde and Zeke (Drama), Leo Maloney		Pathe	2 reels	June 9
Immortal Voice (Bray Romance)		Hodkinson	1 reel	July 14
In the Days of Daniel Boone (Serial)		Universal	18 epis'ds.	June 30
In Wrong Right (Drama), Leo Maloney		Pathe	2 reels	
Island of Surprise (Burlingham)		Truart Film	1 reel	
Jenkins and the Mutt (Wilderness Tales)		Educational	1 reel	Feb. 3
Judy Punch, George O'Hara		Film Book. Offices	2 reels	
Jungle Belles of Borneo (Burlingham)		Truart Film	1 reel	
King of the Ice		State Rights	2 reels	
Knight in Gale (Drama), Geo. O'Hara		Film Book. Offices	2 reels	Feb. 3
Knight That Failed, Geo. O'Hara		Film Book. Offices	2 reels	
Land of Tut Ankh Amen		Fox	1 reel	
Lonesome Luck, Jack Daugherty		Universal	2 reels	June 23
Long Live the Ring, George O'Hara		Film Book Offices	2 reels	
Lure of the South Seas (Burlingham)		Truart Film	1 reel	
Lyin' Hunt, A (Howe Hodge-Podge)		Educational	1 reel	
Mediterranean Scenes (Burlingham)		Truart Film	1 reel	
Memories of Alpine Republic		Truart Film	1 reel	
Mixed Trails (Wilderness Tales)		Educational	1 reel	June 16
Monkey Land Up Barito River, Borneo		Truart Film	1 reel	
Mont Blanc (Burlingham)		Truart Film	1 reel	
Moon Blind (Wilderness Tales)		Educational	1 reel	Feb. 3
Naked Fists (Drama), Neal Hart		Universal	2 reels	
Night Riders, The (Drama), Harry Carey		Universal	2 reels	
One Hundred Per Cent Nerve (Leo Maloney)		Pathe	2 reels	Apr. 28
One of Three (Drama), Roy Stewart		Universal	2 reels	
Oregon Trail, The (Serial)		Universal	18 epis'ds.	Feb. 10
Outlaw and the Lady (Drama), Harry Carey		Universal	2 reels	
Paradising on Italian Lakes		Truart Film	1 reel	
Partners Three (Drama), Leo Maloney		Pathe	2 reels	Mar. 17
Pelican Island (Burlingham)		Truart Film	1 reel	
Perilous Ascent of Zinal-Rothorn		Truart Film	1 reel	
Phantom Fortune, The (Serial)		Universal	12 epis'ds.	Mar. 17
Quaint Berne, Swiss Capital		Truart Film	1 reel	
Radio Active Bomb (Drama), Roy Stewart		Universal	2 reels	
Red Russia Revealed		Fox	2 reels	
Right of Way Casey (Drama), Neal Hart		Universal	2 reels	
Romance of Life (Bray Romance)		Hodkinson	1 reel	
Roped and Tied (Drama), Neal Hart		Universal	2 reels	
Rustlin' (Drama), Jay Morley		Universal	2 reels	Aug. 18
School Days in Japan (Educational)		Fox	1 reel	
Science of Life (Series)		Bray Prod.	1 reel	May 12
Sea of Dreams		Educational	1 reel	June 16
Secret Code, The (Drama), Roy Stewart		Universal	2 reels	
Sentinels of the Sea (Educational)		Fox	1 reel	
She Supes to Conquer, George O'Hara		Film Book Offices	2 reels	
Shooting the Earth (Hodge Podge)		Educational	1 reel	June 9
Six-Second Smith (Drama), Geo. O'Hara		Film Book. Offices	2 reels	Feb. 3
Sky Trails Above Lake Lucerne		Truart Film	1 reel	
Some Punches and Judy, Geo. O'Hara		Film Book. Offices	2 reels	
Some Sense and Some Nonsense		Educational	1 reel	May 5
Something For Nothing, Reginald Denny		Universal	2 reels	
So This is Hollywood, George O'Hara		Film Book Offices	2 reels	
Speed Demons (Hodge Podge)		Educational	1 reel	
Starland Revue (Series)		Film Book. Offices	1 reel	
Steel Shod Evidence, Leo Maloney		Pathe	2 reels	July 7
Steel Trail, The (Serial)		Universal	15 epis'ds	Aug. 11
Strike of the Rattler, Pete Morrison		Universal	2 reels	Aug. 25
Tarpon Fishing (Hodge Podge)		Educational	1 reel	
Tempest Cody Rides Wild, Marie Walcamp		Universal	2 reels	
This Wife Business		Alexander Film	2 reels	
Tom, Dick and Harry, Leo Maloney		Pathe	2 reels	June 30
Trail of No Return (Drama), Hart-Sedgwick		Universal	2 reels	May 26
True Gold, Jack Daugherty		Universal	2 reels	
Turkey, The (Rod and Gun Series)		Hodkinson	1 reel	
Two Stones With One Bird		Film Book. Offices	2 reels	
Under Secret Orders (Drama)		Universal	2 reels	
Unsuspecting Stranger (Drama), Pathe		Pathe	2 reels	May 26
Wandering Two (Drama), Reginald Denny		Universal	2 reels	
Wedding Feast Among Borneo Dyaks		Truart Film	1 reel	
Weeping Waters (Artfilm)		Pathe	1 reel	May 5
When Fighting's Necessary, Leo Maloney		Pathe	2 reels	Apr. 14
When Gale and Hurricane Meet		Film Book. Offices	2 reels	
Widower's Mite (Drama), Reginald Denny		Universal	2 reels	
Wild Waters (Educational)		Fox	1 reel	
Will He Conquer Dempsey? Firpo		Selznick		
Wings of the Storm (Drama), Leo Maloney		Pathe	2 reels	May 17
Winter in the Engadine		Truart Film	1 reel	
With the Movie Camera Through the Bolshevic Revolution		Mondial Film-S. R.	3 reels	
Yellow Men and Gold, Leo Maloney		Pathe	2 reels	

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OCTOBER 6, 1923

Motion Picture News

Reg U. S. Patent Office

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VOL. XXVIII No. 14 Entered as Second Class Matter, October 15, 1915, at the Post Office at New York, N. Y. under the Act of March 3, 1879 PRICE, 20 CENTS

Published Weekly—$3.00 a year

Los Angeles — 729 Seventh Avenue, New York — Chicago

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IN

"ZAZA" is now playing its second S. R. O. week on Broadway. Louella O. Parsons, famous film writer, says in the New York Telegraph: "I went to see 'Zaza' on Thursday afternoon. Every seat was filled and there were many people standing. Tell me when such a condition has prevailed in any of the Broadway theatres at an early afternoon performance.

" 'Zaza' is the best thing Gloria Swanson has ever done. Like Bernhardt in some of her scenes. If Miss Swanson were a new star and suddenly appeared in 'Zaza', she would be a sensation. The public has proved that it adores the Allan Dwan type of picture."

Screen play by Albert S. Le Vino from the story by Pierre Berton and Charles Simon.

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PICTURES CORPORATION
Carl Laemmle, Pres.,
1600 Broadway, N.Y.C.

OCTOBER 6, 1923

IN THE whole wildly exciting career of the Universal, no such flood of contracts has poured into our office as we are now receiving day after day and week after week!

It's an avalanche! It's a tribute to the fact that Universal is setting the pace for the whole industry as never before. For many years I thought Universal's business was big but it was nothing compared with the genuine BIG BUSINESS which is literally burying us now.

The eves of the whole trade are on Universal!

Why not? Who else has anything to equal "The Big Ten," our first supply of big pictures for the new season?

Who else can match "Merry Go Round" and "A Lady of Quality" and "Chapter in Her Life" and "The Acquittal" and "Morality" and "Thundering Dawn" and "The Spice of Life" and "Drifting" and "The Darling of New York" and "White Tiger"?

Any one of the big ten would be a triumph in itself, but to have a single company produce *ten of the best pictures at one crack* is something unheard of in the annals of the trade!

Universal has the pictures and, more important, the majority of the exhibitors KNOW IT!

In a big season of big things, Universal is the biggest bet of all. We're in the midst of an avalanche, but golly, we love it!

Carl Laemmle



The Most Beautiful Picture Ever Produced!



At the top is shown one of the beautiful sets from "A Lady of Quality," Universal Super-Jewel, starring Virginia Valli (right), with Milton Sills and a tremendous cast. A Hobart Henley Production.

"Merry Go Round" Is Still Year's Greatest Sensation

'Chapter in Her Life" and "Drifting" Next Two to Get Praise of Critics in Universal's Sensational Big Ten

THE SENSATIONAL reception accorded by exhibitors and public to "Merry Go Round" is still the talk of the industry as Universal presents the next succeeding two Jewels in its Big Ten for the first half of the year. "Never did I see a picture do what 'Merry Go Round' did at our Imperial Theatre!" wired J. A. Partington, San Francisco, after the opening in that city. "Positively the most successful engagement!" declared Jack Root, manager of the Mission Theatre, Los Angeles. These are but typical of the hundreds of wires and letters received from exhibitors from all sections of the country.

"A Chapter in Her Life," Lois Weber's tremendous production of Clara Louise Burnham's story of "Jewel," the second of the Big Ten, has been given a hearty reception by the trade press. "It is ideal entertainment!" declares the Moving Picture World. "Ninety per cent of the folks who see this film will be deeply moved by it!" was George T. Pardy's sum-up in Exhibitors Trade Review. The Film Daily says "It is a pleasing picture."

Coming unheralded into the Capitol Theatre, "Drifting," the Universal Jewel starring Priscilla Dean, caused quite a commotion among New York press critics. "A success!" was The Sun and Globe's comment. "Sensational!" declared The New York Mail, while The New York Telegram said: "Miss Dean is as impressive on the screen as Miss Brady and Miss Mencken were in the spoken version." The cast includes Mat Moore, Wallace Beery and Anna Mae Wong. It was directed by Tod Browning.

These are but the forerunners in Universal's sensational Big Ten. Others now in production and in the process of cutting and editing will more than uphold the standard set by these three, according to Carl Laemmle, president of Universal.

Gibson Specials Make Great Hit

UNIVERSAL has kept all its promises in regard to presenting Hoot Gibson in the best pictures of his career, as was proven with the release of "Blinky," the first of his eight Big Special Productions for the year, and "The Ramblin' Kid," which was enthusiastically received by New York critics at its pre-release showing at the Broadway theatre.

Both of these pictures reflect the great amount of care and study which was given to the selection of stories and production facilities for this popular young star. "The Ramblin' Kid" has been hailed as one of the finest Western pictures ever made, while "Blinky" stands alone as a rugged, virile drama of the great outdoors. Both were directed by Edward Sedgwick.

Plans for coming Hoot Gibson pictures are even more elaborate than those already completed, according to Carl Laemmle.

Baby Peggy's First Big Production

COMING on top of the nationwide publicity already launched on behalf of little Baby Peggy, the famous child actress, exhibitors will be doubly interested in the announcement of Carl Laemmle that this little girl will soon be presented in her first big production, "The Darling of New York."

Her tremendous success in Century Comedies, coupled with the enormous publicity which she has received, make this production worth the attention of every live showman in the country. Directed by King Baggot, and supported by a carefully selected cast of known excellence, this new Universal Jewel will be eagerly watched for by fans everywhere.

Baby Peggy is presented in her first full length production by Mr. Laemmle through the courtesy of the Century Film Corporation.

Demand for More "Leather Pushers" Granted

THE WIDESPREAD demand of exhibitors for a Fourth Series of the most successful two reelers ever made, the famous Leather Pushers series, has caused Carl Laemmle, president of Universal, to start production upon such a series, which in every way, will measure up to the remarkable box office standard set by the first three series.

Taken from the immensely humorous and inimitable stories of H. C. Witwer, faultlessly cast, and with production facilities of the finest kind, exhibitors know that this new series will serve them at the box office as no two reel subjects ever have in the past.

"U" Chapter Plays Booked by Hundreds

THE FINEST array of Chapter Plays ever offered by Universal, leaders in this field, are now available to exhibitors who seek the best and most sure-fire at the box office. Universal heralded its "Lucky 7" Chapter Plays for the season with William Duncan in "The Steel Trail," the resultant flood of bookings from all sections of the country breaking all records.

The next two in this series are "Beasts of Paradise," which is also meeting with a record-breaking reception from exhibitors, and which stars William Desmond and Eileen Sedgwick, and "The Ghost City," starring Pete Morrison.

Universal's plans for Chapter Plays for the year are greater and more pretentious than ever before in the history of the company. Its huge success in this field in the past will be eclipsed by its 1923-24 Chapter Play productions, and all wise showmen know it.

(Advertisement)

Screenings

Denny's Next

Exhibitors everywhere are showing much interest in Reginald Denny's coming Universal Jewel production, "THE SPICE OF LIFE," being screened from Byron Morgan's popular speed story, directed by Harry Pollard. This is one of Universal's Big Ten.

* * *

Beauty in New Jewel

Following her triumph in "MERRY GO ROUND," showmen have made frequent inquiries as to Mary Philbin's next big picture. This will be a Universal Jewel, "MORALITY," based upon a story by Owen Kildare, directed by Irving Cummings.

* * *

Scoop!

International News has recorded another big scoop in being the first news reel to present complete pictures of the Japanese disaster in New York.

* * *

New Tarkington Story

Booth Tarkington contributes one of his biggest and most popular novels to Universal's new line-up in "THE TURMOIL," now being directed by Hobart Henley, with a cast including George Hackathorne, Eleanor Boardman, Eileen Percy, Pauline Garon, Emmett Corrigan and Buddy Messinger.

* * *

Like Title

The title, "WHITE TIGER," in connection with a Priscilla Dean picture has appealed to exhibitors who look to this fiery and emotional star for something different. Wallace Beery, Matt Moore and Ray Griffith are supporting Miss Dean in this big Universal Jewel, directed by Tod Browning, soon to be released as one of the Big Ten.

* * *

Expect Big Picture

Exhibitors who have watched Reginald Denny's meteoric career in "The LEATHER PUSHER" series and "THE ABYSMAL BRUTE" are anticipating a real picture in Reginald Denny's coming picture of cosmopolitan life, "A MAN ABOUT TOWN," Universal Jewel.

* * *

"Damned!"

"DAMNED," the sensational best seller, will shortly go into production at Universal City. Carl Laemmle promises a surprise star and director when he makes a complete announcement.





Scenes from a number of Universal Jewel Productions







1. A tense moment in "Thundering Dawn." 2. A dramatic scene from "A Chapter in Her Life." 3. An episode in "Drifting." 4. Leading players in "The Acquittal." 5. The famous wedding scene from "Merry Go Round."

Star Series Releases Popular with Critics

Exhibitors have already had a foretaste of what Universal has in store for them under "The Star Series" banner in the four big productions already released or announced as forthcoming during the month of September. Gladys Walton stepped out in a lavish society drama, "The Untameable," which was hailed as one of the best this lovable, frolicsome screen star has appeared in. Jack Hoxie whirled into action with "Where Is This West?" which topped the high mark he set in his first big Universal picture, "Don Quickshot of the Rio Grande," and "The Clean-up," Herbert Rawlinson's first big picture for 1923-24, rang the bell. The first of Universal's Eight Big Box Office Melodramas has been announced as "The Six Fifty," from the popular Broadway play of the same name. This is a gripping, melodramatic photoplay of a gingham girl who set her heart on silk-lined Broadway without counting the cost. It features an All-Star Cast, including Renee Adoree, Orville Caldwell and Niles Welch.

"The Gumps" Make Big Hit

THE release of "Uncle Bim's Gift" and "Watch Papa," first two of Universal's series of "The Gumps" in real life on the screen, was the signal for lively praise from the critics and a flood of bookings from exhibitors everywhere.

"They will be sure to get special attention," said Moving Picture World. "If succeeding comedies of The Gump series are as funny as this one," said Exhibitors' Herald of "Watch Papa," "it will be smooth sailing for Universal."

"The Acquittal," Powerful Mystery Drama, Soon Ready

"Thundering Dawn," One of Most Spectacular Thrillers of Years Also Soon Released

ONE of the most sensational mystery plays ever staged has been transferred by Universal into a fascinating, intriguing drama of the silversheet—a tense and thrilling mystery, the solution of which will defy the most clever among the fans of the screen. This is "THE ACQUITTAL," the Universal Super-Jewel in which Claire Windsor, Norman Kerry, Barbara Bedford and Richard Travers appear under the direction of Clarence Brown.

This production was adapted from the Cohan and Harris production of Rita Weiman's sensational play, and in its screen version is even more sensational than in its stage form. It will reach exhibitors as one of the really big productions of the year—a picture concerning which showmen can make big promises and live up to them.

Another great Super-Jewel included in Universal's Big Ten, and from which exhibitors all over the country expect big things, is "THUNDERING DAWN," a spectacular, thrilling, exciting melodrama of thrills and love. A cast headed by J. Warren Kerrigan, Anna Q. Nilsson, Tom Santschi and other screen notables under the direction of Harry Garson, have succeeded in producing one of the year's most spectacularly thrilling melodramas.

These two great productions, with "MERRY GO ROUND" and "A LADY OF QUALITY," a Hobart Henley Production, starring Virginia Valli, with Milton Sills and a great cast, comprise the four Super-Jewels which are included in the Big Ten, the group of pictures which for this year has overshadowed any other group in the industry.

Exhibitors were quick to appre ciate this group, both on merits a box office material, and because o the tremendous amount of nationa advertising and publicity back o it. It is well known that the publi demand for the Universal produc this year is larger than ever befor in history.

Universal One Reeler Popular

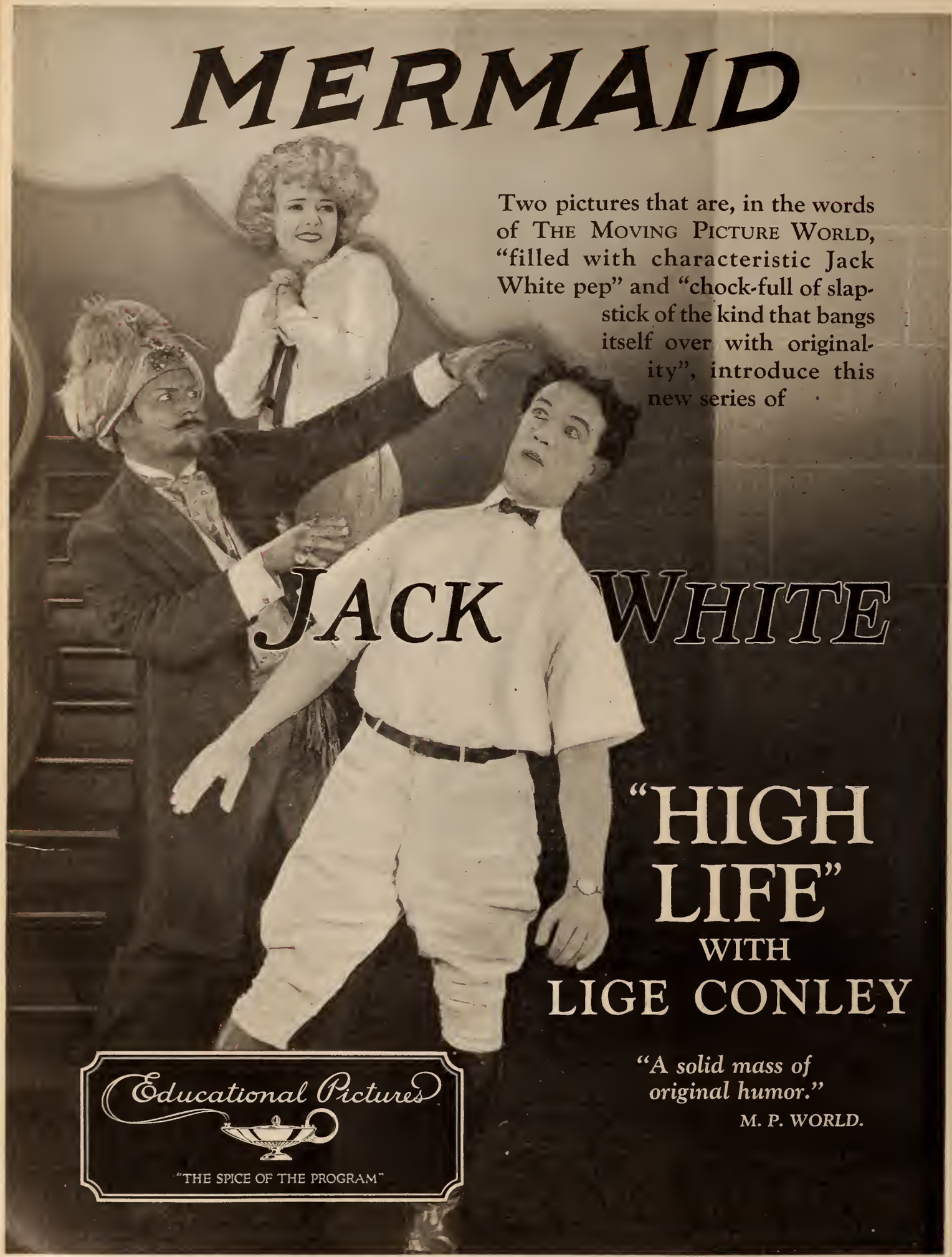
INCREASED bookings and pleased patronage has been the result of increased production plans for Universal One Reel Comedies, according to reports from all sections of the country. These sparkling comedies, featuring such popular stars as Neely Edwards, Bert Roach and Chuck Reisner, have proved to be among the most popular on the screen today.

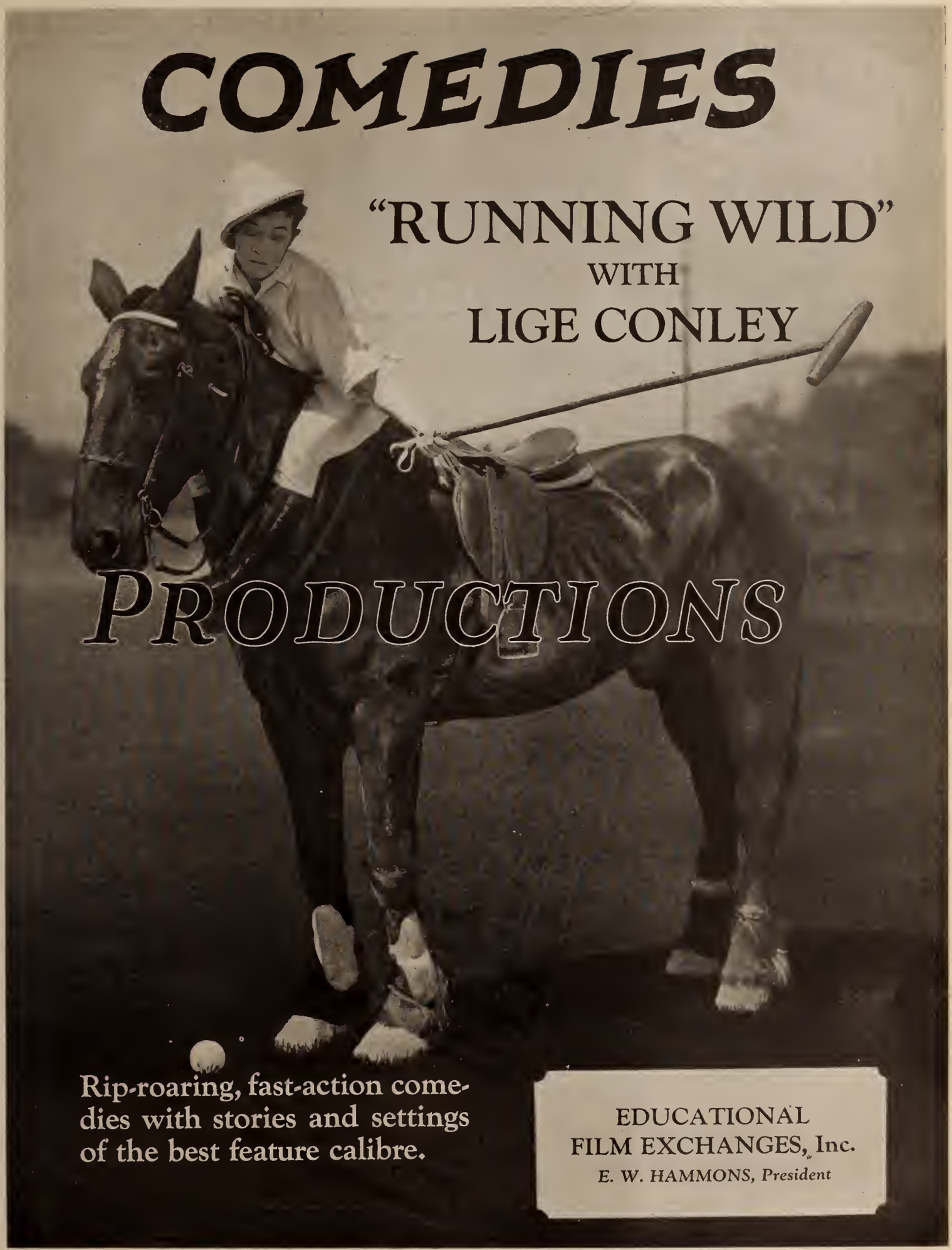
Century Comedies Still Head the Field

Universal's announcement f coming Century Comedies indicat that in this field of amusement it in a position to offer exhibitors bigger, more varied, more popul program than ever before.

Baby Peggy, "the most talent child actress on the screen," popu lar Buddy Messinger, "Pal," th wonderful dog, Jack Earle and Ro coe Karns, famous fun-makers o the screen, as well as The Follie Girls, comprise Universal's remark able Century Comedy line-up fo 1923-24. As in the past they ar the most consistent two-reel com edies on the market.

(Advertisemen


MERMAID
Two pictures that are, in the words of THE MOVING PICTURE WORLD, "filled with characteristic Jack White pep" and "chock-full of slapstick of the kind that bangs itself over with originality", introduce this new series of
JACK WHITE
"HIGH LIFE"
WITH
LIGE CONLEY
"A solid mass of original humor."
M. P. WORLD.
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"THE SPICE OF THE PROGRAM"


COMEDIES
"RUNNING WILD"
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PRODUCTIONS
Rip-roaring, fast-action comedies with stories and settings of the best feature calibre.
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E. W. HAMMONS, President



Fine Stories, Popular Comedy Stars, the Finest All-Around Production Value and an Ever-Increasing Number of Laughs,

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October 6th Issue

Dorothy Devore in
"NAVY BLUES"

Bobby Vernon in
"HOLD EVERYTHING"

Jimmie Adams in
"DONE IN OIL"

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. HAMMONS, President

Metro *presents*

VIOLA DANA *in*

Rouged Lips

With

Tom Moore

From the story "UPSTAGE" by RITA WEIMAN

Directed by HAROLD SHAW

Motion Picture News

Rouged Lips

(Metro—5150 Feet)

(Reviewed by L. C. Moen)

PERHAPS no American writer today deals more intelligently with life backstage than Rita Weiman, and in "Rouged Lips," we have an adaptation of one of her best short stories, "Upstage." Naturally, short story presented a rather slender thread of narrative, and the story has been filled out with other incident, but the spirit of the original is fairly well kept, on the whole.

As a picture of life backstage, it is rather better than most, mirroring the petty squabbles and jealousies of the "chorines" with considerable fidelity.

Primarily, of course, it is a Viola Dana vehicle, and she romps through it in typical Dana fashion, her breezy "clowning" ably seconded by the equally breezy Mr. Moore. It is a picture of chuckles and giggles, rather than roars of laughter, but it goes along on its merry way at a smooth rate and should register well with Dana fans.

A well chosen supporting cast has been placed around the star, including the aforementioned Tom Moore as the wealthy young man who misunderstands the heroine, Nola Luxford as her chum, Burwell Hamrick as her chum's brother, Arline Pretty as a typical show-girl, and Francis Powers and Georgie Woodthorpe as the mother and father. As usual, the vivacious Miss Dana walks away with the picture, but the competency of the other members of the cast provides a balanced production.

The entertainment value of the production, as a whole, is high and the production is entirely adequate. One of the best things about a picture is the subtitling, which is snappy, colloquial and at times sparkling. The best of the laughs, in fact, come from the titles.

THEME. Chorus girl's efforts to maintain a "front" and please wealthy suitor, leading to misunderstanding of her character.

PRODUCTION HIGHLIGHTS. The traffic scenes. The opening night of the revue. The comedy in the dentist's office. The work of the star. Tom Moore as leading man. The snappy subtitles. The itneriors. The excellent photography.

DIRECTION. Backstage atmosphere has been very well maintained, on the whole. Dramatic values and characterization of the Rita Weiman story well preserved generally. Good sense of comedy values. Tempo good, considering padding that had to be resorted to to lengthen short story into full length feature.

EXPLOITATION ANGLES. In Viola Dana and Tom Moore you have two players whose names will probably mean something at your box-office, and they should be featured prominently in all your advertising. Also play up the story and author at your discretion. The picture offers an opportunity for many tie-ups. The most obvious of these, of course, is the cosmetic tie-up with drug stores, beauty parlors, etc., on the title. A good tie-up offers, too, with ready-to-wear shops, and the dressing room scenes should be good for a lingerie window hook-up. A discussion on the ethics of using rouge might also be stirred up. Teaser possibilities do suggest themselves.

SUMMARY. Excellent vehicle for the star's comedy gifts, having high entertainment value and wide audience appeal. Not uproarious, but consistently amusing.

"Vivacious and cute."
—*N. Y. Morning Telegraph.*

"Its novelty pep is delightful. Viola Dana never looked prettier or played a role with more convincing vim and allurement. Many clever bits of acting."—*Exhibitor's Trade Review.*

"Art titles are catchier than anything we've seen in a long time. Viola Dana latest comedy cause for laughs and giggles."—*N. Y. Daily News.*

"Viola Dana is very alluring. Titles are laugh provoking. Miss Dana is convincing. The clothes she wears are well thought out and are intrusive in their good taste."—*Variety.*

"Rises head and shoulders above the welter of program pictures we've been saddled with lately. Gives everybody a chance to exercise the laughter muscles. Funniest sub-titles since Hector was adolescent canine. Warm, human, pulsating and funny. The last named above all others. Viola Dana and Tom Moore make a dandy light-comedy team."—*Washington Times.*

"The best Dana picture that has been made for a long time. Filled with backstage atmosphere authentic and compelling. Darn good entertainment. Viola Dana is an eyeful as the little chorus girl."—*Washington News.*

"Has deft touch. Directed with rare spirit. One of the few that depicts back-stage life with reality. Chorus rehearsing and mannerisms and attire of girls very good."—*Billboard.*

Jury Imperial Pictures Ltd., Exclusive distributors thruout Gt. Britain .. Sir Wm Jury, Managing Director

A Metro Picture

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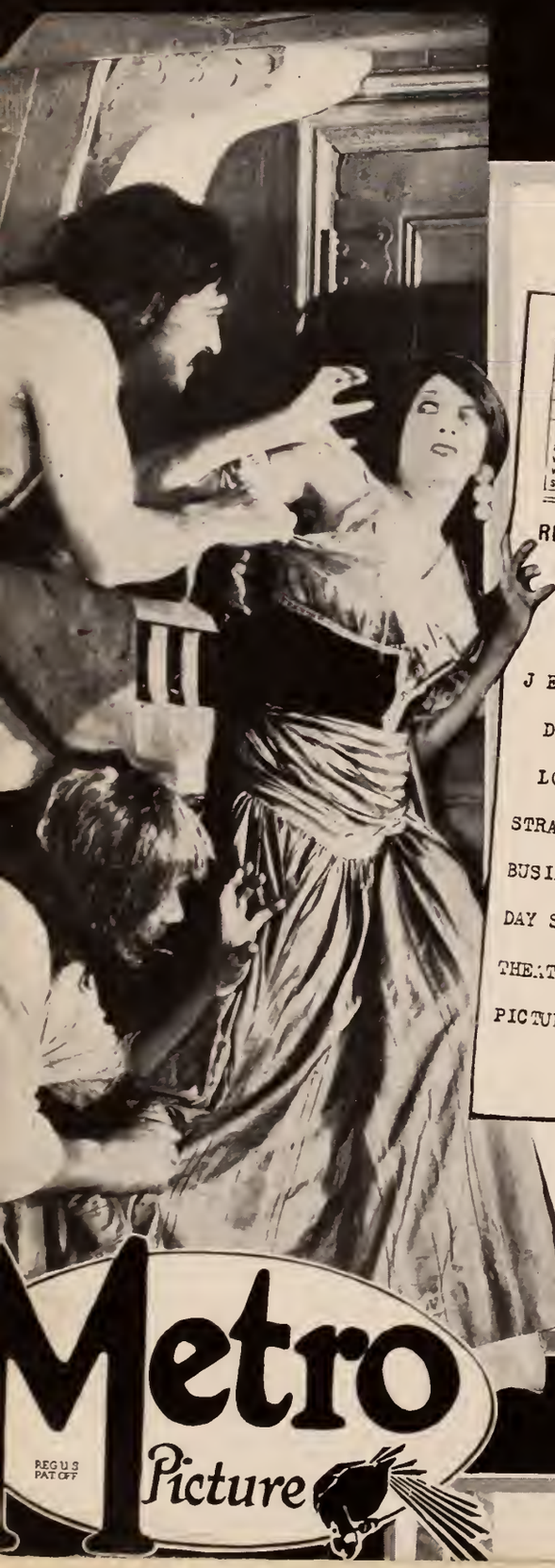
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"Here is one that is going to stand out distinctly in the year's product. Fred Niblo has rung the bull's-eye. Mr. Moore and Miss Bennett gave the best performances of their career.—Perfect is the only word to fit them both in their respective roles.—As fine a picture as will be seen in a long time."—*Exhibitor's Trade Review.*

"The picture is capitally staged and acted. There is tone and quality written all over it.—Metro has a money-maker here.—Fine staging.—Should draw well in any house.—Fine atmosphere throughout."—*Motion Picture News.*

"One of the finest examples of motion picture entertainment. That applies from every angle. — The picture is easily one of the best ever screened. — Wonderful artistry. Splendid acting. Marvelous entertainment."—*Moving Picture World.*



Adapted by
BESS MEREDYTH
With:
Barbara La Marr
Enid Bennett
Matt Moore ...
Robert McKim,
Thomas Ricketts,
and Emily Fitzroy



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and HENRY R. SYMONDS . . . . . .
Directed by
ROWLAND V. LEE

WITH AN ALL STAR CAST *including*

MARGUERITE DE LA MOTTE

JOHN BOWERS

ESTELLE TAYLOR

DAVID BUTLER

EDWARD CONNELLY

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Larry Semon
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LARRY SEMON

in a series of
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stage-plays.

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the first of a series of four deluxe feature-length comedies based on the successful stage-play of the same name by Wilson Collison and Avery Hopwood and produced by A. H. Woods.

The spoken version ran for an entire season in New York and three other companies presented it continuously for a number of years -playing every principal city in the country —

— as a feature comedy it will be presented to countless thousands!



The world has a lot of laughs coming!




4
Larry Semon
deluxe comedies
of feature length
in 1923-24
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The Perfect Setting
The world has a lot of laughs coming!

At Last! *An entirely new form of entertainment*



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FAMOUS
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Exquisitely colored pictures of America's Wonderlands, dissolving in synchronization with the mood and rhythm of beautiful music. Dream Pictures fill the exhibitor's most difficult requirement for short musical novelties to break the monotony of an all film program. Supremely artistic, presenting the finest music of the masters, of "presentation" quality, they are yet inexpensive to the exhibitor.

Opinions

E. L. Perry, Manager, New Franklin Theatre, Oakland, Cal:—

"As for the drawing power of this high class offering, we are sincere in telling you that it is our belief that you brought in many extra dollars at every performance."

S. N. Chambers, Manager, Miller Theatre, Wichita, Kansas:—

"These slides are the most gorgeous screen pictures I have ever seen and are a joy to behold, and the music accompaniment enhances their beauty to a marked degree."

P. E. Noble, Manager, Liberty Theatre, Portland, Ore.:—

"Your Dream Pictures are one of the highest class of entertainment we can get in pictures. Place us among the Coast applications for a showing of the new series when they come out."

David Harding, Manager, Liberty Theatre, Kansas City, Mo.:—

"Dream Pictures went further to please all classes of people than has any other presentation we have sponsored this season."

H. W. Perry, Manager of the Ogden Theatre, Ogden, Utah:—

"Be sure and keep us advised of the new numbers you expect to release next year for picture houses. We shall surely want to book them."

T. D. Moule, Manager, Capitol Theatre Co., Detroit, Mich.:—

"We are highly pleased with your Dream Pictures. Many favorable comments were received."

Salt Lake City Telegram, February 28, 1923.

"Dream Pictures which the spectators unanimously declared to be the most beautiful collection of color views of American scenery ever shown in Salt Lake."

Dream Pictures are released as a series of eight different numbers, one every four weeks. Each number runs approximately six minutes.

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Houdini is now touring the country Doing his sensational stuff—Millions want

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Love and Chuckles

Every woman always is in love with Love, and every man pretends he likes to laugh at Love. Mae Marsh, in "Paddy-the-Next-Best-Thing," gives both women and men their chance as she returns to the film in the greatest picture of her entire career.

Tears and Laughter

Women love tears, when not too long sustained by emotion. Mae Marsh, in her great screen version of "Paddy-the-Next-Best-Thing", a story millions have read, brings up tears only to quickly dissolve them into laughter that will sweep any audience.

Thrills and Chills

There are enough thrills and creepy sensations in Mae Marsh's new picture to satisfy any audience. In "Paddy-the-Next-Best-Thing" there is action so fast and swift, adventure so thrilling, that patrons are certain to talk about the picture to their friends.

Fast-moving Drama

Mae Marsh, in the role of the-next-best-thing to the son that never came, gives an intensely human portrayal in a film that never lags nor sags, but keeps moving rapidly to a sane and logical climax. Every human emotion is roused by her great art.

Graham Wilcox Productions, Ltd.

present

MAE MARSH

in

"Paddy-the-Next-Best-Thing"

By Gertrude Page

Now Booking
Allied Producers and Distributors Corporation
729 Seventh Ave., New York
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A Branch Office located in every United Artists Exchange



How Often Do Your Theatre Audiences Win Their Bets?

When your patrons enter your theatre every one of them is betting you fifteen cents, or twenty-five, fifty-five, or even eighty-five cents—whatever it may be—that he will see a good picture.

You ought always to let them win those bets.

When you don't, you lose—no matter how profitable the week may be.

That is what you owe your patrons. You bet a good picture against their good money.

D. W. GRIFFITH

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The WHITE ROSE

You Both Win With "The White Rose"

You can be sure your patrons win their bets when they see D. W. Griffith's new picture, "The White Rose," for here is a film that has more than gowns, more than sets, more than a few interesting scenes and clever titles.

"The White Rose" has that spirit which digs right into your audiences, all the time giving, giving—GIVING! And the picture that doesn't GIVE is only diversion. It is NOT REAL entertainment.



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A JOHN FORD *production*

He was a Mississippi River Gambler, but in the Great Game of Life and Love He Proved Himself all Man.

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WILLIAM FOX *presents*

"IF WINTER COMES"

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PATHE NEWS

is entirely devoted to marvelous pictures of the

JAPANESE EARTHQUAKE

These pictures were furnished to regular customers of the Pathe News on the Pacific Coast on Monday, Sept. 24, being the first pictures of this world-horrifying event to be shown anywhere in the United States

Prints of this issue were shipped from Chicago for Middle Western customers on Thursday.

It is expected, at the time of writing, that prints will be shipped Thursday or Friday from New York to Pathe News accounts in the East.

You get it all, you get it quick, you get it best in the Pathe News, and without extra charge.

"Congratulations on extraordinary scoop of the Japanese Fire and Earthquake pictures, which it was our good fortune to throw on screen same day they arrived from Japan. Pathe News is indeed supreme." H. H. Campbell, Manager.
Orpheum Theatre, Orpheum Circuit, San Francisco.

"Congratulations on being first to obtain Japanese Earthquake film. Your local office furnished print Monday." M. L. Markowitz, San Francisco.

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Joseph M. Schenck *presents*

NORMA TALMADGE in "ASHES of VENGEANCE"

By H. B. Somerville.

Personally directed by FRANK LLOYD

A First National Picture

Unrivaled in spectacular splendor





NORMA TALMADGE, in this magnificent production, rises to the pinnacle of dramatic art with the sheer inspiration of unfaltering genius.

In "Smilin' Through" her art brought a message of happiness to hundreds of thousands; in "The Eternal Flame" she fathomed the depths of a woman's heart; in "The Voice from the Minaret" she breathed the tragic soul-cry for love of a neglected wife.

In "Ashes of Vengeance" she paints in scenes of vivid fire the yearning passion of a woman for a mate denied her. She portrays a woman's tenderest and deepest emotions with a delicacy, a deftness and a surety of touch that makes the character breath with the breath of life.

Her fine artistry is matched only by the massiveness of the settings, the gorgeousness of the costuming, the thrilling, tensely dramatic story, and a cast that is superb. And Frank Lloyd, the director, lifts you into the atmosphere of Old France with one bold sweep and holds you with a compelling, cumulative tension straight to the story's close.



Unparalleled in dramatic power







NORMA TALMADGE *in* ASHES OF VENGEANCE

A First National Picture



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NEVER such praise as this! For once all newspaper critics and trade experts agree!

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"It is hardly sufficient to say it is marvelous. It's a masterpiece in the full sense of the word."—*New York Daily News.*

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"Miss Talmadge radiant—the picture magnetic — a masterpiece." — *New York Journal.*

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"Magnificent—one of the greatest ever shown on the screen. Miss Talmadge is superb."—*Exhibitors Trade Review.*

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"Both a strong drama and unexcelled animal acting."

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"RIN-TIN-TIN is not only a dog—he is an actor."

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"Lucretia Lombard"
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"Tiger Rose"
"The Country Kid"
"Daddies"
"Cornered"
"Conductor 1492"
"Lover's Lane"
"Beau Brummel"
"Broadway After Dark"
"The Printer's Devil"
"How to Educate a Wife"
"Geo. Washington, Jr."
"Babbitt"



On into the Rajah's courtyard swept the horde of frenzied natives!



Meanwhile the Rajah of Rukh smiled sardonically

"Vengeance! Sacrifice!" they shouted. On the whim of this hysterical mob rested the fate of the beautiful Lucilla.

Drama! Thrills! Suspense! Against a spectacular background of Oriental splendor, one of the most dramatic romances of theatrical history is unfolded. William Archer's melodrama made into a superb photoplay by Forrest Halsey.

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NEW YORK HAS EVER KNOWN

George Arliss, Alice Joyce, Harry T. Morey, David Powell, Jetta Goudal and Ivan Simpson—a marvelous cast for a marvelous picture.



Lucilla writhed—her courage was glorious

George Arliss

in that sensational story of adventure

THE GREEN GODDESS

with **ALICE JOYCE**

Directed by SIDNEY OLCOTT

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PRAIRIE schooners on burning plains, bearing brave men, oak-hearted women, happy children, all lured by the mirage of GOLD!

INDIANS on the warpath! A hopeless battle against cruel odds—the MASSACRE!

YOUTH'S Loyalty, Hope, Love, tested by Hate's treachery—the ever living romance of the Builders of the Glorious WEST!

A David Smith Production with an All-Star Cast

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ALBERT E. SMITH PRESIDENT

An Epic of the West

Plum Center Comedies
with Dan Mason

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As the first of a series of action melodramas starring

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Written and directed by **TOM GIBSON**



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MAUDE GEORGE

MYRTLE STEDMAN
STUART HOLMES

A modern Eve reaches for the Apple of Youth

BY GILBERT PATTEN

DIRECTED BY LAMBERT HILLYER

SACRAMENTO PICTURES CORP.



5 PRINCIPAL PICTURES 5

"TEMPORARY MARRIAGE"

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"THE SPIDER AND THE ROSE"

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"The Fighting Blood" offering is a knockout— It's good to know there's another coming next week !!!

— Los Angeles Times —

When a hard boiled dramatic editor steps out of his way to boost, you can gamble your last dollar that the stuff he boosts must be "the goods". How many series pictures do you know of where dramatic editors say—"It's good to know there's another coming next week" . . . and right now all over the country—

That's what more than 6100 exhibitors are saying—

We have on file in this office hundreds of letters from exhibitors boosting "THE FIGHTING BLOOD" series as the most consistent crowd getters and money getters they ever played. Thousands of exhibitors are wild over "THE FIGHTING BLOOD" series. They boost 'em and praise 'em to the skies. They say they are the best entertainment now on the American screen—

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It blocked traffic in New York and

At the Mark-Strand New York, last Sunday, "POTASH and PERLMUTTER" *the greatest laugh hit of a decade,* in spite of a newspaper strike all week—making it impossible to reach the public with any amount of advance advertising—

16,000

persons braved the rain that they might see this picture on the opening day. They stood in line around the block. They packed the lobby and stood four rows deep in the theatre.

Joseph Plunkett, managing director of the Strand, said: "Never have I heard such roars of laughter and whole-hearted applause."

And the thousands who have been packing the theatre every day are giving it the same warm reception that it received on Sunday.



"The funniest full length on Broadway in many

"Pota Perlm

By Montague Glass and Charles Klein
Scenario by Frances Marion

BARNEY BERNARD

ALEX CARR

A First Nati

Foreign Rights Controlled by Associated First National Pictures Inc. 383 Madison Avenue, New York

brought out the Police in Baltimore

At the RIVOLI Theatre, Baltimore, last Tuesday, they had to call out the Police Reserves to handle the crowds that were fighting to get in.

Guy Wonders, manager of the Rivoli, said: "For the first time in the history of my house—the audience applauded."

ALAN DALE
in N.Y. American:~

"A very amusing and highly credible story has been filmed. More laughs than the play. Innately funny."

QUINN MARTIN
in N.Y. World:~

"The audience held to its seats from the first scene."

NEW YORK TIMES
says:~

"As funny on the screen as it was on the stage. Than which there could be no higher praise. As many laughs as any Chaplin film."

After 9 years on Broadway; 9 years on tour; 5 years in London; 3 years in Berlin; 3 years in Petrograd and 9 years in the Saturday Evening Post, this great stage success comes to the screen as One of the Greatest Laugh Hits Ever Filmed.

comedy that has been seen seasons."—*New York Mail.*

"Well~how did I know they were going to serve it on gold plates."



sh and utter

VERA GORDON

onal Picture

Produced in Association with A. H. Woods
Directed by Clarence Badger

FIRST NATIONAL PICTURES

All the world

and they
this one



Directed by
SIDNEY FRANKLIN
from the play by George S. Kaufman
and Marc Connelly
Scenario by C. Gardner Sullivan
Photography by Norbert Brodin

JOSEPH M. SCHENCK
PRESENTS

CONSTANCE TALMADGE

A First National Picture

loves a good laugh

sure are getting lots of them with

"Dulcy" is one of the cleverest, most entertaining comedy dramas ever produced. It is a classic of delightful humor.
St. Louis Globe-Democrat

Constance Talmadge as "Dulcy" keeps audiences in a tumult of laughter.
Los Angeles Examiner

Movie fans will get more than the average amount of enjoyment out of "Dulcy." It's the kind of entertainment the average theatregoer expects to see when purchasing his ticket.
Buffalo Enquirer



Constance Talmadge need make but few pictures of this type each season to more than retain her popularity. It is cheerfully recommended.
Cleveland News

Here is rich humor in abundance, amusement for everybody. "Dulcy" is a picture more than worthwhile.
Newark Ledger

Constance Talmadge is one of the most finished comediennes working before the camera today. She puts this one over with the well known bang.
Detroit Times

"Dulcy" is, without exaggeration, a knockout, with Constance Talmadge the punch.
Cleveland Plain Dealer

Constance Talmadge is giving a remarkably enjoyable performance as "Dulcy." We enjoyed it.
New York Evening World

A splendid picture has been made of the stage's "Dulcy." Constance Talmadge is most adorable.
New York Times

IN "Dulcy"

"THE DELIGHTFUL DUMB-BELLE"

Foreign Rights Controlled by
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A First National Picture

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Distributing Corporation



"Be ye cold or be ye hot
You must have Westerns weather or not"

THOSE burn the ground, blaze away, rip snorting action Western subjects, by popular stars, are served to you in the greatest numbers and of the highest quality by the eight exchanges of the Enterprise Distributing Corporation.

THRILL your audiences with stories of the great out doors, where the quick thinkin', quick shootin', hard ridin' romantic West of the past lives again.

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FOR the best Westerns and the best big pictures communicate with the nearest Enterprise office.

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ENTERPRISE DISTRIBUTING CORPORATION
WILLIAM K. JENKINS, *President*
JOHN W. QUILLIAN, *Vice Pres.*

Published Weekly
Motion Picture News, Inc.
William A. Johnston, President
E. Kendall Gillett, Treasurer
729 7th Avenue, New York City
752 South Wabash Ave., Chicago
Room 616 Security Bldg., Hollywood, Calif.
Western Union Cable Address is "Picknews," New York
Entered as Second-Class Matter, October 13, at the Post Office at New York, N. Y., under the Act of March 3, 1879

Motion Picture News
Founded in September 1913

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William A. Johnston, Editor
J. S. Dickerson, Managing Editor
Fred J. Beecroft, Advertising Mgr.
L. H. Mason, Chicago Representative
J. C. Jessen, Los Angeles Representative

Subscription price $3 per year, postpaid in United States, Mexico, Hawaii, Porto Rico, and Philippine Islands. Canada, $5. Foreign, $10.

VOL. XXVIII NEW YORK, OCTOBER 6, 1923 No. 13

Admission Prices

THE persistent rumor that admission prices were to be advanced in many theatres this season seems to have been well founded. From a hundred cities—both large and small—we learn of increases averaging possibly 10 per cent.

* * *

Undoubtedly this action is brought about by the certainty of even greater film rentals than ever before and an augmented overhead of various kinds that—generally—is unavoidable.

Undoubtedly, too, where admissions have been advanced, it has been accomplished only after a careful analysis which leads the theatre owner to believe that his best interests are being served.

And certainly, fixing a scale of prices is an individual problem.

* * *

It is this fact that leads us to suggest to those who would like to increase their net profit—probably now less than it should be—the amount of investment, time and attention required being considered—that such steps be taken only after thoughtful deliberation. It is not enough that others have raised prices and got away with it.

* * *

The public is not one iota interested in the fact that you are not making an adequate profit and that your expenses have increased. They judge your show by what you give them for their money and these views are largely comparative. Rolls-Royce may mean a definite value in automobiles, but a picture with a million dollar cost sheet and a two million dollar quota doesn't necessarily mean a show worth double admissions—again viewing the proposition from the fan standpoint.

The top prices of first class theatres today bring the motion picture into direct competition with vaudeville and the stock company, and while we have no fear that a good picture will hold its own on this basis, it is well to remember that the photoplay won its spurs as the poor man's recreation.

It is a far cry from five cents to two dollars, and the foundation of many a picture palace was laid with the dollars that came in a nickle at a time.

* * *

We talked recently with a theatre owner who has one of the finest houses in the country. He admitted that he wasn't playing to capacity three days a month and that he preferred S. R. O. at popular prices to half houses at twice the money.

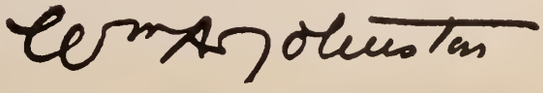
Yet his scale has gone up ten per cent within the last two weeks. Evidently he has convinced himself that he can make a greater profit at the advanced figure.

* * *

Perhaps he can. He boasts a million dollar theatre located in a city of a million inhabitants—every one a possible customer.

We have no fears for the big house in the big town. Our word of caution is directed to the several thousand theatres of the several thousand middle class cities where the goose that lays the golden egg can easily be killed if the ante gets so high that Mr. and Mrs. Public feel the show isn't worth the money.

It doesn't matter what the show really is worth. It is what people think it is worth, that counts.



PICTURES AND PEOPLE

WE hear great things about Chaplin's production, "A Woman of Paris." United Artists are not trumpeting the values of the picture. Rather are they using the soft pedal so as to give the jaded public the surprise of its life. But from all accounts the king of comedians is as much of a genius in back of the megaphone as he is in front of it. We hear that he depends almost entirely on subtleties and innuendoes to establish his points. It is a picture of suggestion—a picture not dependent upon massive scenery or whirlwind action, but, on the contrary, a true-to-life portrayal of human nature.

It is said that "A Woman of Paris" will revolutionize the technique of the photoplay. It is even said that Chaplin is so elated over his achievement that he is contemplating a life of permanent retirement from film pantomime.

Artist that he is, the screen could ill afford to miss him, but if he is destined to lead the motion picture out of its conventional groove—away from its stereotyped channels—his place in the sun will be just as secure as a director. He has been the screen's salvation as an actor. If his directorial plans prove sound and are adopted, it is reasonable to believe that he will establish it as one of the fine arts.

* * *

OUR European spy informs us that Fannie Ward has become a grandmother. Which is interesting news in view of the fact that the actress has retained the charm and bloom of youth which makes her look scarcely old enough to be the mother of the child much less its grandmother. Fannie Ward's daughter, Dorothy, is the wife of Lord Plunkett.

* * *

BERT LYTELL is going to take a flyer in vaudeville. The actor who left the legitimate stage to become a screen star will return to a speaking role for a six weeks' engagement over the Keith circuit—beginning at the New York Palace and playing Cleveland, Pittsburgh and Chicago. The one-act sketch is called "Valiant," which was originally produced at a Lambs' Gambol.

* * *

REX INGRAM sails Saturday for Europe. His picture, "Scaramouche," opens Sunday at three different points, New York—the 44th Street theatre; Chicago—Woods' theatre and Cincinnati—Cox's theatre. Marcus Loew will leave for Chicago to attend the Mid-West premiere.

* * *

THE costume dramas having come into their own the past season or two, with plenty more to follow, Griffith is stealing a march on his rivals by producing one entitled "America." Most of the costume pictures are laid against English, French and Italian backgrounds—the only exceptions being "The Birth of a Nation" and "The Covered Wagon," two features which are not strictly of "costume" character.

Griffith's "America" with Washington at Valley Forge or leading his army—with Major Andre being caught as a spy—with the battles of Saratoga and the storming of Ticonderoga and the surrender of Yorktown should make mighty interesting drama.

We have been shown how France won her independence—we have viewed the rise and fall of kingdoms in Europe. The filming of our own high spots of history will be an achievement which will enliven the interest of every American.

* * *

BILL HART, having returned to the screen, is surrounded by his old staff, showing that the star who made the good-bad man famous possesses a fine streak of sentiment. Cliff Smith, who directed Bill in no less than forty-five pictures, is with him again for "Wild Bill Hickok," written by the star himself and adapted by J. G. Hawks. His erstwhile cameraman, Dwight Warren, is also on the job.

Let us catalogue this fact that Hart has really had but two directors in his entire screen career, the other being Lambert Hillyer. Which is something of a record.

* * *

NO sooner is Lillian Gish finished with "The White Sister," than Inspiration selects her to play another saintly role—that of Joan of Arc in the picture of that name. It will be made in France the early part of next year. Production will start immediately after the completion of "Romola," which is to be launched shortly in Italy under the direction of Henry King. No director has as yet been selected to produce "Joan of Arc."

* * *

IF you wonder how the millions are spent which total the cost of producing a big picture, Joseph M. Schenck would have you understand that it goes out thirty-seven different ways. And here they are:

1, scenario; 2, director and assistants; 3, art director; 4, cameraman and assistants; 5, cutter and clerk; 6, company prop man and grips; 7, star; 8, talent; 9, extras; 10, wardrobes, rented and purchased.

11, wardrobe labor and material; 12, purchased and rented props; 13, architects; 14, carpenters' salaries; 15, scenic salaries; 16, prop salaries; 17, carpenter material; 18, scenic material; 19, props rented and purchased; 20, props expense.

21, location cost; 22, dressing locations; 23, transportation; 24, hotels and meals; 25, auto, horse and boat hire; 26, electricians' salaries; 27, electrical material; 28, negative film; 29, developing; 30, cutting.

31, sample print; 32, labor and material on titles and inserts; 33, photographing titles; 34, film and developing same; 35, still photographs; 36, publicity and advertising; 37, miscellaneous.

* * *

CARL LAEMMLE returned from Europe Friday. He was accompanied by Abe Stern of Century Comedies.

* * *

DOROTHY MACKAILL, having completed work in the Barthelmess production, "Twenty-One," leaves next week for Hollywood where she will appear in "The Next Corner" for Famous Players. This will be her first trip to the Coast. That the producers consider this a very important production may be seen in the supporting cast which includes Lon Chaney and Conway Tearle.

Dorothy Mackaill has come along fast. It's only a season or two since she stepped from obscurity to a position where her services are in constant demand. Edwin Carewe gave the English actress her first big chance in "Mighty Lak' a Rose" and she made such an impressive hit that Dick Barthelmess grabbed her for his costume drama, "The Fighting Blade." Anyone who sees her as the impetuous maid in that Cromwellian romance will admit that she has the talent and personality to scale the heights.

* * *

THE stork paid a visit to Mr. and Mrs. William A. Johnston of Great Neck, Tuesday night, leaving a baby girl of seven pounds. Mother and child are doing nicely. Bill Johnston, the father, is the president and editor of the NEWS, and is registering such pride that he feels capable of bagging birdies on any golf course in the country. The members of the staff offer Mr. and Mrs. Johnston their heartiest felicitations.

THE stork is hovering in close proximity to the Buster Keaton-Natalie Talmadge menage—the big bird expects to descend with his tiny bundle around January. This will mark his second visit to the Buster Keatons.

* * *

A TRIBUTE to the drawing power of "The Covered Wagon" comes from D. Appleton & Company, publishers of Emerson Hough's books. The publishers do not issue actual figures on the number of books sold but they announced that in the six months since the picture was first released twice as many copies of the novel have been sold as in the twelve months previous to the first showing of the picture. In other words four times as many copies of "The Covered Wagon" are being sold now as were sold before the picture was issued.

This revival of interest in the book can be traced directly to an active demand on the part of the people who have seen or are going to see the picture. The books are selling in spite of book-dealers who are not very anxious to sell a two dollar book first published a year and a half ago, particularly since a new Emerson Hough novel, "North of 36," is now on the bookstands. Due to the interest in "The Covered Wagon," "North of 36" also is established as one of the six best sellers throughout the United States. Paramount has also acquired this property and is planning to produce it as a James Cruze production next season.

* * *

MOTION picture dramas may carry the mystery element which may be duplicated in real life. Take the strange disappearance of Augustin Le Prince for example. This pioneer of cinematography—who has rarely been recognized as such—was according to E. Kilburn Scott of the Royal Photographic Society, the first to make a successful camera to take photographs at more than sixteen a second—and was the first to show moving pictures on a screen (at Leeds, England, in 1889), disappeared September 16, 1890, at Dijon, France, entering a train for Paris. Since then nothing whatever seems to be known about him.

A note of ironic humor creeps into the story which we culled from *Nature* in the suggestion that he might have been kidnaped by agents of American inventors whom he had forestalled. Mr. Scott states that M. Prince was the first to appreciate the importance of using flexible film and the first to use perforations and sprocket wheels (patents dated 1888).

* * *

IT is said that Mrs. John Barrymore, professionally known as Michael Strange when she wrote the play, "Claire de Lune," will support her husband in the screen version of "Beau Brummel." While in France with him recently, a producer was struck by her personality and offered her a part in a production.

* * *

THE National Board of Review lists three pictures as meritorious enough to win the much-coveted asterisk for the week of September 22. The Board presents "The Cricket on the Hearth" (Selznick), "Little Old New York" (Goldwyn—Cosmopolitan), and "Scaramouche" (Metro).

* * *

FAMOUS is making big plans for Doug, Jr. Rumor has it that his first picture will be a special. It is rather difficult to get the right sort of material for the star because his age makes anything but light comedy dramas prohibitive. The younger Doug has inherited his father's smile and enthusiasm—assets which should carry him over many barriers.

* * *

RETURNING from Europe and expected in New York the latter end of the week are Betty Compson and Betty Blythe.

* * *

COMES word that Larry Semon as soon as he completes his last two-reeler for Vitagraph, will take a flier in vaudeville before he begins his contract with M. H. Hoffman. Other film luminaries who have returned to the two-a-day for a brief respite are Bert Lytell, Theodore Roberts, Nazimova, Ruth Stonehouse, Enid Markey and Ruth Roland. It is rumored that the Carter De Havens are likewise planning to return to vaudeville.

* * *

RUMORS of engagements (romances, not pictures), are coming in from our Coast spies. We have it that Richard Dix and Lois Wilson may soon walk to the altar—and that Edmund Lowe and Lilyan Tashman expect to answer "I Do!" when the minister pops the questions at them in the near future.

* * *

SOME time ago Valentino changed his given name from Rudolph to Rodolph, the latter monicker being the correct one. Now Ramon Navarro has changed his surname from Navarro to Novarro, the last mentioned according to the Metro star being correct but which had been changed without his consent. We have it that neither one belongs to him, but were adopted for his stage and screen career.

* * *

HOPE DROWN, who rose from obscurity in stock to play the would-be film star in the amusing satire, "Hollywood," is now playing in the Frank Keenan stage play, "Peter Weston," which opened in New York the other night.

* * *

JANE and Eva Novak will make their first appearance together on the screen in "The Man Whom Life Passed By," the production of which was started recently.

* * *

JOSEPH KILGOUR, who is appearing in support of Bryant Washburn, will shortly leave for New York to appear in a revival of "The Easiest Way" for David Belasco. Mr. Kilgour created the leading male role in the original production of this play which featured Frances Starr.

* * *

BARBARA LA MARR has returned to Hollywood for six weeks where she will be engaged in the production of "The Shooting of Dan McGrew," the actress playing the role of the lady known as Lou.

* * *

CHARLES RAY'S biggest effort, "The Courtship of Miles Standish," opened at Grauman's Million Dollar theatre last Monday for an indefinite engagement.

* * *

J. STUART BLACKTON has completed "On the Banks of the Wabash," and is planning to make a spectacular photoplay called "Let No Man Put Asunder."

* * *

FOX has selected Bessie Love to play the title role of "Gentle Julia," which is a screen version of Booth Tarkington's study in adolesence.

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Kan. Exhibitors Aid Wheat Farmers

Propose One Day's Proceeds from Each Theatre to Be Placed in Wheat Seed Pool

MOTION PICTURE THEATRE OWNERS OF KANSAS, INC., may go into the wheat growing business.

A special committee has been appointed to formulate a plan whereby the Motion Picture Exhibitors of Kansas may help the farmers in the western part of the state in the matter of seed wheat. It was suggested that one day's proceeds from each theatre be placed in the seed wheat pool and indications are that the committee will recommend this plan when it reports.

October 9 is the date set for the benefit performances, when the entire gross receipts will be turned in toward the Wichita quota. M. B. Shanberg of Hutchinson is the chairman of the committee. Others are, R. G. Liggett. S. N. Chambers, E. E. Frazier, H. G. Keefer, Conrad Gabrial, Fred Fees, E. R. Ruch, H. H. Woody, W. S. McDowell, Walter Wallace and Harry McClure. Approximately $15,000 is expected to be raised.

Repeal of the Federal "war tax" of ten per cent. on theatre admissions was before the convention during the week.. Petitions have been prepared for signature by patrons of theatres all over the state. The petitions then would be forwarded to Congressmen from the various districts, urging them vote for the repeal of the law. A telegram from Senator Arthur Capper, in New York, indicated that he will vote for the repeal of the law, and use his influence in Congress looking to that end. Henry J. Allen, former Governor of Kansas, in addressing the movie men at the banquet Tuesday night, declared that in a few years, censorship of films will be a thing of the past because the producers and the exhibitors have sensed the public feeling in the matter of objectionable films and have ceased to produce that sort.

Sam A. Handy, of Kansas City, attorney for the exhibitors reported that progress is being made in the fight against the payment of the music tax imposed by the American Society of Authors, Composers and Publishers. Two cases testing the validity of the tax will be heard in the United States District Court next month.

U Exchange Celebrates at Anniversary Dinner

The Big "U" Exchange, Universal's New York sales and distributing center, held an anniversary dinner last week at Zucca's Restaurant, near "film row." The anniversary marked the completion of the first year under W. C. Herrmann, the exchange manager, Dave Brill, the New York manager, and Lou I. Kutinsky, the New Jersey manager. These three executives were the guests of honor.

Jacob Hartman, the veteran service manager of the exchange, was toastmaster.

Among those present were Emil Rosenbaum and Joe Weinberg, of the entertainment committee; Les Sherwood; John Rohlfs; Lew Levy; Leo Abrams; Joe Friedman; Morris Epstein; Ben Rappaport; Ben Price; Nat Liebeskind; L. Hess; Sigwa Kusiel; Jack Fallace; Harry L. Tissot; Harry Davis; Nat Goldberg; Jack Mossberg; Phil. Winnick; Jim Holden; Walter Bernard; Harry Furst; Sol. Solomon and Joe Weil.

Smith Names Committee On Contract Disptues

A committee of three has been appointed by Howard J. Smith, president of the Western New York M. P. T. O. for the purpose of settling disputes that may arise over contracts. Those appointed are George Keating, Sid Allen and Mike Carr.

Illinois Exhibitors Approve Joint Meeting of Five Central West States

AT a special meeting of the Illinois Motion Picture Theatre Owners and Directors, called by Secretary Ludwig Siegel, for September 24th, approval was voted of the Motion Picture Theatre Owners of Indiana's proposal to hold a joint meeting of the directors of the exhibitors' organizations of five central west states at French Lick Springs on October 24-25.

Messrs. William Connors, secretary of the Indiana unit; Nathaniel Bernstein, of Michigan City, Indiana, of the Indiana Board, and Wallerstein, composed the committee representing Indiana at the meeting, and agreed, on behalf of their state organization to send out formal invitations to the officials of the Wisconsin, Minnesota, Illinois and Michigan units to attend the gathering.

The primary purpose of the French Lick gathering will be to secure closer affiliation between the central western states with a view to more effective cooperation on matters in which they have mutual interest. Other matters of importance to exhibitors throughout the territory covered, will be put on the program for consideration.

It was made plain at the Chicago gathering that organization politics were to play no part in the French Lick conference, and it was agreed that those interested in the meeting had no thought of starting a new national organization. This was of considerable interest to those present, as two of the states to be invited to the French Lick meeting have seceded from the M. P. T. O. of A. since the national convention, which was held last June at the Chicago Coliseum.

It was also stated that there would be no officers elected.

Arkansas Theatre Owners Meet October 1

THE semi-annual convention of the Motion Picture Theatre Owners of Arkansas will take place at Hotel Marion, Little Rock, on October 1. The Arkansas organization convenes but one day in the fall with a three-day convention in April of each year.

The fall convention promises to be productive of much constructive work. New officers will be elected to serve the coming year. Eli Whitney Collins, retiring president, has called a meeting of the State Executive Board for September 30, at which time various angles of the industry will be discussed and the attitude of the Arkansas body to leading issues will be determined.

A new system of financing the state organization is also under consideration and the board will act upon this.

Kansas City Exhibitors Back President

If the results of the recent "ultimatum" served on members of the Kansas City Division of the M. P. T. O. A. by A. M. Eisner, president, can be taken as a barometer, the policy of the organization's head is due to be a most successful one.

Following the failure of Kansas City exhibitors to properly support the city organization, Mr. Eisner issued a statement about three weeks ago in which he told theatre owners flatly to "take it or leave it." This week a meeting was held and they "took it"—took it strong. The first twenty-one exhibitors approached to contribute to a fund to fight an unjust and ridiculous county taxation imposed against motion picture theatres, several music tax cases and threatened musicians' strike gave $1,385. There are about forty more exhibitors yet to be consulted on the matter and most of them already have expressed a willingness to co-operate financially. The fund, in addition to being used in supporting the taxation test case against Mr. Eisner, will be used in financing the organization, which now bids fair to become a strong one.

At the meeting a board of directors also was named, consisting of A. M. Eisner, Broadmour theatre; Jay Means, Murray theatre; H. H. Barrett, Colonial theatre; L. C. Walker, Warwick theatre, and R. Finklestein, Gilliam theatre.

Revenue Men at Work on Theatre Check-up

Field men of the Internal Revenue Department are continuing their work of checking the amusement tax returns of the motion picture houses, theatres, dance halls and other places of amusement in Eastern Missouri and Southern Illinois. The latter territory is under jurisdiction of Chicago. It is expected that it will require more than a month to complete the check-up in this territory.

Conklin Eastern Manager of Standard Laboratories

Announcement is made that F. G. Conklin will assume the management of the eastern office of the Standard Laboratories in New York. He is on his way to this city for that purpose. Conklin until recently was special representative of Hope Hampton Productions.

Exhibitor Condemns Sales Methods

Cowan Oldham Gives His Views

COWAN OLDHAM, manager of Oldham's theatre, McMinnville, Tenn., takes some hot shots at the sales methods employed in the picture industry in the following communication addressed to William A. Johnston, Publisher of MOTION PICTURE NEWS. Mr. Oldham does not mince his words. These are his views on the matter and because of its interest the letter is reprinted in full.

Mr. W. A. Johnston, Editor,
Motion Picture News,
New York City.

Dear Mr. Johnston:

Recently your valuable medium lamented the departure of Turner Jones from this industry. You called for others to institute methods whereby the picture business and the public would be brought more closely together.

Do you suppose for a minute that Mr. Jones could have been induced to change his line of endeavor if he had been satisfied that his further efforts would help bring the business to a substantial basis?

False Foundation

No, Mr. Jones saw the "writing on the wall"—he saw the impossibility of stabilizing a business that had a false foundation. He saw that merchandise marketed along lines absolutely contrary to every known successful principle was doomed to disaster, maybe not now, but like Mr. Pillsbury's Flour—Eventually.

If a salesman for Marshall-Field were to sell a merchant in Key West a couple gross of fleece lined underwear, they'd fire him by wire for obvious reasons, but in the picture business, if a salesman were to pull a sale by similar comparison, Mr. Sales Manager in New York would raise his salary and Mr. Producer would write him personally complimenting his ability to put one over.

Do you suppose the Goodyear Rubber Company's salesman for Corpus Christi has a certain set quota of business charged against him for that town and other towns in that section where they have rain about three times a year? No, but the chap up in Seattle is sure going to get his share of legitimate rainy goods business.

Let's study merchandising along lines as followed by successful manufacturers—don't send smooth tongued salesmen to me with a line of goods that are salable on the East side of your town or up in Minnesota or Kalamazoo because I might believe his talk and do my show more harm in one day than I could recover in a month.

You've heard the story of the Exhibitor who put on "A Doll's House" for a children's matinee—everybody laughed, thought it was a big joke—but wouldn't it have been much better for the business if that had never happened in that man's town? Yet, any day, the same thing might happen to me because I cannot accept the salesman's statement as to what a picture is and I'd be mighty apt to walk into the same kind of predicament if I didn't watch my P's and Q's.

You say that one particular Company is going to sell them individually this next season. And that this is a step forward—but old timers may look back over their files for the past several years and see the same old bunk and I'd bet my last dollar that I won't be able to pick what I want this year any more than I was last and the same old alibi will be handed out "I.E." Of course, Mr. Oldham, we will sell you any picture you select, but we could not afford to let you have it at the same rate as we would if you took them all.

Why Not Sample Prints?

If Mr. Sales Manager is really sincere in his efforts to place the business on a better basis, why not send his sample prints to his branches and then let his branch manager determine whether or not all of the goods sent him to sell are suitable for his territory. Surely my confidence in him would bring about satisfactory and very pleasant relations and he'd be mighty happy to know that he was not expected to palm off goods on me that I could not use profitably. And just a little further, wouldn't he order only sufficient prints to take care of his orders? How many thousand dollars are tied up in dead prints throughout the country to-day? Does Mr. Producer send his foreign representatives a couple hundred prints and the gentle advice—there they are, peddle them even if you have to use a lead pipe for a persuader?

Sell them pictures in Russia that the English like, and those folks over in Siberia the ones they want in Italy? Not by a jug-full! But it's all okay to make me use what they want in Wisconsin and the fellow out in Arizona what they want in New York.

Wouldn't it be ideal to know and feel that my exchange was just as much interested in my success as any legitimate commercial house is in their agent and after all is said and done, I'm just a middleman-good merchandise—and I succeed and pass on my success to the manufacturer—to the contrary, we both fail.

Put us exhibitors in a position where we can go out to our public with a feeling of confidence that insures our sincere belief in the value of our shows as a community necessity—a valuable educational medium and dispensers of bona fide entertainment—then and only then will you and I and everybody else in this industry know the assurance of future success.

Very cordially yours,
(signed) COWAN OLDHAM,
Manager, Oldham's Theatre.

Albany Houses Playing To Capacity

EVERY theatre in Albany is doing a capacity business these days. The return of better times has apparently landed with both feet. There are no exceptions. The neighborhood, or residential theatres, as well as downtown houses report business as measuring up to every expectation. Theatres generally in northern New York, are reporting business as far ahead of last year, and with every prospect of an excellent fall.

Paramount Pep Club Outing Success Despite Rain

In spite of the threatening weather, more than two hundred members of the Paramount Pep Club attended the club's annual outing at Asbury Park last Saturday. The party left by boat at West Forty-second Street at 8.45 A.M., going to Atlantic Highlands, from which point the journey was continued to Asbury Park by special train.

The headquarters of the club were at the Beach Arcade where the afternoon was spent in dancing and swimming. Luncheon and dinner were served at the Plaza Hotel Grill. Following dinner there was dancing until 8.30 when the party returned by special train, arriving in New York at 10.

Members of the club who were interested in golf were extended the courtesies of the Asbury Park Golf Club and witnessed a thrilling match between Gene Sarazen and Walter Hagen in which the former, winning by 2 up, set a new course record of 70, three under par, in a drizzling rain.

Paul Morgan, as chairman of the general committee, had charge of the arrangements for the outing.

Esthonia Issues Postal Film Regulations

Consul Harold B. Quarton, writing from Reval, Esthonia, under date of July 6, says that "all packages containing celluloid or articles manufactured therefrom, when transmitted by parcel post, must be packed in accordance with the following specifications:

"Crude celluloid in sheets, tubes, or rolls, and ordinary cinema films shall be packed in stanch modern cases. Articles wholly or partially manufactured from celluloid and acetic celluloid films, may be transmitted in strong pasteboard tubes. The conspicuous inscription 'Celluloid,' written in black on a white slip, and glued to the parcel must always be attached to the package."

Urges Wider Circulation of Pictures

President Doolittle, of Selznick Corp., Advocates Sound Business Methods

INTO the discussion on percentage bookings, star salaries, film rentals, and all the other supposed, or fancied, ills of the industry comes an article from W. C. J. Doolittle, President of the Selznick Distributing Corporation. Mr. Doolittle disclaims any knowledge of some universal panacea, but he insists that sound business methods will succeed here as in any other great industry.

"If we are to believe the general rumors everywhere being quoted, the producer, the distributor and the exhibitor alike, have failed to prosper for some time past and are all looking forward pessimistically to an even worse future," writes Mr. Doolittle. "If it is true that these three most important factors of the industry are actually operating on a losing, or even a 'break even,' basis, then it is equally certain that but one of two conditions must obtain; either we are manufacturing an article for which the general demand is rapidly decreasing, or, the costs involved in the manufacture, distribution and final marketing of our product are, in combination, in excess of what our product can be sold for.

"Producers to-day claim that they cannot, most of the time, get back their actual negative costs. Distributors assert that at regular distribution percentage terms they are lucky to get back their operating costs. While exhibitors, almost unanimously, declare that they are being so grievously overcharged for film rentals that they cannot get an even break, to say nothing of a reasonable profit on their investments.

"If they are all within the facts then it must be true that the whole fabric of our business is fundamentally unsound and, unless we retrench in production, distribution or exhibition costs, or in all three, then we are headed for the demnition bow-wows. But, granting that retrenchment is the real answer, where shall that retrenchment be made?

"We find the distributor confronted with the ultimatum of the producer: 'I must get a higher percentage for my pictures or seek some other channel of distribution.' The average distributor will have but one answer to make to this demand: 'I am barely getting by under the present arrangement and any decrease in my share of the gross spells ruin.' If the producer suggests that a higher rental be charged to exhibitors generally the discerning distributor will simply shrug an emphatic negative. The exhibitor is already being charged all that the traffic will bear. Try and pass the buck to the exhibitor and he will say (if he can control his temper long enough) that there are but two ways for him to pay increased rentals—to raise his admission prices or reduce his operating costs.

"I cannot conceive of a surer way to alienate our supporting public and effectually destroy the motion picture than to take it out of the cheap amusement class via the raised admission route.

"The producer cannot reduce his costs and continue to turn out box-office-audience-satisfying pictures; the distributor cannot pay the producer a higher percentage on the gross than he is now paying, nor can he, on the other hand, price the pictures he handles on any higher scale to exhibitors; the exhibitor cannot, by raising prices or by any other method, increase his gross receipts, nor can he further economize on his operating expenses. No wonder everyone asks: 'What's the answer?'

"If all the above premises be true; if we are all doing our best under existing conditions, operating at the lowest possible costs, and are still failing of prosperity, there is, there can be, but one answer, and that is wider circulation. Wider circulation for really meritorious productions, which means more money in terms of gross revenue to both the producer and the distributor, without disturbing present percentage arrangements. It also means, or certainly ought to mean, a definite revision downward of rental prices to all exhibitors."

Three New Incorporations Noted at Albany

The past week brought the following motion picture corporations in New York state: Palma Pictures Corporation, $10,000, John and Heywood Holden, Vida Sutton, New York City; Hollywood Enteprises, Inc., $20,000, Louis Rubin, Jacob Heilbraun, Louis Goldberg, Brooklyn; Schoolmaster Pictures, Inc., $20,000, M. L. Lesser, Pearl Cohen, New York; Whitman Bennett, Yonkers.

F.I.L.M. Board Chiefs to Gather in N. Y.

THE third of a series of territorial meetings of presidents of F. I. L. M. Boards of Trade of key cities east of Chicago will be held in New York some time in October. Problems involved in the working of the uniform contract will be up for discussion.

The first of these meetings was held in Chicago some weeks ago and the second at Los Angeles two weeks ago, when representatives from eleven cities participated. Charles C. Pettijohn of the Will Hays organization was present at the previous sessions and has just returned to New York.

Following the New York meeting, a National meeting is to be called in New York with presidents of the thirty-three boards and with exhibitor members of each board in attendance.

Jersey M. P. T. O. Directors Hold Meeting

A regular meeting of the board of directors of the Motion Picture Theatre Owners of New Jersey was held at the Hotel Stacey Trent, Trenton, N. J., on Tuesday, September 25. The meeting was held in the Princeton Room of the hotel and a luncheon was served.

Those in attendance were R. F. Woodhull, president; Peter Adams, vice president; Henry P. Nelson, secretary, and the following members of the board of directors: Charles Hildinger, Trenton; Ben Schindler, Camden; D. J. Hennessey, Newark; Arthur B. Smith, Salem; Henry Manus, Lyndhurst; W. C. Hunt, Wildwood, and A. J. Moeller, general manager of the M. P. T. O. A.

The service division maintained by the New Jersey M. P. T. O. under the supervision and direction of Mr. Moeller is reported showing consistent progress.

A definite campaign was laid out relative to the seat and admission tax. A special legislative committee will be announced next week. Extensive National Motion Picture Day activities were reported and Peter Adams of Newark and Paterson, Charles C. Hildinger of Trenton, Ben Schindler of Camden, and R. F. Woodhull of Dover, are arranging for special campaigns.

A special public service program was also inaugurated under the direction of President Woodhull.

The next meeting of the board of directors will be held in Trenton at the Hotel Stacey Trent on October 17.

Broadway Theatres Drawing Excellent Business Despite Paper Strike

DESPITE the fact that New York has been in the throes of a pressmen's strike which crippled the newspapers, and resulted in combined editions much reduced in size from the regular issues, the Broadway picture theatres report no lessening of business.

On the contrary, business in general is excellent, and has shown marked gains in the past week or two. The week ending September 22, in which the Jewish holidays were observed, the Capitol did a gross in excess of $50,000, on "Six Days." "The Covered Wagon" boomed along at the Criterion, continuing to play to capacity, the figure being around $11,000. "Zaza" proved a big drawing card at the Rivoli, where the gross reached about $28,000 on the week. The Rialto figure was $19,000, approximately, with "The Marriage Maker" as the feature attraction.

Sunday of this week was a big day. The Capitol, continuing "Six Days," touched around $11,000; "Zaza" moved down to the Rialto and pulled $5,500; the Criterion drew about $1,800 on the day, and "Ashes of Vengeance," at the Rivoli, reached around $6,800. The Strand, with "Potash and Perlmutter," did a big business.

Washington Host to Ohio Film Board Chief

W. A. Kaiser, president of the Cincinnati (Ohio) F-I-L-M Board of Trade, was the guest at dinner last Tuesday at the Hotel Harrington of the Washington (D. C.) F-I-L-M board, whose territory overlaps the Ohio region. He discussed at length the workings of his film board under former regimes and as reconstituted by and with the approval of the Will Hays organization.

He referred to the film inspectors' training course as worked out in Ohio. Methods of closer co-operation between the respective exchange center film boards and better division of the no-man's land between the territories were suggested by him and endorsed by the Washington exchange men.

News Weeklies Show 'Quake Views

New York Sees Japanese Disaster

THAT the news weekly is an indispensable member of the motion picture program as well as constituting a business builder of unquestioned maximum value to the exhibitor was again demonstrated this week when the first pictures of the Japanese earthquake disaster were shown on the West Coast and in New York City. Exhibitors in the metropolis this week were enthused over the remarkable accomplishment of the various news weeklies, characterizing the record-breaking delivery of the much-awaited pictures as a service that surpassed in timeliness and enterprise even the newspapers which on Wednesday besieged the offices of Famous Players-Lasky Corporation, Pathe and Universal for prints from which to make photographs for their pictorial sections.

With official word of the arrival and exhibition of the films in New York and on the Coast came three distinct claims from the distributors. These claims are as follows:

Three Distinct Claims

(1) Paramount contends that it was the first motion picture company to have pictures of the earthquake delivered to New York and exhibited at Broadway theatres. This occurred Wednesday.

(2) International News claims that its pictures that arrived in New York late Wednesday were the first taken of the earthquake, only a slip in the transportation of the negatives to various points in Japan preventing it from showing the films on Broadway on Wedsenday night.

(3) Pathe gave out a despatch from San Francisco that its pictures were the first shown on the Coast or anywhere in this country. The Pathe pictures were first shown on the Coast Monday, September 24. They were scheduled to be released in New York Thursday, September 27.

Rushed across the continent by airplane from shipboard at Victoria, B. C., the Paramount earthquake pictures, according to a Famous Players statement, smashed all speed records, arriving in New York at 3:15 o'clock on the afternoon of Wednesday, September 26, and shown at the Rivoli, Rialto, Criterion and other Broadway theatres late that evening.

Universal, distributors of the International News Weekly, early Wednesday gave out word that their aerial messenger was expected to land at Mineola, L. I., late in the afternoon. A heavy fog that prevented the operation of even mail planes delayed the International carrier, it is said.

The enterprise with which the news weeklies producers rushed the pictures east attracted the attention of metropolitan newspapers as well as exhibitors throughout the country in general. The three firms apparently spared no effort to bring the pictures to America in record time, despite the near impossible obstacles the carriers were reported to have encountered.

The Paramount pictures, consisting of 2,500 feet of films, were secured by Tom D. Cochrane and R. E. McIntyre, Paramount managers in Japan, and it was through the cooperation of representatives of the Japanese Government as well as Canadian and American officials that they reached Curtiss Field, Mineola, Wednesday afternoon after the record-breaking journey half way round the world.

The film, which shows the ravaging conflagration which followed the earthquake as well as the buildings of Tokio and Yokohama swaying and crumbling to the ground while the people rushed for safety, was rushed by airplane to Kobe to catch the Empress of Australia, of the Canadian Pacific Steamship Lines, only to find that the ship had sailed several hours before. The pictures were taken by seaplane and put aboard the vessel at a point 100 miles off Kobe.

The Empress of Australia arrived at quarantine, Victoria, B. C., Sunday noon and the film was rushed by seaplane to Seattle, Wash. At both points the Canadian and American customs officials gave every possible assistance to George P. Endert and William Hanscher, Paramount branch managers at Seattle and Vancouver, in obtaining rapid clearance for the pictures in order that the transcontinental journey might not be delayed a moment longer than necessary.

Rushed by Plane

At Seattle the film was put in charge of Nick Namer, said to be one of the fastest fliers in the West, who hopped off for Great Falls, Mont., on Monday morning. At Great Falls the transfer was made to another plane, piloted by Eddie Stinson, who was to bring the film all the way to Mineola, making but two stops for fuel at Bismarck, N. D., and Chicago. At Marsh, Mont., Stinson was forced down by a heavy rain and fog and was delayed ten hours. Chicago was made after dark Tuesday in thick weather, but the flier resumed his journey at 1:30 a. m. and flew directly to Mineola.

From Mineola the film was rushed immediately by automobile to the Famous Players-Lasky laboratory, where positive prints were turned out in record speed and despatched to the Rialto and Rivoli for the evening performances and to Paramount exchanges throughout the country.

The arrangements for the record-breaking trip were perfected in every detail by George Weeks, divisional sales manager at the Paramount home office.

Despatches from the Coast tell the story of the success of the Pathe News. On Monday, September 24, the Pathe News released to regular customers pictures of the disaster. These pictures are said by Pathe to be the first to be shown in this country.

The story connected with these pictures is an interesting one. Ralph Earl, one of the first cameraman that the Pathe News had, who covered the Coast territory in the old days when the News was known as the Pathe Weekly, was the man who turned the trick. He was traveling in Japan at the time of the disaster and by a stroke of luck was on the spot when the repeated shocks were leveling Tokio and Yokohama. Earl saw his opportunity and secured thousands of feet of scenes. He took the first boat to the United States with his films, cabling Editor Cohen as soon as he could secure a wire.

When Earl landed he was met by Manager Kofeldt of the local Pathe office in San Francisco and Cameraman Johnson. These men labored to get positive prints made and shipped to all Pathe News first-run accounts on the Coast at the earliest possible moment. In consequence, its pictures of the event were said by Pathe to have acutally been shown in the theatres of the territory in advance of the publication of still pictures by the newspapers.

Prints Sent Out

By working all night Messrs. Kofeldt and Johnson were enabled to cover the entire territory in reported record time with shipments of prints. The negative was rushed by airplane and train to Chicago. The Chicago office of Pathe had been wired to meet the film and to at once proceed to have prints made to supply all first-run accounts in the Middle West. In order to insure that the editorial work was properly done, Editor Cohen sent his assistant, William Park, to Chicago by first train.

International News Reel pictures, taken from an aeroplane and amid the scenes of disaster on the day following the first 'quake, were shown to the New York audiences Thursday. A complete reel in length, and comprising in full the entire current issue of the International News reel, the pictures are said to bring home with frightful reality the extent of Japan's tragedy. Captain Ariel Varges, the organization's general European representative, was in Shanghai when the earthquake took place. He obtained an aeroplane the following day and flew the 1,500 miles to Tokio, reaching the earthquake zone while it still was active.

He obtained pictures in both Tokio and Yokohama. Both from the air, from the sea and on land he cranked the scenes. Varges flew back to Shanghai and put his film aboard a steamer. Then he hurried back to Japan for pictures of the rescue activities he knew would follow. The earthquake films, many hundreds of feet in length, began their slow trip across the Pacific. When they were landed in Vancouver, International News representatives rushed them to a nearby aviation field and soon they were speeding to the east.

They arrived in New York late Wednesday and were immediately rushed to the laboratory, where prints were turned out with exceptional celerity for country-wide distribution. Instead of holding the films on the West Coast and printing a few copies there, Edgar B. Hatrick, general manager of the International News, elected to rush the films east and print in New York.

Michigan M.P.T.O. Will Meet October 16-17

H. M. RICHEY, General Manager of the Motion Picture Theatre Owners of Michigan, called attention this week to the change in date of the annual convention at Jackson, Mich. The meeting will be held October 16-17.

Elaborate plans are being made and the attendance, it is expected, will reach record proportions.

Cleveland Labor Trouble Nears End

Loew's Ohio Theatres, Inc., Settle With Musicians; Other Houses to Follow

LOEW'S Ohio Theatres, Inc., has settled with musicians for a 12½ per cent increase in the wage scale for the coming year. This scale covers the eight Cleveland picture houses operated by Loew's Ohio Theatres, Inc., including the Stillman, Allen, State, Park, Alhambra, Liberty, Mall and Dean.

It's the first move toward getting the musicians' wage scale settled in Cleveland where suburban picture houses have been without music since July 1st. At that time, the musicians submitted a new scale demanding a 20 per cent. boost. The Cleveland Motion Picture Exhibitors' Association offered to give them a 7½ per cent increase. Musicians refused to consider this offer. The members of the Cleveland Motion Picture Exhibitors' Association have stuck together on the proposition.

Of the 150 suburban houses credited to Cleveland, only five disregarded the efforts of the organization to maintain a solid front against the exorbitant increase, which, it is claimed, is way in excess of reason. The five who refused to abide by the organization vote are the Jennings, Lorain-Fulton, Park National, Heights and Holtnorth. And these five have been expelled from the organization, for playing music, contrary to the vote of the majority.

This is the first time such an action has ever been taken by the Cleveland exhibitor association. And it is not known what methods, if any, will be evolved to reinstate these exhibitors as members in good standing of the organization. It is felt, however, now that the Loew circuit has settled the scale in all of its houses, including the big downtown first-run houses, that the settlement with the suburban houses will soon be a reality.

The strike of motion picture machine operators and stage hands of the Alton, Ill., theatres has resulted in a victory for the workers, the owners granting their demands for an increase of 25 per cent. in wages. The men were getting 80 cents an hour and struck for $1.

For a few days the theatres resisted the demands, and the managers and assistant managers acted as operators and stage hands. But finally they capitulated to the strikers, and the three motion picture houses of the city agreed to grant the raise asked.

There was no violence during the brief strike.

Appeal Filed in Knickerbocker Theatre Cases

United States Attorney Gordon and Assistant Attorney O'Leary have filed a brief in support of their appeal from the decision of Justice Siddons of the District of Columbia Supreme Court, sustaining demurrers to the indictment in the Knickerbocker theatre accident cases.

Forty-eight printed pages are taken up by the Government prosecutors in trying to show an error by Justice Siddons, in declaring the indictment invalid, in which manslaughter was charged against Architect Reginald W. Geare; John H. Ford, fabricator of the iron work; Julian R. Downman, assistant to the District Building Inspector; Richard G. Fletcher, contractor for the tile and cement work; and Donald M. Wallace, foreman for the general contrator.



Gilbert E. Gable's production of "Slave of Desire," which will be distributed by Goldwyn-Cosmopolitan.

Buffalo Houses Increase Admission Prices

BUFFALO houses have increased prices to meet increased wages granted in the industry. At Shea's Hippodrome the prices have been changed as follows: Nights, boxes, from 60 to 75 cents; orchestra, from 50 to 55 and balcony from 35 to 40; matinees, boxes, from 35 to 50; orchestra, from 25 to 30; balcony from 20 to 25.

At Lafayette Square there has been a five-cent boost on the entire lower floor and boxes there are also 75 cents now, instead of 70. At Loew's State there has been a five-cent raise. Several neighborhood houses have also sent the scale up because of the added cost of operation.

Campaign for Motion Picture Day Under Way

M. P. T. O. state officials throughout the country continue to respond enthusiastically to the call for National Motion Picture Day—November 19—according to a statement issued this week by national headquarters of the M. P. T. O. A.

Harry Davis, of Pittsburgh, National director, will call a mass-meeting of Western Pennsylvania exhibitors at Pittsburgh to designate sub-committees. William Bender, Jr., of Indiana, National Chairman of the Motion Picture Day Committee, advises that sub-committees have been appointed covering the entire state.

Ohio has been divided into 40 districts with exhibitor leaders in each district to carry on the work. C. E. Whitehurst, of Baltimore, has announced a mass-meeting there for the purpose of naming committees.

Other leaders who report aggressive interest in the campaign are: C. E. Williams, of Nebraska; A. B. Momand, secretary of the Theatre Owners' and Managers' Association of Oklahoma; and G. B. Sparrow and Vincent Gould, President and Secretary, respectively, of the M. P. T. O. of Canada.

Scientist Acquires Rare Undersea Pictures

Dr. Paul Bartsch, National Museum scientist, who inspired the undersea pictures of the Williamson's, released last spring by F. B. O., spent his vacation in the Tortugas, West Indies, fifteen feet under the sea, garbed in diving helmet and equipped with a small, hand operated motion picture camera, taking marine biological pictures of life among darting red, blue and yellow coral fish, fauna and flora. To get them in focus he merely shooed them around by hand. San Salvador, the Columbus isle, was surveyed by him and pictures of shells, birds and flowers and bird eggs secured.

Milwaukee Appearance of Arbuckle Protested

A week of personal appearances by Roscoe Arbuckle at the Strand theatre, Milwaukee, has brought renewed protests from many quarters in that city. Despite resolutions adopted some months ago by the Wisconsin Motion Picture Theatres' Association against the showing of the comedian's pictures the Strand booked the week's engagement. The action brought opposition from the Milwaukee Federation of Church Women, the Milwaukee Women's Club and the Milwaukee branch of the Federation of Women's Club.

Analysis of British Film Industry

By Tom Terriss, the Director

[Editor's Note—*Tom Terriss, an Englishman by birth, well known as a director both here and abroad, has recently returned to America after producing several pictures on the other side. His observations on the British film industry are given from first-hand knowledge.*]

A CLOSE acquaintance with the motion picture industry of England during the last year has convinced me of the fact that the United States has little to fear from any competition in that quarter. One of the greatest handicaps that British firms have to contend against is the climate; even this, however, could be successfully overcome were they in possession of properly lighted and efficiently equipped studios. Satisfactory work in the general run of studios in England at the present time is impossible. With the exception of the Famous Players in Islington and the Alliance in Twickenham, their studios are more than a farce—they are a tragedy. Even the two above mentioned studios with their excellent equipment are impractical on account of their location, which tends to fill them with a foggy and misty atmosphere nine months out of the year.

The two leadings firms of the industry, Gaumont and the Ideal, have studios which would not be seriously considered by the smallest of independent producers in this country. Due to the great lack of space, their overhead must be increased to an unnatural extent. For instance, after one set is finished with, the unfortunate director, or producer, as he is called there, is compelled to lie idle and wait until the erection of his next set and the demolition of the old one. In the majority of cases he finds it impossible to shoot exteriors on account of weather conditions and many times in despair is compelled to take, the result being imperfect negative.

Sometimes there will be two or perhaps three directors endeavoring to produce under these conditions, in which case production will sometimes extend itself for months, when otherwise it should have been considerably less. These studios are very poorly equipped, resembling the Coytesville and Edendale studios in Fort Lee in the years past and under the conditions it is surprising that British pictures have been able to ever make any kind of a showing at all.

I believe there are many directors in England fully the equal of any in America, who, handicapped as they undoubtedly are, find it impossible to obtain recognition in the world's markets.

When a picture is produced in England it is as a rule a one-man proposition. Usually the director has little, if any, assistance. There are no scenario writers of consequence, very few cameramen who understand fully the values of proper lighting and tempo, no capable assistants or technical men, no title writers and such a being as a film editor is unheard of. There is no one whom the director may consult at the finish of his picture, the consequence being that he is compelled to foot it alone. I defy any man living to make a picture entirely off his own bat. I don't believe any man capable of filling such an onerous position. His vision is bound to become distorted, so warped and steeped with his own views, that try as he may he cannot, alone, overcome what shortcomings there may be (and there surely will be some) in his production. A fresh, alert and capable mind will at once point out the weaknesses; and a more perfectly balanced picture will be the result.



One of the Big Interiors for "A Lady of Quality," Universal Super-Jewel, Starring Virginia Valli.

The whole state of mind of the British public in general toward motion pictures is one of indifference. Outside of a small coterie of fans, they take no practical interest, nor do they seem to wish to. As an example of this apathy, take the dire failure of "Merton of the Movies," one of the greatest successes of New York. This play is an amusing exposé of film life behind the scenes and the American public with its knowledge and appreciation of pictures in general go to see it in their thousands. But in England it was something new, something incomprehensible, something unnatural, and so it was a stranger in a strange land and, like the old anecdote, they said: "'eave 'arf a brick at 'im"—and they did.

The director in addition to his other handicaps has also this feeling of indifference and sometimes actual hostility to contend with on a great many occasions. The attitude of the public authorities in particular is distinctly hostile and all manner of petty and tyrannical restrictions are placed in the path of producing firms. To obtain the co-operation and services of any branch of governmental forces is almost impossible and only occasionally gotten with the aid of great secrecy and a vast amount of labor and time.

Capital still looks upon the motion picture as an expensive toy and, having been bitten by a certain amount of bogus companies, refuses to lend one penny toward an industry which is the fifth greatest in the United States. Despite this, however, questions are daily discussed referring to the Americanization of a certain portion of the British public through the medium of the motion picture. Alarmists who refuse to see the handwriting on the wall! Eighty-five per cent of pictures shown are American and will be so until producers and capital get together with the one big object—the placing of British firms upon an equal footing with those in America, together with an equitable proportion of the world's markets.

I believe that present conditions, despite all talk of advancement, substantiate my arguments when I say that there are less than a dozen feature pictures being made throughout the whole of England, which is hardly the talk of advancement, substantiate my arguments when I say that here are less than a

Unfortunately, there is a great deal of petty and childish jealousy of American pictures displayed throughout the trade. Because some bolder spirits, aware of the inferiority of British pictures, are tempting a few well-known American stars and directors to their studios, a howl has gone out that such are taking away the bread from the mouths of their unfortunate brothers and sisters. Refusing to believe that the creation of new atmosphere will help to relieve them from their slough of despond, they attempt to villify their efforts by every means in their power. This enmity is well fostered by certain of their trade papers (one of which actually only criticizes British productions) and the editor of one of them, who has lately just concluded a visit to the United States, where he was entertained in a most lavish and hospitable manner, has retaliated on his return home by villifying and abusing the whole American motion picture industry in the worst possible taste.

This paper, in criticizing the work of any American star or director in England, will either damn him or her in full measure or with faint praise, always adjuring the British public, however, that the part could have been played, or the picture produced to far greater effect by British artists or directors. Always asking why such and such an artist or such and such a director should be brought to his country when there were so many others more fully capable of carrying out the work and always forgetting the potent fact that there are at present engaged in motion picture work in the United States hundreds of English artists, who have an equal opportunity of success or failure in this country, without any question and I might add that some of the highest paid and most successful artists and directors in this country at the present moment are Englishmen.

Will Retain "Lucretia Lombard" Title

The title of the forthcoming Warner feature will remain "Lucretia Lombard," rather than "Loveless Marriages," as was announced previously. The picture is a filmization of the novel, by Kathleen Norris, and the first change in title was made because "Lucretia Lombard" suggested a costume picture.

"White Sisters" Continues at Ambassador

Lillian Gish in "The White Sister" will continue at the Ambassador theatre, New York, beginning with next Sunday afternoon's performance. It will be in for an indefinite run.

Its removal from the 44th Street theatre where it opened four weeks ago is due to previous contract engagements for that theatre.

Chaplin Discusses His New Picture

Declares He Has Taken Public At Its Word and Produced "Something Different"

CHARLES CHAPLIN is among the late arrivals in New York. He dropped off the Twentieth Century Limited Thursday morning and immediately went into executive session with a group of some fifteen interviewers in his apartment in the Ritz. He is here for the premiere of his own product, "A Woman of Paris," which opens at the Lyric next Monday night.

Never was producer nor director more enthusiastic over the creation of his own mind. Chaplin is both producer and director. His picture is a gamble—a big one for him, because he is attempting something different from any picture heretofore produced. He is not claiming that it is going to be a great success, but he is hoping. He is as much or more at sea than any one else as to how it will be received.

"The public has long been saying that it wants something new in the way of pictures," said the famous comedian. "It has been saying that directors are too frank in the handling of details in a picture. People have been complaining that directors did not give them credit for having any intelligence. Well, I have taken them at their word in my picture and I have left the greater part of it for solution to their intelligence.

"I have tried to create something human and something natural. There are subtleties in the picture, numbers of them, which will require rapt intelligenee to eateh or many of them will be overlooked. I have tried to keep my principals from acting. I have tried with delicate little natural touches to make my pathos, humor and drama clear, and at the same time I have tried to keep the members of the cast from 'mugging.'

"One of the most difficult tasks I had when I started this picture eight months ago was to make my east forget that they had ever appeared before a camera before. It required great energy and patience to keep them from registering joy, gloom and the other stock elements of pictures that are invariably registered in the same way. I think I have gotten my points over better by the naturalness of the action and the lack of facial expression than it could otherwise have been accomplished.

"For instance, I have a scene in a railway station when the young lovers are supposed to depart against the wishes of the boy's parents. At the station the boy is ealled back to his home and finds his father dead. He calls the girl on the phone and, without explaining why, lets her know that the trip must be deferred. She does not rant nor rave in the usual fashion, but by a shrug of the shoulder and in other subtle ways she clearly conveys the idea, 'huh, the usual story.'

"Then when they meet a year and a half later and she has beeome of the demi-monde in Paris, he discovers that fact when in displaying her wardrobe an article or two of men's apparel is disclosed. The young artist does not register an expression of horror. He does not rant and rave over the place. They discuss pleasantries in a very matter of fact sort of way, but at the same time the feelings of each and their actual thoughts, almost, are clearly defined.

"The demi-monde is not the usual type seen on the screen. She is of the higher class Paris type, refined, cultured and in no way objectionable. And in playing her, I am sure Miss Purviance will prove a revelation.

"I have every confidence that the public will get the meaning of the action in the picture and will grasp most of the points. Out in Vernon, California, I had a showing to which I invited quite a number of factory workers in order to get their reaction. At some of the more subtle points over which I had some doubts there were such ejaculations as 'Oh, boy,' and 'Hot dawg,' so I figured the stuff must be pretty good.

"There is nothing out of the ordinary in the story of the picture, except that each scene is a separate and distinct unit in itself and piled one on another they make the picture. I am not the least bit afraid regarding New York's opinion of the production. It has none of the massive sets nor extensive casts of some of the late showings, but I think it is a real big picture and that New Yorkers will get just what I have tried to convey in it."

Among the first questions fired at Chaplin was whether or not he had any intention of deserting the sereen and confining his efforts to directing productions. "Not a chance," said Charles. "I'm only anxious to get back to the coast so that I can start work on one of my own comedies, which will be in seven reels and I'll promise you will be funnier than anything I have ever done. I have the story about ready now and, believe me, it has a lot of humor in it. I only hope 'A Woman of Paris' is received in the way in which I expect it to be. If it is you will find a different art and quite a change in future productions generally."

Chaplin's present plans will probably keep him in New York for two or three weeks, and immediately following he will start work on his own picture in which he will be the star.

"Enemies of Women" Case in New York Settled Out of Court

DIFFICULTIES between the Gotham Amusement Co. and the Phoenix Amusement Co., both of New York City, over the showing of "Enemies of Women," were settled out of court this week, after legal steps had already been taken by State Senator James J. Walker, counsel for the Gotham firm.

The trouble concerned the booking of the picture by the Phoenix Company, which operates the Washington theatre, a Fox house. The Gotham claimed it had a prior contract with Famous Players for "Enemies of Women."

On Tuesday, Senator Walker, counsel for Gotham, appeared before Justice Whittaker, and secured a temporary injunction against the showing of the picture at the Washington, but later in the day it was revoked. The Senator then planned to seek another injunction, but finally the action was withdrawn.

Senator Walker and Saul E. Rogers, counsel for Fox, settled the matter out of court. The Gotham is a member of the Theatre Owners Chamber of Commerce, and while the latter did not appear in the matter officially, it was generally understood that the suit represented the opinions of the T. O. C. C., in the controversy with Goldwyn-Cosmopolitan. Justice McCook, before whom the case was to be argued September 26, received notice of the settlement.

World Premiere of "Woman of Paris" Held

THE world premiere of "A Woman of Paris," Charles Chaplin's first venture as director of a picture in which he himself does not appear, was held at the Criterion Theatre, Los Angeles, Wednesday night, September 26.

A telegram from the West Coast office of Motion Picture News says: "All the city executives and the entire Who's Who of Filmdom attended. In subtlety of dramatic touch and insinuation rather than fulfillment of action, the production marks a great step forward. The sheer drama of life is relieved at moments by comedy. The appeal is deep and the motive rings true. Edna Purviance gives a great performance, but Adolphe Menjou is outstanding throughout."

Valentin Mandelstamm Visits United States

Valentin Mandelstamm, of Paris, arrived in New York recently. It is his second trip here within the period of a short time, because only a few months ago he was here in the capacity of delegate for French authors to the First International Congress on Motion Picture Arts.

This time, however, Mr. Mandelstamm intends to remain in America for a considerable period. His plans eall for a stay of a few months in New York and then he will go to the West Coast to engage in production activities.

Berkeley, Cal., Fire Films in Frisco Same Night

From the San Francisco correspondent of Motion Picture News this week comes news of an instance in speed in modern news service in the showing of the Berkeley, Cal., fire pictures the same night of the blaze at the California theatre in the Golden Gate City. The pictures were taken by International in the afternoon and flashed on the screen at 9:30 that same night. People in attendance had barely heard of the blaze across the bay from the late daily extras when they found before them actual views of the fire.

H. O. Davis With Cosmopolitan as General Manager

H. O. Davis, formerly vice president of Triangle, and well known also in the magazine field, will become general manager of Cosmopolitan Productions, succeeding George Utassy.

Mr. Davis, during his connection with Triangle, became famous for his belief that waste in studio operation could be largely eliminated, and thus became known for his advocaey of effieiency in production methods.

Norma Talmadge at Rivoli for First Time

FOR the first time in its history, the Rivoli theatre, New York, is presenting a Norma Talmadge production. "Ashes of Vengeance," the First National spectacle which enjoyed a month's pre-release run at the Apollo, is this week duplicating its success, and beginning September 30th will move to the Rialto for a second week.

The run at the Apollo was cut short by the arrival of "Poppy," a musical show which had previously rented the theatre. "Ashes of Vengeance" is a ten-reel production.

Pauline Garon Selected for "Turmoil"

Pauline Garon has been chosen for one of the principal roles in the Universal-Jewel screen version of Booth Tarkington's novel, "The Turmoil."

The picture was started during the week as a Hobart Hanley production.

Emmett Corrigan plays James Sheridan, Sr., the dominating character of the story.

George Hackathorne, Theodore Von Eltz, Edward Hearn, Eileen Percy, Kenneth Gibson and Bert Roach are the other players chosen so far.

Baker Will Direct Viola Dana in Special

George Baker is to direct Viola Dana in a special feature titled "Rose Bush of a Thousand Years," according to word from the Coast. Work will be started on the production immediately upon the completion of "Angel Face Molly," with which Miss Dana is at present engaged.

Winifred Allen Returns in "Big Brother"

Winifred Allen, former star in Triangle pictures, is returning to motion picture work after several years' absence from the screen. She has been engaged to play in Allan Dwan's new Paramount picture, "Big Brother."



Action stills from "You Are in Danger," presented by Blair Coan.



Wesley Barry's latest for Warner Brothers in "The Country Kid." These stills are from the production

Charles R. Rogers Joins Mastodon

Becomes Associate of C. C. Burr and Will Have Charge of Distribution

C. C. BURR, producer of Independent pictures, announced this week the affiliation of Charles R. Rogers, who becomes financially interested in Mastodon Films, Inc., as vice-president in charge of distribution.

Announcement was also made that the Mastodon organization has franchise plans outlined for the independent exchanges. Details are practically completed and will be announced shortly.

"I have always wanted to have another associate who understood film distribution to concentrate upon that important end of the business," said Mr. Burr. "The day has passed in the Independent market where you can handle one picture, because the exchange can't afford to buy one picture. The exchange can't afford to clog the works by buying one picture at a time, that may prevent it from buying a franchise for a continuous supply of meritorious product, which is what it must have to survive and meet competition today.

"The old method was productive of hardly anything more than one exchange in each territory surviving that era. It built nothing for anyone. They recently have learned what it has meant to have an organization serve them just as the national organizations serve their branches. We in turn can go a step further with them and co-operate by having a representative and sales-manager second to none in the industry at their service, whether it be to get a booking from the big circuits or look at a picture for them, or supervise their advertising requirements.

"Now I shall be able to devote my entire time to production which has been my most ardent desire but never before have I been able to contemplate this with any degree of security. But now with such capable hands on the distribution reins," concluded Mr. Burr, "I shall be able to devote my entire energies to the stories and turn out even better pictures."

Charles R. Rogers has been General Sales Manager of Select-Selznick Pictures, General Manager of Distribution of R-C Pictures Corporation, and is at present treasurer of Corinne Griffith Productions, released through First National; president of the Resolute Film Sales Corporation, and vice-president of the Hunt Stromberg Units. Mr. Rogers will retain his interests and official positions in the Griffith, Resolute and Stromberg companies in addition to his activities with C. C. Burr. Since going into business for himself, Mr. Rogers has been handling the distribution of Independent producers' product.

John Barrymore Arrives at Warner Studio

John Barrymore arrived at the Warner Brothers studio in Hollywood last week to star in the screen version of the Clyde Fitch play, "Beau Brummel," after a quick jump from Paris and New York. He was officially greeted by H. M. Warner and Jack Warner and tendered a reception at the studio following his arrival.

Mary Astor is to play the leading feminine role. Others in the cast are Irene Rich, Alec B. Francis, Carmel Myers, Michael Dark, Andre de Beranger, William Humphrey and Richard Tucker. Harry Beaumont will handle the megaphone for the production.

Buried for Five Hours By 'Quake

H. Wayne Pierson Tells Thrilling Story of Escape of Himself and Family

A THRILLING story of the escape of H. Wayne Pierson, and his wife and baby, from death in the recent Japanese earthquake was revealed upon their arrival at Seattle this week. Mr. Pierson was in Japan as the representative of United Artists.

Charles Dreher, his assistant, also reached Seattle from the 'quake zone, uninjured, but his mother, who was in Japan, was seriously injured, and is now in a hospital in the Western city.

Mr. Pierson and his wife were standing in a hotel corridor saying good-bye to some friends when the first earth tremor came. The child was in their room nearby. The walls of the hotel collapsed immediately, and they were buried in the debris, unable to reach the child. For five hours they struggled for life, and finally literally dug themselves out. After another hour's hard work, they reached what was once their room, and rescued the baby. "It was a miracle that we escaped," Mr. Pierson added.

In a telegram to the home offices of United Artists in New York, Mr. Pierson declared that all the records, film, and property of the company in Tokio were totally destroyed. Except for the clothes that they wore, Mr. Pierson and his family left Japan with all their "earthly possessions in a handkerchief."

He had been in the Orient ten months, supervising the United Artists offices already established, and opening new ones in Singapore, Bombay and other cities.

United Artists are endeavoring to get a new supply of prints to their Kobe office, so that their customers in Japan may be supplied with as little interruption as possible.

Arrangements have been completed for the resumption of business in Japan by Famous Players-Lasky, according to cable advices from Tom D. Cochrane, Paramount branch manager in Tokio, received by E. E. Shauer, director of the Foreign department.

Inasmuch as the Paramount offices in Tokio were totally destroyed, the task of opening new headquarters and obtaining enough prints to resume business within two weeks after the disaster called for herculean efforts on the part of Branch Manager Cochrane and his assistant, R. E. MacIntyre. Many prints of the latest Paramount pictures which were about to be released throughout Japan were destroyed by the earthquake and fire. One of the first acts of Manager Cochrane on the reopening of cable communication with the United States was to order new film for prompt shipment to Kobe.

Reports which have reached executives of the Famous Players-Lasky tell of the heroic service rendered by MacIntyre—"Bob" as he is known to many film men in New York and other cities—in his efforts to bring help for 150 stranded foreigners in Yokohama whose lives were in great danger. With another American, he walked many miles to bring assistance to the foreigners, many of whom were Americans, and all were saved before the fire and subsequent earthquake shocks completed the destruction of Yokohama.

Jane and Eva Novak Join Metro Feature Cast

Jane and Eva Novak have been signed by Metro Pictures Corporation for roles in "The Man Whom Life Passed By," written by and under the direction of Victor Schertzinger. The cast will include Percy Marmont, Cullen Landis, Lydia Knott, and Andre de Beranger.

Jane Novak has been loaned to Metro by Chester Bennett, to whom she is under contract.



A groupof scenes taken from "Foolish Parents," the latest presentation of Associated Exhibitors.



Scenes from "Zaza" in which Gloria Swanson is playing the title role for Paramount

Quotation by Shakespeare Suggests Title

"Hoodman Blind," the melodrama written by Sir Henry Arthur Jones and Wilson Barrett, which Fox Film Corporation is making into a picture at the West Coast studios, takes its title from a quotation from Shakespeare: "Who is it that hath so cozened thee at Hoodman Blind?"

"This Freedom," the latest story by A. S. M. Hutchinson has been put into screen form at the Fox studio, with Fay Compton as the wife who stakes her home duties against a business career. It is under the direction of Denison Clift.

"Drums of Jeopardy" Cast Is Completed

With the arrival of Elaine Hammerstein at Truart's West Coast studios, final decision was made on the cast which will support her in the picturization of Harold MacGrath's novel, "The Drums of Jeopardy," the second production of a series which Truart Film Corporation is making with this star.

Wallace Beery has been cast in the role of Karlov, the villainous, fanatical Russian.

Robert Warwick will have the role of Cutty.

Jack Mulhall is cast as Johnny Two-Hawks, Hawksley for short, a bit of human driftwood.

Badger Named to Direct Barbara La Marr

Following the return of Arthur H. Sawyer, General Manager of Associated Pictures Corporation, from New York to Hollywood, he announced, in connection with the contract securing the services of Barbara La Marr for five years, that Clarence Badger had been selected to direct the first picture in which Miss La Marr will appear under the new management. This picture will be a screen version of the Robert W. Service poem, "The Shooting of Dan McGrew," and will be released as an S-L special by Metro Pictures Corporation.

"Monna Vanna" Has Opening on Broadway

THE New York picture-going public was given an opportunity to compare the William Fox presentation of Maurice Maeterlinck's spectacular drama "Monna Vanna," with the other massive productions on Broadway when, on Monday evening, September 24, the Central theatre held a highly entertained body of spectators. It is a stupendous production of the days when Italy was ruled by the sword and spear and each city maintained a separate government and warred on each other.

The leading male character is taken by Paul Wegener. Another valuable member of the cast is Olaf Fjord, who plays Vitelli, the conqueror of Pisa. The picture was directed by Richard Eichberg.

Preferred Pictures Makes Personnel Additions

Doubling the capacity and increasing the facilities of the Schulberg studios, the home of Preferred Pictures, has resulted in a corresponding increase in the personnel of the big picture plant.

Sam Jaffe has been made general manager for the company. Mr. Jaffee, who is one of the youngest executives in the industry, began his career with the Famous Players organization.

Fred Leahy has been made studio manager. Al Freudemann will serve as art director. Harry Strite has been made construction supperintendent, and Sid Street will serve as purchasing agent.

Hodkinson Will Release "Shifting Sands"

"Shifting Sands" has been secured by the W. W. Hodkinson Corporation from the Luxor Pictures Corporation for early fall release. This desert drama was produced by Fred Leroy Granville, who took his company, players and equipment to Libyan Desert, North Africa, as called for by the story.

The cast includes Peggy Hyland, Lewis Willoughby, Mlle. Valia, Richard Atwood, Gibson Gowland, Tony Melford and Douglas Webster.



Some idea of the melodramatic moments of "Strangers of the Night" ("Captain Applejack") may be gained from these scenes in the Metro release, which is a Fred Niblo production.

Edwin Carewe Sails for Algiers October 6

EDWIN CAREWE, whose latest success is "The Bad Man," with Holbrook Blinn for First National, has announced his intention of sailing for Algiers on October 6. The purpose of the trip is to film "A Son of the Sahara" in its proper atmosphere and surroundings.

Goldwyn Changes Title on Seastrom Feature

As Victor Seastrom nears completion of the photography on his first Goldwyn Picture, a screen version of Sir Hall Caine's latest novel, "The Master of Man," a further change of title is announced.

The picture will be called "Name the Man!" At one time Goldwyn considered the title of "The Judge and the Woman" but this has finally been discarded in favor of the new and shorter title.

Conrad Nagel, Patsy Ruth Miller, Mae Busch, Creighton Hale, Hobart Bosworth, De Witt C. Jennings, Evelyn Selbie and Aileen Pringle have the leading roles.

Loew-Metro Club to Give Ball at Astor

The first annual movie ball of the Loew-Metro Club, an organization composed of employes of the Metro and Loew organizations, will be given November 1, in the grand ballroom of the Astor Hotel. Arrangements are now being perfected by committees of the Club, of which Marcus Loew is honorary president and Col. Jasper Ewing Brady, in charge of the Metro Eastern scenario department, president.

Many prominent motion picture people will be present at the ball. Metro stars, among whom ar Jackie Coogan, Mae Murray, Viola Dana, Alice Terry and others, will make special trips to the East to attend, and many other famous screen players, whose names are familiar to the public, have signified their intention to come.

The present officers of the club are Marcus Loew, honorary president; Col. Jasper Ewing Brady, president; David Loew, vice president; Rose Quinby, recording secretary; David Blum, financial secretary; Charles Quick, treasurer.



Viola Dana is again seen in one of her typical comedy dramas, "The Social Code," to be released by Metro.

Lillian Gish Will Play "Joan of Arc"

Lillian Gish is to re-create the life story of the most famous of all French heroines, Joan of Arc. According to an announcement by Inspiration Pictures, Inc., Miss Gish will begin work on "Joan of Arc" soon after she completes "Romola," her next big picture.

In accordance with Inspiration's policy of making pictures in the actual locale of the story, "Joan of Arc" will be produced in France, just as "The White Sister" and "Romola" were made in Italy.

Sills Opposite Viola Dana in "Angel Face Molly"

Milton Sills has been engaged by Metro Pictures Corporation to enact the leading male role opposite Viola Dana in "Angel Face Molly," by Fred Kennedy Myton. This production, fourth of a Viola Dana series for the Metro 1923-24 program, will be directed by Oscar Apfel. Thomas J. Hopkins is completing the screen adaptation.

Carl Anderson Back, Tells Production Plans

Carl Anderson, President of Anderson Pictures Corporation, returned on Monday to New York from a three week trip to Los Angeles. Regarding his production plans he had the following to say:

"While my trip was not entirely on matters pertaining to product for release by Anderson Pictures Corporation, I did arrange for the distribution of a few series of pictures. The first to be announced is a contract closed with John J. Glavey of Hollywood Enterprises, who will make a series of four productions, the featured player being "Eddie" Gribbon. Another production unit, which will likewise operate on a series basis, will be announced next week.

"Regarding our whole plan as it refers to product, it is our policy to deal with independent producers working in independent units. By this method it is possible to secure a higher degree of quality and a more careful consideration of our requirements than could be obtained from an organization which works on a quantity basis, all pictures being made on the same lot and under the same head. This is in direct line with our policy of unit handling."

Helene Chadwick Replaces Dorothy Phillips

Helene Chadwick, according to announcement from the Coast, has replaced Dorothy Phillips in John Stahl's "Why Men Leave Home," a Louis B. Mayer production for First National release. In addition to Lewis Stone and Mary Carr, who were announced last week, William V. Mong is now included in the cast. Miss Phillips is mentioned as the possible lead for the screen version of the stage play, "Thy Name is Woman."

"Eternal Three" to Open at N. Y. Capitol

"The Eternal Three," Marshall Neilan's second production for Goldwyn will receive its first New York showing at the Capitol Theatre, beginning Sunday, September 30th. This is the picture which Neilan wrote as well as produced. Frank Urson assisted in the direction.

"The Eternal Three" is a picture which glorifies the members of the medical profession who devote their lives to suffering humanity. Neilan has dedicated this production to the physicians and surgeons of the world.

Sales Drive Marks Laemmle's Home Coming

THE return this week of Carl Laemmle, Universal chief, from a three months' trip abroad, during which he supervised the enlargement of Universal's European organization, is being marked by Laemmle Home Coming Week, September 28 to October 6.

In addition to other features, the week will be a sales drive week, under the direction of Edward J. Smith, newly appointed general manager of sales.

Mr. Laemmle returned aboard the Aquitania. Although suffering from an attack of laryngitis, he was in good spirits and exceedingly cheerful over the outlook, both here and on the other side.



Three scenes from "The Marriage Maker," a Paramount Picture

Foster Gilroy on Anderson Executive Staff

Foster Gilroy has affiliated himself with the executive forces of Anderson Pictures Corp. Mr. Gilroy has behind him a long and successful business career as an organizer and promotion expert. He began as a reporter on the Philadelphia North American and was later in the advertising business in that city.

Mr. Gilroy came to New York in 1908 as Promotion Manager of the Frank A. Munsey interests, handling both Mr. Munsey's newspapers and magazines. He then became General Manager of "Puck" and was editor of the magazine when it was purchased by W. R. Hearst. For the last two and a half years he has been advertising manager of the W. W. Hodkinson Corp. It is understood that he will act in an executive capacity for Carl Anderson, whose organization is rapidly being completed.

Maxwell Off to Australia for United Artists

M. E. Maxwell, well known in the motion picture industry as able executive, salesman and general business-getter, left New York September 22 for Australia, where he goes to take up the duties of general manager of the United Artists Australasia, Ltd., with headquarters at Sydney. Mr. Maxwell went direct to San Francisco, whence he will leave for Sydney October 2.

Creswell E. Smith, who has been in charge of United Artists interests in Australasia for some time, will leave Sydney soon after Mr. Maxwell's arrival and will return to United Aritsts New York headquarters.

Goldwyn Makes Changes in District Supervision

James R. Grainger, General Manager of Sales of the Goldwyn-Cosmopolitan Distributing Corporation, has announced a number of changes in the district supervision of that office. This does not affect the personnel of the district supervisors, but does change some cities from one territory to another.

George F. Dembow has assumed supervision of the Albany office, so that the district now under him comprises Albany, Boston and New Haven with headquarters in Boston.

J. A. Koerpel, District Supervisor of the Michigan and Ohio territory has asumed district supervision of the Buffalo office, succeeding S. Eckman, Jr., who has been transferred to the home office.

This change resulted in eliminating the Indianapolis territory from Mr. Koerpel's supervision. His revised district includes Buffalo, Cleveland, Detroit and Cincinnati and Geo. A. Hickey, District Supervisor of the Illinois, Wisconsin and Minnesota territory has assumed district supervision of the Indianapolis office.

Anderson Offices Under Roof With F. B. O.

When Carl Anderson, President of Anderson Pictures Corporation, returns to New York from California, he will be ushered into the permanent offices of his company. These comprise the entire fourth floor of the building occupied by F. B. O.

Mr. Anderson's arrangement of distribution with F. B. O. makes it essential that the two companies work in close conjunction and it is logical that they be under the same roof.

Mabel Forrest Will Star in "Satin Girl"

Mabel Forrest will be starred in a Ben Wilson production entitled "The Satin Girl," according to Samuel V. Grand, president of Grand-Asher, who will release the picture.

Norman Kerry has been engaged to play the lead opposite Miss Forrest.

De Mille Production Unit Is Reorganized

A SWEEPING reorganization of the producing unit of Cecil B. DeMille, preparatory to the filming of "Triumph," his next Paramount picture, was announced by Mr. DeMille this week.

Lou M. Goodstadt, for seven years casting director at the Lasky studio, has been appointed to the post of business manager of the Cecil B. DeMille production unit.

Under the plan of re-organization, to the position of Assistant Director will go the greatest amount of authority and responsibility ever given it by any producer. Paul Iribe, who for the past two years has been Mr. DeMille's art director, will assume the title. Mr. Iribe, however, will still retain supervision of the art department and will add to his duties, supervision of the wardrobe and property departments.

Mr. Iribe will be assisted by Gene Lowry and Rudolph Berliner, who acted as DeMille aides in "The Ten Commandments."

Paul Ferron has been appointed by Mr. DeMille as production manager to handle the important technical details that arise during a production.

Mary Pickford's Next Is Well Under Way

Word has been received from Hollywood that Mary Pickford's next production, "Dorothy Vernon of Haddon Hall," is well under way, under the direction of Marshall Neilan. Allan Forrest will be Mary's leading man, while Clare Eames, well-known dramatic star, will make her movie debut in the role of Queen Elizabeth.

Mary Pickford in "Dorothy Vernon of Haddon Hall" will reach Broadway shortly after the first of the year, at about the same time that Douglas Fairbanks will reveal his fantastic production of "The Thief of Bagdad," now nearing completion at the Pickford-Fairbanks studios in Hollywood.

Following Mary Pickford in "Rosita" at the Lyric theatre, New York, will come the much-heralded Charles Chaplin production entitled "A Woman of Paris," featuring Edna Purviance, written and directed by Charlie himself, in which he does not personally appear.

Coast Approves "Little Old New York"

Cosmopolitan's starring vehicle for Marion Davies, "Little Old New York," has just been screened at the California theatre in Los Angeles, redecorated for the occasion. The hundreds of Hollywood notables that attended the first showing gave the picture and the star an ovation.

The showing at the California theatre is the first in the United States, outside of New York, where the film is still playing to capacity at the Cosmopolitan theatre. Abroad it is being shown at the Empire theatre, London, where it is duplicating its New York and Los Angeles success.

"Wild Oranges" Company Due Back From S. F.

King Vidor and his "Wild Oranges" company were due back in Los Angeles from San Francisco Thursday, according to word from the Coast. They went up to the Bay City to complete some necessary retakes, caused by the withdrawal of James Kirkwood.



Scenes from the William Fox presentation of "Six Cylinder Love," an adaptation from the Broadway stage success.

Lichtman Claims "Shadows" Prints Are Pirated

AL LICHTMAN, President of Preferred Pictures Corporation, has issued the following statement relative to the distribution of pirate prints of "Shadows," now being shown in Cuba:

"The film distributing company, 'Carrera y Medina,' located in Havana, Cuba, have published an advertisement in the Cuban trade paper, Civilizacion, on the Preferred Picture, 'Shadows.' Under the title, 'El Velo de la Conciencia,' Carrera y Medina claim that they have exclusive distribution rights in Cuba on this production.

"This statement is absolutely false. Carrera y Medina have no rights whatever for the distribution of 'Shadows' or any other Preferred Pictures. The sole distributors for Cuba for 'Shadows' are the Cuban Medal Film Company."

Legal steps have been taken by Preferred, it is announced.

New Additions to Cast for "Hospitality"

The following have been added to the cast of "Hospitality," the second feature length comedy which Buster Keaton is now making for Metro: Kitty Bradbury, Joe Roberts, Ralph Bushman, Ed. Coxen, and Jean Dumas. In addition to these Buster Keaton's wife, formerly Natalie Talmadge, appears in the leading feminine role and Buster's father, Joseph Keaton, has been assigned a big role. Other players will be added later.

Buster is now on location with his company at Truckee, California, filming exteriors for "Hospitality."

"Hospitality" depicts the America of 1830 in the feverish days when railroads were first being built. Woven into the plot is a strong love story and a family feud. "Hospitality" will show many interesting things of the early '30's—the dress and manners of the times, the first railroad engine ever built, "The Rocket," and other features of early American history.

It was written by Jean Havez, Joe Mitchell and Clyde Bruckman and is being directed by Jack Blystone and photographed by Elgin Lessly and Harry Thorp.



Marshall Neilan's latest production, "The Eternal Three" will be distributed by Goldwyn. This layout of action stills is from the picture.

"Hoodman Blind," Special for Fox, Completed

"Hoodman Blind," one of the twenty-five specials which William Fox will release this season, was completed last week at the West Coast studios under the direction of John Ford. David Butler plays Jack Yeulette, the role played on the stage in this country by Frederick De Belleville.

Gladys Hulette plays Nance Yeulette, the feminine lead. She made her first stage hit as Tyltyl in the American stage production of Maeterlinck's "The Blue Bird."

Harold Lloyd Oil Painting for Pathe Exhibitors

A beautiful oil painting of Harold Lloyd has been prepared by Pathe and will be available to exhibitors through the local Pathe exchanges, free of charge. Showmen signing "Why Worry" contracts will receive these oil paintings gratis upon application.

Meighan Heads Catholic Picture Actors' Guild

At a meeting which packed the American Legion Hall in Hollywood on Wednesday evening, Spetember 5, Thomas Meighan was elected President of the Catholic Motion Picture Actors' Guild, together with the entire ticket for the various offices which was placed in the field at the last executive meeting of the Guild.

Other officers elected were Jack Coogan, St. 1st Vice President: Thomas J. Gray, 2nd Vice President; May McAvoy, 3rd Vice President; Ben Turpin, 4th Vice President; Eddie Boland, Secretary; Mary O'Connor, Treasurer.

Executive Committee, Mrs. Emmett Corrigan, Chairman; Colleen Moore, George Siegman, Frank Keenan, J. J. Franz, John Considine; Advisory Board, Thomas J. Patton, Chairman; Emmett Flynn, Hugh Dierker, Joseph Henabery, James Dunn, Edna Murphy, Jack Considine; Entertainment Committee, Johnny Walker, Chairman; Eva Novak, James Hogan, Joe Murphy, William Low, Ben Piazza; Publicity Committee, Bert Ennis, Chairman; Membership Committee, Fritzi Brunette, Chairman; Charles McHugh, Ida O'Brien, John Riedy, Ray Doyle, Jack Ford.

King Baggot Starts Work on "Blackmail"

Under the temporary working title of "Blackmail" King Baggot has started work on his new picture at Universal City. The story is a mystery play adapted by Raymond L. Schrock from the stage play "The Co-respondent," written by Rita Weiman, author of "The Acquittal. It was a recent Broadway success. Lois Zellner wrote the continuity.

Among the players so far engaged for the first scenes are Ruth Clifford, Charles Clary, Herbert Fortier, Arthur Howard, Joseph North and William E. Lawrence. Casting Director Fred Datig expects to be able to announce the other characters cast in a few days. Several notable players are in view for the leading roles.

Ben Lyon to be Opposite Colleen Moore

Ben Lyon, the young screen juvenile recruited from the New York stage, has been assigned to the leading male role in "The Swamp Angel," a forthcoming First National production in which Colleen Moore will have the featured role. The picture will be directed by Clarence Badger, who guided Lyon through Perlmutter."



Scene from "Broken Hearts of Broadway," an Irving Cummings production



Charles Rogers, left, who has joined the Mastoder Film Co. as vice-president of which Charles C. Burr, right, is president.

Bert Roach Is Added to Cast of "Turmoil"

Bert Roach was taken from the straight comedy field by Hobart Henley a year and a half ago to play one of the principal roles in "The Flirt," a Booth Tarkington story.

Again he was taken out of comedies by Henley when the latter made "A Lady of Quality," which is now awaiting release as a Universal-Super-Jewel special, a companion picture to "Merry-Go-Round" and "The Hunchback of Notre Dame."

Now he is being taken out of the comedy series which he just started a couple of weeks ago to play the character of Dr. Gurney in "The Turmoil," another Tarkington novel.

Eleanor Boardman has been selected for the feminine lead in "The Turmoil."

Emmett Corrigan, Eileen Percy, George Hackathorne, Pauline Garon, Theodore Von Eltz, Edward Hearn and Kenneth Gibson also have been cast in the new production.

De Mille Is Making Plans For "Triumph"

"Triumph," Cecil B. DeMille's next for Paramount, will be a commuting production if present plans do not miscarry. Interiors are to be made at the Hollywood studio, while for exteriors the company will be brought to New York.

In all probability the New York trip will be so timed that Mr. DeMille will be working there on "Triumph" at the time his previous production, "The Ten Commandments," will have its New York opening.

"Triumph," which is a Saturday Evening Post story by May Edginton, is being adapted for the screen by the authoress.

"Steadfast Heart" to be October 7 Release

Distinctive Pictures Corporation announces that "The Steadfast Heart" will be released on October 7 through Goldwyn Cosmopolitan. This production is based on the Collier's Weekly story of the same name by Clarence Budington Kelland and was adapted to the screen by Philip Lonergan. The direction is by Sheridan Hall.

F. B. O. Managers in First of Fall Meetings

The first of the Film Booking Offices Fall sales meeting was held in New York at the home office Sunday and Monday of this week. Nearly one-third of the F. B. O. exchange heads attended the meeting, in addition to several special representatives and divisional managers.

The meeting was presided over by J. I. Schnitzer, vice president, and H. M. Berman, general manager of the sales department. The question of F. B. O.'s future product and policies was thoroughly discussed, with a result that a complete sales campaign for 1923-24 was outlined. The future policy of the advertising and exploiting of F. B. O. pictures was outlined by Nat G. Rothstein, while it was voted to increase the circulation of the F. B. O. News, edited by Ed Hurley, from 10,000 weekly to 15,000. Ten thousand of these will be mailed direct from the home office each week to theatre managers and owners instead of the exchanges mailing them to the theatres in their district.

Next week J. I. Schnitzer and H. M. Berman will make a flying trip to Chicago to attend a mid-Western sales meeting to be held in that city.

Those present at the New York meeting were L. G. Ross, Albany; U. T. Koch, Atlanta; J. L. Roth, Boston; F. W. Zimmerman, Buffalo; William Con, Charlotte; Paul Tessier, New Orleans; Charles Rosenzweig, New York; J. M. Flynn, Philadelphia; A. H. Schnitzer, Pittsburgh; F. L. McNamee, Washington, D. C.; E. C. Jensen, divisional sales manager; A. R. Cherry, division manager; J. Safron and S. Katz, special representatives.

Madge Bellamy Will Head Phil Goldstone Cast

Madge Bellamy has been borrowed from Thomas H. Ince by Phil Goldstone to head the cast of a special production which will be ready for the State Right market about December 1. It is titled "Do It Now." Others in the cast are Alec Francis, Arthur Hoyt, John Fox, Jr., Bill Nye, William Fairbanks and Dorothy Revere.

Ogle Is Assigned Role In "Flaming Barriers"

Paramount announces that Charles Ogle will play the role originally assigned to Theodore Roberts in George Melford's production, "Flaming Barriers."

Roberts will play in "To the Ladies," James Cruze's production.



On location in the high Sierras with "The Eagles Feather," a Metro Special.

Bebe Daniels Selected for "Heritage of Desert"

Bebe Daniels will head the cast of Paramount's third Zane Grey production, "The Heritage of the Desert," according to an announcement made by Jesse L. Lasky.

Ernest Torrence has been cast in an important role, with Noah Beery as the third member of the cast selected to date.

Production work on "The Heritage of the Desert" is scheduled to start September 24 at the West Coast studio. Irvin Willat will direct. Albert Shelby LeVino adapted Zane Grey's novel to the screen.

Just before returning to the Pacific Coast, Bebe Daniels completed the chief feminine role in Sam Wood's production, "His Children's Children," at the Long Island studio.

"When a Man's a Man" Will Have Arizona Premiere

Announcement comes from Mike Rosenberg, secretary of Principal Pictures Corporation, that the first Harold Bell Wright production, "When a Man's a Man," will have its world premiere in Tucson, Arizona. This is the home of Wright.

Wright is to be the honored guest and many of the Arizona characters who provided him with types for his book will also be invited guests.

Chief among the players are John Bowers, Marguerite de la Motte, Robert Frazer, George Hackathorne, Fred Stanton, John Fox and June Marlowe.

Associated First National Pictures will release "When A Man's A Man." This is the first of a series of nine Wright novels that Principal Pictures will give to the screen.

Eve Unsell Is Loaned to Famous by Schulberg

Eve Unsell, one of the scenario writers of the B. P. Schulberg studio, has been loaned to Famous Players to prepare the continuity for Pola Negri's next picture, "My Man." Miss Unsell has just completed the continuity for "The Boomerang," the Preferred picturization of David Belasco's famous stage success, which Victor L. Schertzinger will produce.



Action stills from "The Bad Man," starring Holbrook Blinn, an Edwin Carewe Production, to be released by Associated First National.

Shauer Named President of Paramount Pep Club

THE PARAMOUNT PEP CLUB, the home office employees' organization of the Famous Players-Lasky Corporation, held its annual election of officers Tuesday, with the following result:

President, Mel Shauer; vice president, H. A. Nadel; secretary, Mrs. E. Peters; treasurer, E. A. Brown; board of governors, H. C. Wylie, W. J. Pineaul, Oscar Morgan, Miss M. E. White, Daniel Hynes, E. C. Norrington.

Laval Photoplays Starts First Production

Laval Photoplays Ltd. of Montreal has entered the production field on the coast and is now busy with its first production at Universal City. The picture title has not yet been decided upon. Andree Lafayette and Jack Perrin are featured.

"If Winter Comes" Opens in London

"If Winter Comes," the William Fox picturization of A. S. M. Hutchinson's novel, had its London premiere at the Palace theatre, September 10.

All the prominent film celebrities in London were present, including Betty Blythe, the American star; Ivy Duke, Chrissie White, Hilda Bayley, Flora LeBreton, Henry Edwards, Guy Newall, Maurice Elvey, Denson Clift, who directed "This Freedom," another Hutchinson story for Fox; and Thomas Bentley. Official and social London made up the balance of the audience.

The picture was given an elaborate presentation, with a special musical setting arranged by Basil Cameron, Palace musical director. The program was arranged by R. G. Fogwell, of the Palace.

Litson on First National Production Staff

Mason N. Litson, former general manager of production for Louis B. Mayer, has joined the J. K. McDonald-First National unit to fill the same capacity. His initial duties with this organization will be the handling of "Misunderstood," a screen version of the Booth Tarkington story, production of which was started this week at the Hollywood studios. Litson has been associated with West Coast production activities for five years.

"Misunderstood" is to be directed by William Beaudine. Its cast of players includes Henry B. Walthall, Irene Rich, Ben Alexander and Rockliffe Fellowes.

Lillian Rich in Leading Role With Hoxie

Lillian Rich is playing the leading role opposite Jack Hoxie in his newest starring vehicle, "Wyoming," which Robert North Bradbury is directing for Universal.

"Wyoming" is William McLeod Raine's novel, adapted to the screen by Isadore Bernstein.

Besides Hoxie and Miss Rich, William Welsh, Claude Payton, Lon Poff, George Kuwa and Ben Corbett have been chosen for the cast, with others yet to come.



The scenes above are representative of the new Branson de Cou "Dream Pictures," a series of slides explained by the article on page 1681.

Four Fox Specials Due in October

Program of Releases for Month Will Include Thirteen Novel Pictures

THE list of October releases announced by Fox Film Corporation includes four specials, "Does It Pay?" "No Mother to Guide Her," "Cameo Kirby" and "The Governor's Lady." Tom Mix is down for one picture, "The Flyin' Fool;" Charles Jones will be seen in "Big Dan;" John Gilbert's picture is "The Exiles;" Dustin Farnum's release is "The Grail," and William Russell's release is "Times Have Changed." On the Imperial Comedies list is "Up in the Air," and Sunshine Comedies has "Dance or Die." The Educationals include "Toilers of the Equator" and "Cloisters in the Clouds." These releases, thirteen in number, are among the novel pictures of the season's list.

"Does It Pay?" is a Charles Horan production, featuring Hope Hampton, and has a cast which includes Robert T. Haines, Roland Bottomly, Charles Wellesley, Mary Thurman, Peggy Shaw, Florence Short and Marie Shotwell. The release date on this picture is October 7.

"No Mother to Guide Her" is also a Charles Horan production. It features Genevieve Tobin. Other important members of the cast are Dolores Rousse, Lolita Robertson, John Webb Dillion, Frank Wunderlee, J. D. Walsh and Jack Richardson. This picture will be released October 14.

"Cameo Kirby" is a John Ford production starring John Gilbert. Taken from the play by Booth Tarkington and Harry Leon Wilson, it presents the star in a romantic role amid scenes of pre-war days along the Mississippi river. The supporting cast includes Gertrude Olmsted, Jean Arthur, Alan Hale, Richard Tucker, Jack McDonald, Eugene Ford, Eric Mayne and Phillips Smalley. October 21 is the release date.

"The Governor's Lady" is a Harry Millarde production. The original play, written by Alice Bradley, was produced on the stage by David Belasco. The screen version has a cast headed by Robert T. Haines and Jane Gray. Ann Luther, Frazer Coulter and Leslia Allen have important roles. The release date is October 28.

"The Flyin' Fool," the Tom Mix picture, is scheduled for release on October 28. The story was adapted from Max Brand's "The Gun Gentleman," and was directed by Lambert Hillyer. Betty Jewel has the leading feminine role.

"Big Dan," the Charles Jones feature, is from an original story written by Frederick and Fannie Hatton and was directed by William Wellman. Marian Nixon plays opposite the star. Trilby Clark, Jackie Gadsdon, Ben Hendricks, Lydia Yeamans Titus and J. P. Lockney are also members of the supporting company. The picture will be released October 14.

"The Exiles," starring John Gilbert, was adapted to the screen by John Russell from a story written by Richard Harding Davis. The director was Edmund Mortimer. Betty Bouton, Margaret Fielding, John Webb Dillion and Fred Warren are members of the cast. The picture will be released October 7.

"The Grail," starring Dustin Farnum, is from an original story written by George Scarborough, scenario by Charles Kenyon. The director was Colin Campbell. Peggy Shaw, Alma Bennett, Leon Barry and Carl Stockdale have important roles. October 14 is the release date.

"Times Have Changed," the William Russell picture, listed for release October 7, was directed by James Flood from a story written by Elmer Davis. Mabel Julienne Scott has the leading feminine role. Allene Ray, Charles West, Martha Maddox and Edwin B. Tilton are among the supporting company.

Selznick Will Distribute "Bag and Baggage"

The Selznick Distributing Corporation announces the acquisition for distribution at an early date of the new Finis Fox production entitled "Bag and Baggage," starring Gloria Grey, supported by a cast which includes Carmelita Geraghty, John Roche, Paul Weigel, Adele Farrington, Arthur Stuart Hull, Fred Kelsey, Harry Dunkison, R. D. MacLean and Doreen Turner.

The story was especially written for the screen by Finis Fox and Lois Zellner, Mr. Fox also doing the directing.



Douglas McLean in "Going Up," an adaptation from the stage play, which will be distributed by Metro



Trio of scenes from "Mist of the Valley," a Hepworth picture to be released in November.

F. B. O. In Canada Will Be United Exhibitors

According to an announcement made this week in Canadian regional trade papers the Film Booking Offices in Canada will be known as the United Exhibitors of Canada and not Associated Exhibitors.

The change in the distributing title for the F. B. O. Canadian offices followed a conference between high Canadian officials and H. M. Berman, general sales manager. The charter title was made necessary out of courtesy to a Canadian firm now using a charter title similar to Associated Exhibitors and to avoid any possible confusion the F. B. O. agreed to the change.

Jackie Coogan Will Start "A Boy of Flanders"

Within four weeks Jackie Coogan will begin production on "A Boy of Flanders"—his second Metro production, taken from the story "A Dog of Flanders" by Louisa de la Rame who writes under the pen name of "Ouida."

Jackie is back in Hollywood from his vacation in the Sierra Mountains where he went with his parents after finishing work in his first Metro production, "Long Live the King," a screen transcription of Mary Roberts Rinehart's novel of the same name.

Cast for "To the Ladies" Is Completed

Assignment of parts to Z. Wall Covinton and Jack Gardner has completed the cast simultaneously with a start on the filming of "To the Ladies," a James Cruze production for Paramount.

Edward Horton, Helen Jerome Eddy, Theodore Roberts and Louise Dresser are featured players in this adaptation by Walter Woods, production editor of the Cruze unit, of the play by George S. Kaufman and Marc Connelly.



Pathe Stars: Will Rogers; Ruth Roland; Harold Lloyd; Jobyna Ralston and Ben Turpin.

Grand-Asher Name Cast for "Satin Girl"

Norman Kerry is featured in Mabel Forrest's first starring vehicle for Grand-Asher, "The Satin Girl." The story is by Adam Hull Shirk and was adapted by Arthur Statter and George Plympton.

Others in the cast are Marc MacDermott, Clarence Burton, Florence Lawrence, Reed House, William H. Turner and Kate Lester.

Arthur Rosson is director. It is a Ben Wilson production.

Tully Acquires Rights to "Flowing Gold"

Richard Walton Tully has acquired the motion picture rights to Rex Beach's novel of the Texas oil fields, "Flowing Gold," and will immediately assemble a cast and begin production. "Flowing Gold" ran serially in Hearst's Magazine last year. Tully will write the scenario. The picture is scheduled for release by First National.

"Big Dan" Completed at Fox L. A. Studios

"Big Dan," the screen story written for Charles Jones by Frederick and Fannie Hatton, has been completed at the William Fox West Coast studios. The director is William Wellman. The cast, a long one, contains the names of Marion Nixon, Ben Hendricks, Trilby Clark, Lydia Yeaman Titus, Mattie Peters and J. P. Lockney.

Local 236 Signs Increase Contract

Local No. 236, I. O. T. S. E. & M. P. M. O. U. have signed new contracts with all the theatres in the Birmingham, Ala., district for an 18% increase over the old scale, also a two year contract.

The contract committee was composed of Pres. J. H. Sapp, Vice Pres. F. E. Walker and Business Agent R. A. Root as chairman.

Next Rockett Production to Be "Dixie"

The next production of Al and Ray Rockett is to be called "Dixie." It is to be in twelve reels and will feature George Billings and Ruth Clifford.

"Hunchback" Has Premiere in Pittsburgh

"THE HUNCHBACK OF NOTRE DAME" had a successful opening at the Pitt theatre, Pittsburgh, early this week.

Universal did not stint in its preparations for the showing. Frank Halbert, formerly Keith manager in New York, was engaged to manage the production's run at the Pitt, and L. Vanderheim, formerly musical director at the Rialto theatre, New York, was selected as musical director for a twenty-eight piece orchestra.

James V. Bryson, managing the country-wide presentation of "The Hunchback" for Universal, transferred his headquarters from New York to Pittsburgh, where, assisted by H. Elliott Stuckel, exploiteer and publicity expert, he put through a vigorous advance campaign.

Many noted Pittsburgh people occupied boxes and lodges.

The next territorial premiere of "The Hunchback of Notre Dame" is scheduled for Philadelphia, where it will be presented soon in the Chestnut Street Opera House, one of the finest legitimate theatres in that city.

Olga Printzlau to Adapt "White Man"

Olga Pritzlau has begun the adaptation of George Agnew Chamberlain's novel, "White Man," which will be produced by Tom Forman as a Preferred Picture. Kenneth Harlan will be starred in this production.

The settings are being designed by Al Frendemann, art director.

"Twenty-One" Is Next for Barthelmess

The next Richard Barthelmess picture for First National, will present the star as a modern youth in a modern setting. It is entitled "Twenty-One" and production has been started in New York under the direction of John S. Robertson.

Dorothy Mackail, who played opposite Barthelmess in "The Fighting Blade" has the principal feminine role in this new picture.

Marmont Signs for "Man Whom Life Passed By"

Percy Marmont has been engaged to portray the leading role in "The Man Whom Life Passed By," which Victor Schertzinger is to direct as a Metro Premier Feature.

Metro Selecting Cast for "Living Past"

Enid Bennett, Harrison Ford and Mary Alden have been engaged by Metro Pictures Corporation to appear before the camera in the picturization of "The Living Past" taken from William J. Locke's novel, "The Tale of Triona."

It will be directed by Harold Shaw from the adaptation now being prepared by Thomas J. Hopkins.

Oscar Apfel Will Direct "Angel Face Molly"

Oscar Apfel will direct Viola Dana in her newest starring picture for Metro, "Angel Face Molly," a crook romance written by Fred Kennedy Myton. This makes the third successive Viola Dana screen offering directed by Mr. Apfel.

The picture is the fourth of the star's present series.

Schertzinger's Assistants Named by Metro

Metro engaged Chet Lyons as chief cameraman and Wyatt Brnster, as assistant director to Mr. Schertzinger in the picturization of the latter's own story, "The Man Whom Life Passed By"—a new Metro Premier Feature which will form part of the Metro 1923-1924 program.

Creelman Will Scenarize Next Hunter Picture

James A. Creelman has been added to the scenario staff at the Paramount Long Island studio under the direction of E. Lloyd Sheldon. Creelman will write the scenario for Glenn Hunter's next Paramount picture which will follow "West of the Water Tower," current production. The title for the new picture has not yet been announced.

"Foolish Parents" Is Set for Oct. 7 Release

"Foolish Parents," the Associated Exhibitors feature, is to be released on October 7th. Peter Deare, a new star in the firmament of child actors has an important role.

It is a story that deals with the theme that money cannot buy happiness.

: : : : "THE CHECK-UP" : : : :

"The Check-Up" is a presentation in the briefest and most convenient form of reports received from exhibitors in every part of the country on current features, which makes it possible for the exhibitor to see what the picture has done for other theatre managers.

The first column following the name of the feature represents the number of managers that have reported the picture as "Poor." The second column gives the number who considered it "Fair"; the third, the number who considered it "Good"; and the fourth column, those who considered it "Big."

The fifth column is a percentage figure giving the average rating on that feature, obtained by the following method: A report of "Poor" is rated at 20%; one of "Fair," 40%; "Good," 70%; and "Big," 100%. The percentage ratings of all of these reports on one picture are then added together, and divided by the number of reports, giving the average percentage—a figure which represents the consensus of opinion on that picture. In this way exceptional cases, reports which might be misleading taken alone, and such individual differences of opinion are averaged up and eliminated.

No picture is included in the list which has not received at least ten reports.

Title of Picture	Number Exhibitors Reporting "Poor"	Number Exhibitors Reporting "Fair"	Number Exhibitors Reporting "Good"	Number Exhibitors Reporting "Big"	Average Percentage Value	Length
ALLIED PROD. & DIST.						
Garrison's Finish	1	5	19	8	72	7,898 ft.
Salome	5	2	8	7	70	5,595 ft.
Suzanna	2	3	20	15	77	8,000 ft.
ASSOCIATED EXHIBITORS						
Alice Adams	—	2	16	2	70	6,361 ft.
Bill of Divorcement, A	1	2	10	1	64	5,819 ft.
Conquering the Woman	3	3	12	1	59	5,887 ft.
Is Divorce a Failure?	—	2	9	6	77	5,448 ft.
FAMOUS PLAYERS						
Adam and Eva	1	9	50	13	71	8 reels
Adam's Rib	16	13	46	35	71	10 reels
Back Home and Broke	1	2	65	51	82	6 reels
Bella Donna	14	9	29	44	75	7,903 ft.
Bluebeard's Eighth Wife	—	—	5	6	86	6 reels
Children of Jazz	5	4	22	1	59	6 reels
Covered Wagon, The	—	—	1	11	97	10,000 ft.
Dark Secrets	9	15	25	3	54	4,337 ft.
Daughter of Luxury, A	1	9	26	2	63	4,538 ft.
Drums of Fate	6	16	14	2	51	5,716 ft.
Ebb Tide	3	9	47	4	65	7,336 ft.
Exciters, The	—	7	29	15	75	5,939 ft.
Fog Bound	—	6	22	8	72	5,692 ft.
Gentleman of Leisure, A	—	3	20	2	69	6 reels
Glimpses of the Moon	15	11	40	13	79	6 reels
Go-Getter, The	3	11	32	5	64	7,771 ft.
Grumpy	—	7	36	39	82	6,591 ft.
Heart Raider, The	1	9	21	3	63	5 reels
Hollywood	—	2	7	4	75	8 reels
Homeward Bound	—	—	9	8	84	7 reels
Java Head	28	14	40	20	58	7,865 ft.
Kick In	2	8	57	12	71	7,074 ft.
Lawful Larceny	—	—	6	5	84	6 reels
Law of the Lawless, The	—	3	25	4	68	6 reels
Leopardess, The	12	10	16	2	41	5,621 ft.
Making a Man	—	12	39	7	68	5,594 ft.
Missing Millions	3	7	23	4	64	5,870 ft.
Mr. Billings Spends His Dime	12	13	35	7	59	5,585 ft.
My American Wife	—	4	47	21	77	6,061 ft.
Ne'er Do Well, The	2	5	38	28	79	7,414 ft.
Nobody's Money	1	17	30	4	62	6 reels
Nth Commandment, The	8	11	26	1	55	7,339 ft.
Only 38	—	4	29	14	76	6,175 ft.
Outcast, The	1	5	36	3	68	6 reels
Prodigal Daughters	1	—	34	29	88	6,216 ft.
Purple Highway, The	—	2	6	2	70	7 reels
Racing Hearts	1	6	55	9	71	6 reels
Rustle of Silk, The	1	10	29	11	70	6,947 ft.
Salomy Jane	1	1	8	—	62	7 reels
Singed Wings	1	12	44	7	64	7,788 ft.
Sixty Cents an Hour	7	7	23	1	56	5,632 ft.
Snow Bride, The	5	12	18	3	57	6 reels
Thirty Days	2	8	33	6	68	4,930 ft.
Tiger's Claws, The	—	7	23	5	69	5,297 ft.
Trail of the Lonesome Pine, The	—	12	47	16	72	5,695 ft.
When Knighthood Was in Flower	4	11	49	145	91	11,618 ft.
White Flower, The	1	12	33	10	68	5,731 ft.
Woman With Four Faces, The	—	2	29	6	73	6 reels
World's Applause, The	8	10	50	8	64	6,526 ft.
You Can't Fool Your Wife	5	10	27	12	67	6 reels
FILM BOOKING OFFICE						
Bishop of the Ozarks, The	3	3	10	3	62	6 reels
Can a Woman Love Twice?	—	6	20	10	73	6,441 ft.
Canyon of the Fools	2	5	16	3	64	5 reels
Captain Fly-By-Night	—	6	23	2	66	4,900 ft.
Crashin' Thru	1	7	21	5	67	5,047 ft.
Divorce	—	2	12	6	76	6 reels
Fourth Musketeer, The	—	2	18	5	74	6,106 ft.
Good Men and True	2	9	34	3	64	5,267 ft.
Human Wreckage	—	—	3	18	96	7,215 ft.
Mary of the Movies	1	4	15	2	65	6,500 ft.
Stormswept	5	8	6	—	44	5 reels
Thelma	1	9	37	6	77	6,497 ft.
Third Alarm, The	—	7	77	86	84	7,000 ft.
Westbound Limited	—	3	29	26	82	6,529 ft.
When Love Comes	1	2	9	1	61	4,500 ft.
FIRST NATIONAL						
Bell Boy 13	3	11	41	9	67	3,940 ft.
Brawn of the North	—	11	57	30	76	7,759 ft.
Bright Shawl, The	—	3	25	22	82	7,503 ft.
Children of Dust	—	1	11	4	76	6 reels
Daddy	—	1	12	42	92	5,738 ft.
Dangerous Age, The	—	3	57	32	80	7,229 ft.
Fury	—	3	42	37	83	8,709 ft.
Girl of the Golden West, The	—	2	21	15	81	7 reels
Hottentot, The	1	5	59	68	84	5,953 ft.
Hurricane's Gal	—	4	76	15	74	7,944 ft.
Isle of Lost Ships, The	—	4	31	24	81	7 reels
Man of Action, A	1	3	16	2	67	6 reels
Mighty Lak a Rose	—	4	40	39	83	8,260 ft.
Minnie	2	14	16	4	59	6,696 ft.
Money, Money, Money	—	7	15	1	62	5,995 ft.
Oliver Twist	2	11	52	41	77	7,761 ft.
Omar, The Tentmaker	8	5	25	14	67	8,090 ft.
Penrod and Sam	—	—	16	18	85	6 reels
Pilgrim, The	4	5	29	47	83	4,300 ft.
Refuge	3	7	4	1	48	5,985 ft.
Scars of Jealousy	1	5	21	8	72	6,246 ft.
Slander the Woman	1	2	20	3	69	6,433 ft.
Sunshine Trail, The	1	11	14	1	57	4,509 ft.
Trilby	—	—	5	5	85	7 reels
Voice From the Minaret, The	—	8	48	38	80	6,885 ft.
Wandering Daughters	—	2	12	1	68	6 reels
What a Wife Learned	3	7	33	5	66	6,200 ft.
Within The Law	—	—	21	36	89	8,034 ft.
Woman Conquers, The	5	5	17	1	57	5,102 ft.
FOX						
Boss of Camp "4"	—	1	41	6	73	4,235 ft.
Boston Blackie	—	5	13	4	69	5 reels
Brass Commandments	2	10	31	4	64	4,829 ft.
Bucking the Barrier	2	3	12	1	61	4,566 ft.
Buster, The	—	1	12	4	76	4,587 ft.
California Romance	2	4	18	3	62	3,892 ft.
Catch My Smoke	—	2	45	9	74	4,070 ft.

Title of Picture	Number Exhibitors Reporting "Poor"	Number Exhibitors Reporting "Fair"	Number Exhibitors Reporting "Good"	Number Exhibitors Reporting "Big"	Average Percentage Value	Length
Custard Cup, The	5	—	11	2	59	6,166 ft.
Face on the Bar Room Floor, The	—	4	13	15	81	5,785 ft.
Footlight Ranger, The	7	11	22	—	53	4,729 ft.
Friendly Husband, A	3	4	10	2	59	4,527 ft.
Good Bye Girls	—	3	16	5	24	4,746 ft.
Great Night, The	—	1	20	3	72	4,346 ft.
Lights of New York	33	16	25	4	44	5,581 ft.
Lovebound	1	2	12	2	67	4,407 ft.
Love Gambler, The	—	5	25	4	69	4,682 ft.
Madness of Youth, The	1	—	18	2	71	4,719 ft.
Man's Size	—	4	10	2	66	4,316 ft.
My Friend the Devil	13	11	34	7	58	9,555 ft.
Pawn Ticket 210	2	5	20	1	62	4,527 ft.
Romance Land	—	4	30	11	75	3,975 ft.
Shirley of the Circus	1	5	15	3	65	4,668 ft.
Snowdrift	4	3	15	2	61	4,617 ft.
Stepping Fast	1	1	23	4	72	4,608 ft.
Three Jumps Ahead	1	3	28	15	77	4,854 ft.
Three Who Paid	4	7	15	—	54	4,859 ft.
Tom Mix in Arabia	6	5	44	6	66	4,446 ft.
Town That Forgot God, The	4	1	30	19	76	8,450 ft.
Truxton King, The	—	4	22	1	67	5,613 ft.
Village Blacksmith, The	—	4	15	16	80	7,540 ft.
While Justice Waits	—	3	16	4	72	4,762 ft.
GOLDWYN						
Back Bone	3	5	14	1	58	6,821 ft.
Blind Bargain, A	6	4	31	1	59	4,473 ft.
Broken Chains	8	11	42	9	64	6,190 ft.
Brothers Under the Skin	2	8	51	14	71	4,961 ft.
Christian, The	3	10	47	43	79	8,333 ft.
Enemies of Women	—	—	9	32	94	11 reels
Gimmie	6	3	32	1	60	5,769 ft.
Headless Horseman, The	1	3	39	15	76	6,145 ft.
Last Moment, The	—	5	8	3	66	5,442 ft.
Look Your Best	3	9	4	—	44	5,304 ft.
Lost and Found	5	9	20	4	59	7 reels
Love Piker, The	—	1	7	2	73	6,237 ft.
Mad Love	2	6	23	12	75	5,518 ft.
Souls for Sale	2	6	32	33	80	7,864 ft.
Spoilers, The	—	—	4	10	91	8,028 ft.
Stranger's Banquet, The	6	12	30	10	70	6,842 ft.
Three Wise Fools	—	1	6	3	76	6,946 ft.
Vanity Fair	7	3	12	7	62	8 reels
HODKINSON						
Bull Dog Drummond	6	9	17	1	54	4,916 ft.
Dollar Devils	2	3	5	1	55	6,000 ft.
Down to the Sea in Ships	2	2	15	41	88	11 reels
Kingdom Within, The	1	8	18	1	61	6,036 ft.
Man From Glengarry, The	—	2	13	6	76	5,200 ft.
Second Fiddle, The	—	6	12	1	62	5,810 ft.
While Paris Sleeps	7	2	5	2	48	6,000 ft.
METRO						
All the Brothers Were Valiant	—	9	45	19	74	6 reels
An Old Sweetheart of Mine	—	5	5	—	55	6 reels
Cordelia the Magnificent	1	5	3	2	57	6 reels
Crinoline and Romance	1	5	25	6	69	6 reels
Famous Mrs. Fair, The	—	4	31	14	76	6 reels
Fog, The	2	2	5	1	57	7 reels
Hearts Aflame	—	4	49	28	75	7 reels
Her Fatal Millions	1	3	11	5	71	6 reels
Jazzmania	7	9	40	26	72	8 reels
Love in the Dark	1	6	26	3	66	6 reels
Noise in Newboro, A	1	4	16	2	65	6 reels
Peg O' My Heart	3	2	42	37	81	6 reels
Soul of the Beast, The	3	10	20	4	61	6 reels
Success	2	2	15	8	72	6 reels
Toll of the Sea	3	7	21	17	73	6 reels
Trailing African Wild Animals	1	1	17	18	82	7 reels
Trifling Women	1	9	56	24	75	8 reels
Where the Pavement Ends	3	8	25	14	71	7 reels
Woman of Bronze, The	1	4	9	2	63	5,643 ft.
Your Friend and Mine	—	5	11	3	67	6 reels
PATHE						
Dr. Jack	—	2	57	85	87	5 reels
Safety Last	—	1	22	101	94	7 reels
PREFERRED PICTURES						
Are You a Failure?	4	8	8	2	53	5,700 ft.
Girl Who Came Back, The	1	2	15	2	68	5 reels
Hero, The	7	12	34	4	60	6.800 ft.
Poor Men's Wives	1	11	28	12	70	6,963 ft.
Shadows	6	4	50	20	72	7 reels
Thorns and Orange Blossoms	2	8	49	15	71	7 reels
SELZNICK						
Marriage Chance, The	1	1	16	—	65	5,840 ft.
One Week of Love	2	1	43	15	75	7 reels
Pawned	—	6	12	2	64	5 reels
Quicksands	—	4	17	4	70	6,541 ft.
Timothy's Quest	1	2	19	3	69	6,465 ft.
STATE RIGHTS						
Beautiful and Damned, The	4	6	43	10	69	4 reels
Brass	—	2	35	20	80	9 reels
Dangerous Adventure, A	7	5	8	3	52	6,500 ft.
Darling of the Rich, The	1	2	10	6	74	6 reels
Environment	1	2	12	1	65	5,700 ft.
Has the World Gone Mad	—	5	8	1	61	6,047 ft.
Heroes of the Street	1	6	46	20	75	7 reels
Jacqueline or the Blazing Barriers	1	2	6	1	62	6,400 ft.
Last Hour, The	—	4	6	—	58	6,658 ft.
Little Church Around the Corner	2	12	46	14	74	6,400 ft.
Luck	—	2	8	3	70	6,442 ft.
Main Street	—	—	14	14	85	8 reels
Night Life in Hollywood	3	4	13	3	63	6,059 ft.
Only a Shop Girl	1	5	16	7	70	6,400 ft.
Women Men Marry	—	3	7	—	61	5,400 ft.
World's a Stage, The	4	9	20	3	59	6 reels
UNITED ARTISTS						
Douglas Fairbanks in Robin Hood	4	4	16	120	93	10 reels
Girl I Loved	1	7	12	16	76	8,000 ft.
One Exciting Night	2	5	28	37	82	10 reels
Tess of the Storm Country	4	3	26	66	87	10 reels
UNIVERSAL						
Abysmal Brute, The	—	3	36	16	77	8 reels
All Night	1	2	16	—	67	5 reels
Altar Stairs, The	1	3	23	1	66	5 reels
Bavu	2	4	18	6	69	8 reels
Bolted Door, The	3	7	11	—	53	5 reels
Burning Words	2	3	15	1	63	5 reels
Crossed Wires	1	2	15	3	69	5 reels
Dangerous Game, A	—	3	17	—	66	5 reels
Dead Game	—	2	16	5	74	5 reels
Don Quickshot of the Rio Grande	—	2	13	2	70	5 reels
Double Dealing	1	1	7	2	68	5 reels
Driven	9	7	24	15	67	5,400 ft.
First Degree	—	4	23	5	73	5 reels
Flame of Life, The	9	7	36	15	67	7 reels
Flaming Hour, The	1	5	30	2	66	5 reels
Flirt, The	2	7	63	65	82	8 reels
Fools and Riches	2	—	11	4	71	5 reels
Forsaking All Others	4	2	9	1	56	5 reels
Gentlemen From America, The	—	2	39	19	79	5 reels
Ghost Patrol, The	2	7	25	4	65	5 reels
Gossip	2	3	14	1	64	5 reels
Hunting Big Game in Africa	3	7	30	61	85	10 reels
Kentuck Derby, The	2	11	73	30	74	6 reels
Kindled Courage	—	4	28	—	66	5 reels
Love Letter, The	—	1	27	3	72	5 reels
Merry Go-Round, The	—	—	3	13	94	10 reels
Midnight Guest, The	1	2	14	2	67	5 reels
Nobody's Bride	—	—	12	—	70	5 reels
One Wonderful Night	2	4	25	2	65	5 reels
Out of Luck	—	2	7	1	67	5 reels
Power of a Lie, The	—	7	24	3	65	5 reels
Prisoner, The	—	2	25	1	69	5 reels
Sawdust	1	2	11	1	65	5 reels
Scarlet Car, The	—	6	18	—	63	5 reels
Shock, The	—	1	14	8	75	7 reels
Shootin' for Love	—	1	11	—	68	5 reels
Single Handed	6	7	14	3	56	5 reels
Town Scandal, The	—	—	22	3	74	5 reels
Trifling With Honor	1	1	23	8	75	8 reels
Trimmed in Scarlet	1	2	12	2	67	5 reels
Victor, The	—	—	10	5	80	5 reels
What Wives Want	1	3	12	—	61	5 reels
VITAGRAPH						
Front Page Story, A	—	7	30	5	69	6 reels
Man Next Door, The	—	5	8	—	58	6,901 ft.
Masters of Men	—	1	34	25	82	6,740 ft.
Ninety and Nine, The	1	6	70	55	81	7 reels

WITH LENS AND PENCIL



In accordance with the announced policy of Ritz-Carlton pictures, MOTION PICTURE NEWS is distributing more than 11,000 prints of this picture, starring J. D. Williams, snapped in his office just as he had returned from a trip.

HERE you see the second release of Motion Picture News' own News Weekly. Events and personalities in the trade, caught by our cameraman, will come along from week to week. The Golf Tournament was our subject last week. Now we show you various film folk in their native lairs.

Richard A. Rowland is back from the Coast, where he held numerous important conferences with his lieutenants in Los. One of these is Earl Hudson, whose friends on the East Coast wonder how much longer the West Coast will claim him.

One of the "touches" which you don't see in the "shots" of Mr. Rowland happened just after the First National executive faced the camera. He similingly posed, and then hurried away to resume his talk with Samuel Goldwyn—or was it an argument?—about the exhibition value on "Potash and Perlmutter."

Back from the Coast, too, is Carl Anderson, who is the distributor for the T. O. D. C. He reports progress and registers satisfaction.

Still on the subject of transcontinental commutation, we record the fact that J. D. Williams, the big Ritz-Carlton chief, also arrived home this week, after an extensive tour West.

Who's the second Ritz star? J. D. may consent to tell soon. Then there's that other unanswered question: who's going to play Ben Hur?

AMONG those present on Film Row this week was Mrs. A. H. Sessions, recently appointed Branch Sales Manager of the Hodkinson Atlanta office.

HARRY T. NOLAN, of Denver, is at the First National home office, serving as a member of the Rotating Committee. Besides being one of the ablest showmen in the country, Harry is an expert at beating the reformers in Sunday closing and censorship campaigns.

WALTER F. EBERHARDT, making a series of sleeper jumps through New England in his Penrod and Sam suit, postcards that "this railroading is the apple sauce."

A CALLER this week was D. B. Lederman, Director-General of Universal Pictures of Brazil, in New York for conference with the home office.

WAYNE PIERSON, United Artists Representative in the Orient, has arrived in New York after a sensational escape from death in the Japanese 'quake. With his wife and child, Mr. Pierson was in a Tokio hotel when the disaster overtook the city. The hotel collapsed almost immediately, and the Piersons were buried in the debris. After five hours' strenuous work, the parents literally dug themselves out, and then fought their way to the spot where the child was lying under the fallen timbers. All escaped uninjured.

Charles Dreher, Mr. Pierson's assistant, also had a miraculous escape, but his mother was seriously injured and is in a hospital in Seattle.

LOUIS B. MAYER PRODUCTIONS have a new press representative. J. A. Daly, recently with the Universal Philadelphia office, succeeds Randall M. White, resigned.

AS a mark of esteem and respect, the home office staff of Hodkinson presented George Bruce Gallup with a beautiful lacquer cane with a gold band suitably engraved, upon his retirement from the organization. Bruce, as already announced, is with First National.

ARRIVALS from the Coast include Joe Engel, treasurer of Metro, and S. Barrett McCormick, manager of Fox's Oakland theatre, Oakland, Calif.



Carl Anderson had no more than returned from the coast, where he arranged the first production plans for Theatre Owners' Distributing corporation, than the NEWS cameraman was camping on the doorstep of the new headquarters of 723 Seventh Avenue to record him in imperishable celluloid.



This week, when the news weeklies have been using airplanes, submarines and radio to get their Japanese Earthquake pictures in first, MOTION PICTURE NEWS comes under the wire with this exclusive picture of the first refugee to arrive in New York, Wayne Pierson of United Artists, who was in the disaster.



The cameraman's usual alibi for unsatisfactory photography is to blame it on the laboratory— but the only fault with this picture of Richard A. Rowland was lack of light. He was deep in a conference to fix the exhibition value of a recent production, and the photographer had to catch him on the wing.

NEWS AND VIEWS OF THE SHORT-LENGTH PRODUCTION

Short Subjects and Serials

COMING ATTRACTIONS FOR THE DIVERSIFIED PROGRAM

U. S. Shorts Are Popular Abroad

American Subjects Gaining Favor—British Paper Editorializes Educational Film

REPORTS received in unbiased circles here indicate that there is a steady and encouraging increase in the popularity of American-made short subjects in foreign territory. Statements brought back to America by officials of short subject distributing organizations have been very encouraging, but these were in some quarters characterized as propaganda by those who have not got the best interests of the field at heart.

The fact, however, remains that bonafide reports substantiate beyond any doubt the observations of alert short subject men who have permitted no grass to grow under them abroad. Furthermore, trade paper editors in England and continental countries have observed the growth of the American short subject abroad to the extent that they have commented on it editorially.

Educational Film Corporation, for instance, is going after foreign business on an extensive basis. Pathe, Universal and other distributors of short subjects, with their product in this country concretely established, are devoting considerable energy along the line of educating the foreign exhibitor on the true value of shorts on a picture program. Grand-Ascher, whose pictures abroad are being handled by Apollo Trading Company, also are elaborating in their foreign activities.

Foreign distributors of American-made short subjects are playing an important part in the exploitation of those pictures. This is evident from the comment of the editor of the Film Renter & Moving Picture News, a London trade publication, on the Lyman H. Howe Hodge-Podge series released in this country by Educational and in England by Ideal Films, Ltd. The publication said:

"As one would expect from the title, these pictures contain a little of everything, and are in their way, gems of interest and amusement. Not only do they contain some scenes of beautiful photographic interest, but everything in these one-reel pictures is so happily mixed up that they are a sheer delight to witness. 'Hodge-Podge' touches on the beauties of nature and skilfully brings in many humorous moments. They are just the kind of a picture that should be included in every program, for they are certain to please any audience."

Pathe Announces 1923-24 List of Serials

That Pathe is in no way slackening its activities in the field of episodic productions becomes evident from a statement in which it is announced that current and forthcoming releases on Pathe's serial schedule are sufficient to provide exhibitors with a full year of Pathe serials. The chapter pictures on schedule follow, together with their dates of release and expiration: "Haunted Valley," starring Ruth Roland, May 6 to August 12, 1923; "Her Dangerous Path," featuring Edna Murphy, August 12 to October 14; "Ruth of the Range," starring Ruth Roland, October 14 to January 20, 1924; "The Way of a Man," with Allene Ray and Harold Miller, January 20 to March 23, and "Leatherstocking Tales," adapted from James Fenimore Cooper's work, March 23 to May 25.



Scenes from the new Educational-Chester comedy "Done In Oil," directed by Scott Sidney and Featuring Jimmy Adams



"Wages of Cinema" of the Fighting Blood series is due for release October 14. Here are a trio of production stills. It's an F. B. O. picture

Abe Stern Back From Trip to Europe

Abe Stern, vice president of Century Comedies, arrived in New York on Friday, September 28, accompanied by his wife. Stern and his wife were on a business-pleasure trip through Europe, where they spent the major part of ten weeks. Conferences with foreign agents of Universal film exchanges composed the business end of the trip; visits to Carlsbad, Paris and Switzerland were the resorts for pleasure.

While in England and France, Mr. Stern purchased nine original stories for production when he reaches his Hollywood studios. Mr. and Mrs. Stern returned on the same boat with Carl Laemmle and his party.

Trade Showing for "Is Conan Doyle Right?"

Pathe's screen expose of fake mediums, titled "Is Conan Doyle Right?" will be given a special showing at the Palace theatre, New York City, at 11:30 a. m. on Tuesday, October 2. While the showing will be in the nature of a trade showing, the performance will take on the aspect of a semi-public premier.

Representatives of the city government have been invited as well as well-known figures in the world of science, including members of the Society of Psychic Research. It is planned to have some of the Psychic Research members address the body on the subject of spiritualism.

Roach Signs Rob Wagner as Director

Will Preside Over Will Rogers Series as Well as Write Stories for That Star

ROB WAGNER, a well-known author, has been signed to direct by Hal Roach, the Pathe comedy producer. This contract is enthusiastically hailed by Pathe officials as a notable addition to the directorial staff of Mr. Roach and materially strengthens his technical corps in anticipation of the heavy production schedule that confronts the Pathe studio forces for the current season.

Mr. Wagner will direct a portion of the Will Rogers comedy vehicles, which are now being produced by Hal Roach at Culver City for distribution by Pathe. He is now busy preparing the script for the next Will Rogers two-reel comedy, which will be put into production immediately upon the completion of the current subject.

The engagement of Mr. Wagner is in line with the policy, recently made effective by Hal Roach, of having alternating directors for each of his comedy companies. The system, which is indicative of the progressive methods of the Pathe producer, will facilitate production and at the same time cut down costs by doing away with wasteful interruptions and periods of idleness between pictures. Another advantage said to be accruing under the newly inaugurated scheme of alternating directors at the Hal Roach studios is the opportunity to improve the quality of production by allowing a director a sufficient interval to thoroughly polish his script and perfect all the production details before actual filming is started.

Before his advent to the West Coast studio circles, Mr. Wagner was a painter of note. After his arrival in Los Angeles he spent some time in observing and studying all the phases of life as revealed in and about the studios of the world's greatest film producing center. His observations and reflections were published in a series of thirty-two feature articles in a national magazine, which won nation-wide prominence for their author. His close study of studio methods led to his entry upon the directorial field.

Live Exhibitor Makes Ads Tell Story

A fine example of advertising the entire program and laying the foundation of a reputation of showing the best in features and



Short Subjects the market affords, is contained in the four-column newspaper "ad" of the Paramount-Empress theatre, Salt Lake City.

The advertising covers the feature, "To the Last Man," and the first of the Educational-Hamilton Comedies, "The Optimist." The "ad" is headed by a four-column announcement to the public that the Paramount-Empress is aware of the demand for the best in Short Subjects, and that, on account of their choice of Short Subjects, they believe they are offering the public a program with 100 per cent appeal.



Pictorial headlights from "Colombus," first of new series, "Chronicles of America," being released by Pathe

Short Subject Briefs

FARINA, the little dusky starlet of Hal Roach's "Our Gang" comedies, enters the ranks of the "growed-up" stars by becoming a party of the first part to a long-term contract, the terms of which assure his continued services as a leading comedian under the Hal Roach banner.

A. H. Geibler, newspaperman and screen author, has been signed by Hal Roach to write screen comedies for the Roach companies at Culver City, Cal. For the present, Mr. Geibler will confine his efforts to the writing of comedy vehicles for Will Rogers.

When the S.S. Seeandbee left Cleveland on September 10 for a cruise to Sault Ste. Marie it carried several Pathe programs for the entertainment of the passengers during the voyage. This marks the first time that motion pictures have been used aboard lake steamers, although efforts toward this end have been made continuously for the past few years by leading film companies.

Stanley B. White, sales manager in charge of Pathe's newly inaugurated special two-reel comedy department, left this week on a tour of exchange centers, which will take him successively to Albany, Buffalo, Cleveland, Detroit and Chicago.

Kenneth Webb has been engaged to direct a number of the productions of Yale University's dramatic "Chronicles of America" series, which are being distributed by Pathe. Mr. Webb's first subject will be made under the title of "Wolfe and Montcalm."

Joe Rock's 12th comedy for Grand-Ascher has been completed and he is now enjoying a well-earned vacation.

Sid Grauman's Metropolitan theatre, Los Angeles, and the Capitol in New York, have been added to the list of first run houses showing Kinograms, Educational's news weekly.

"The Limit," Educational-Cameo comedy is now in its second week on Broadway, having been moved to the Rialto following its run at the Rivoli.

Production is under way on the first of the three Jack White specials that Educational is handling. The picture is not yet titled, but in the cast will appear Mack Swain, Neely Edwards, Hank Mann, Lillian Hackett, and Jack Lloyd.

Charles Christie of Christie Film Company has returned from a trip to Europe where he combined business with pleasure. He reports that American-made short subjects are much more in demand in England than on the Continent.

Having completed his work at D. W. Griffith's studio in the blackface feature in which he will be prominently mentioned, Lloyd Hamilton left this week for Los Angeles to resume production of the two-reel Educational-Hamilton comedies. Ruth Hiatt will continue as his leading woman. "The Optimist," which is the first of the new series, was completed before Hamilton came East.

Vera Steadman, Christie comedy star, and Teddy Sampson, formerly with Christie, are in New York. This is Miss Steadman's first visit to New York.

International Naval Film "Beat," Firm Says

Broadway theatre managers and other exhibitors throughout the country are said to have bestowed praise to International News Reel Corporation and to Universal, which distributes that news reel, for the work in getting pictures of the naval disaster on the Pacific Coast. International claims to have beaten the field, getting pictures of the disaster on screen from coast to coast ahead of all competitors.

When word first was flashed to the Pacific Coast cities that seven United States destroyers had piled up on reefs near Point Honda, Cal., International claims it was the only news reel company that had a man available for duty. Others were getting the eclipse pictures. The International News man rented an aeroplane and sped to the scene of the disaster.

Work Started on Initial Jack White Special

Production work is well under way on the first of the three Jack White Specials, which will be distributed during the coming year by Educational Film Exchanges, Inc. The picture is not as yet titled. It is being directed by Norman Taurog under the personal supervision of Jack White, and its cast includes such well-known laughmakers as Mack Swain, Neely Edwards, Hank Mann, Lillian Hackett, Jack Lloyd and many others.

C. B. C. Screen Snapshots Attracting Stars

C. B. C. Film Sales Corporation announced this week that its third series of Screen Snapshots would embrace all of the stars of filmdom. Among those who appear in the current issue are King Baggot, Baby Peggy, George Walsh, Alan Holubar, Douglas Fairbanks, Jr., Colleen Moore, Warner Baxter, Derelys Perdue, Mary Louise Hartje, Wallace Beery, Charles Ray and Bryant Washburn.

Author of "Fighting Blood" Invades New York

H. G. Witwer, author of F. B. O.'s "Fighting Blood" series, and a magazine writer, arrived in New York this week to go over a number of important business matters. Prior to leaving the Coast, he conferred with Miss Bea Van on the adaptations of future episodes of his series.

Baby Peggy Contest Is All-Around Winner

OF the many successful Baby Peggy Contests held throughout the U. S. during the past year and a half, one of the best was that recently staged by the Pantages theatre, Vancouver, by Manager George Pantages, assisted by the local Universal Exchange. One of the outstanding differences between this and previous "resemblance" contests was that the promoters were able to obtain full-page ads for the Vancouver Sun for three consecutive days instead of one. It was just as easy to sell the merchants the same space for three showings of the contest—interest as it was to sell space for one day only, writes R. A. Scott, manager of the Vancouver Universal Exchange. In this way theatre manager George Pantages helped swell the circulation as well as advertising for the paper.



Scenes from Larry Semon's newest Vitagraph comedy, "Lightnin' Lou"

Five Century Comedies On October Schedule

"LITTLE MISS HOLLYWOOD," one of the series of six in which Baby Peggy stars, heads the list of five Century Comedies being released for October by Universal Film Exchanges.

"A Regular Boy," with Buddy Messinger, follows as the second picture on this schedule. The story and direction are by Al Herman.

"Don't Scream," starring Pal, the canine star, is another release. This is Pal's second comedy for Century, and is his cleverest to date. Ernie Adams plays the important male role.

"One Exciting Day," featuring Jack Earle and Billy Engle, is another fast subject for October. This is the third picture with Earle and Engle, and is also directed by Al Herman.

The last release for the month is the third Follies Girls comedy entitled "Fashion Follies." All of the Century girls, George Monberg and Henry Murdock take part in this girlie revue two-reeler.

A most peculiar and singular coincidence is that, although the pictures were produced over a period of five months, Director Al Herman produced each and every one of the October Century Comedies.

Two new Century Comedies have been turned over to the studio editorial department for cutting and titling. Pal, the dog, is the star of one, "Any Old Port," and "The Detective," the other, is composed of an all-star cast. Al Herman directed both of them.

"Columbus" on October 8 Program of Pathe

"Columbus," a screen version of the highlights of Christopher Columbus' adventurous career and the first of Pathe's absorbing "Chronicles of America" series, will head the Pathe program of releases set for October 7. "Heavy Seas," the second of Hal Roach's "Spat Family" two-reel comedy series, is another release. Also included on the schedule are the ninth episode of "Her Dangerous Path," presenting Edna Murphy in a series of adventures as a detective's assistant; Paul Parrott in a Hal Roach one-reel comedy, titled "No Pets"; an Aesop's Film Fable, "The Cat's Whiskers," and Pathe Review No. 40.

"Topics of the Day" No. 40 and Pathe News issues Nos. 82 and 83 complete the program.

"Cloisters in the Clouds" Fox Educational

The Fox Educational Entertainment, "Cloisters in the Clouds," to be released October 28, portrays shots of monasteries built in Greece about a thousand years ago. Greece, then at war with Turkey, was forced to safeguard precious religious relics. As a hiding place for these treasures, the Greek Church built seven monasteries on the cliffs of Thessaly. Looming high among the clouds, this citadel is blazoned in sunlight, a picturesque reminder of constant faith.

Pathe Claims Scoop on Eclipse of Sun

Another scoop was claimed this week by Pathe News in the field of news pictures. The latest "beat" claimed by Pathe News is to be seen in the pictures of the total solar eclipse, contained in issue No. 76.

These views of the total eclipse were secured in Mexico, whence Pathe News dispatched a special camera expedition to work in conjunction with the staff of scientists from the Sproul Observatory.

Al Ray, New Scenario Head for Jack White

Al Ray, comedy and feature writer, actor and director, has been made head of the Jack White scenario department, according to announcement made this week by Educational. This appointment follows the completion of Mr. Ray's work as author of "The Courtship of Miles Standish," starring Charles Ray. He will prepare stories for the Mermaid Comedies and Jack White comedy specials.

Metro Handling New Fire Preventive Picture

W. E. ATKINSON, general manager of Metro Pictures Corporation, has completed arrangements whereby his organization will distribute "The Keystone," a special fire prevention film sponsored by the National Board of Fire Underwriters and which will be a special feature of the official Fire Prevention Week, beginning October 8. "The Keystone" will be shown many times during the day and evening during the Fire Prevention Exposition to be held at the 71st Regiment Armory while theatres throughout the country will be requested by fire chiefs to present the picture to their patrons.

Resumé of Current News Weeklies

PATHE NEWS NO. 77 — Nuremberg, Bavaria—Hundreds of thousands celebrate "German Day"; Osborne, Ohio — Marvelous engineering—actual moving of an entire town to a site two miles away; Milford, Pa.—Gov. Pinchot peacemaker—coal miners return to work; Stromboli Isle, Italy—U. S. tourists climb to crater edge of active volcano Stromboli; Rainier National Park—Thrill seekers explore crevasses in Nisqually Glacier; Gersfeld, German—Pilot Martens wins glider event, flying 7 1-2 miles. In the Limelight: New York City—Thirty youths and maids from Denmark demonstrate "primitive gymnastics"; New York City—Luis Angel Firpo leaves for Canada; London, England—Major-General March, retired chief of staff of U. S. Army weds American girl, Miss Cora McEntee; Boston, Mass.—Destroyer McFarland crashes into battleship Arkansas in fog; New Market, Va.—Veterans see Virginia Military Institute students re-enact famous battle of Civil War; Havana, Cuba—(Atlanta territory only)—President of Cuba welcomes Key West boy scouts; Rawling, Wyo.—Head-on train collision kills one; Indianapolis, Ind.—George H. Sylvest claims title of strongest policeman in the world; Madison, Nebraska—School children hold spectacular pageant depicting history of Nebraska.

PATHE NEWS NO. 78—Madrid, Spain—Army generals seize Spanish Government, showing King Alphonse, who upholds new military regime; Tanta, Egypt—Natives celebrate birthday of Said-El-Badawi, Moslem "saint;" Berkeley, Col.—"College City" in flames, blaze spreading over area of 100 blocks wiping out 1,000 homes with total loss of $10,000,000; New London, Conn.—Glenna Collett, American national woman golf champion, adds another trophy to her collection as she wins the Griswold Cup; New York City—Hairdressers' convention is held; Columbus, O.—Prize-winning sheep at Ohio State Fair show record fleece, finest in 15 years; Hampton Roads, Va.—Battleship squadron peppers targets upon return from European cruise; Herne Hill, Eng.—Experts in old-fashioned sports compete on one-mile course; Washington, D. C.—Nation's capital has first glimpse of ZR-1, new navy dirigible, flying from hangar at Lakehurst, N. J., and back; Jacksonville, Fla. (Atlanta only)—Ply paddles in picturesque race, members of Seminole Canoe Club celebrate third annual Full Moon Festival; Oklahoma City, Okla. (Oklahoma City only)—Heavy storm and rain floods city; Providence, R. I. (Boston only)—Harpists hold gala festival, introducing Mabel Chappell, the ten-year-old leader, and William Place, founder of Association of Harpists.

INTERNATIONAL NEWS, NO. 78: New Market, Va., Marines re-enact fighting days of '61, with General Butler explaining fighting to Secretary of Navy Denby; Morocco, Africa—Spain reorganizes African army after revolution; Mare Island, Cal.—Torches sing requiem of once mighty battleships. Veterans of Atlantic and Pacific fleets dismantled as U. S. carries out treaty limiting armament: Solo, Java—Army of children help gather Java's tea as crop breaks record; Cincinnati, O.—Hosts of Odd Fellows in parade; Snapshots—New York City—Anoa, pigmy buffalo, makes little present to New York Zoological Park; Seattle, Wash.—Fox colony exhibited by Forrest Berry of Alaska; Joe Cook gives juggling lesson; Pemaquid, Me.—Maine Historical Society celebrates finding of relics hidden in Indian Village in 1600; Cambridge, Mass. — Record-breaking squad of candidates report for football at Harvard; Point Arguelia, Cal.—Wrecked U. S. destroyers pounded by ocean waves; Westbury, L. I.—Brilliant riding carries U. S. team to victory in deciding contest.

INTERNATIONAL NEWS NO. 79—New Market, Va. (omit Boston, Buffalo, Chicago, Cincinnati, Cleveland, New Haven, New York City and Washington)—Marines re-enact fighting days of '61, 1st, General Butler explains the fightin' to Secretary of the Navy Denby; 2d, The Boys in Gray win; Morocco, Africa (Boston, Buffalo, Chicago, Cincinnati, Cleveland, New Haven, New York City and Washington only)—Spain reorganizes African army after revolution; Moroccan forces, under new leaders, prepare for another campaign to subdue natives; New York City—New York Yankees once again clinch American League Championship; High River, Alberta, Canada—Baron Renfrew, sometimes known as the Prince of Wales, arrives to take up the life of a ranchman; Fiossmoor, Ill.—Max Marston surprises everybody by winning the National Amateur Golf Title, Marston winning play; Warwick, R. I.—The Colonial Liner Lexington goes ashore in a dense .fog and the passengers take to life boats; Washington, D. C.—Col. Owsley, Commander of the American Legion, calls on President Coolidge in behalf of disabled veterans, the President shows the Legion Officials about the White House Grounds; Indianapolis, Ind.—Harold Lockwood breaks all auto endurance records, driving his machine for 120 hours and 30 minutes; San Francisco, Cal.—San Francisco's own relief ship leaves for Japan, with Mayor Rolph and other officials bidding her God-speed; Muskoka Lake, Ontario—26-foot motorboat breaks all 24-hour speed records, Harry Greening's Rainbow makes 1064 miles in day, surpassing mark set by fastest ocean liners; Seattle, Wash. (Portland, Seattle and Spokane only)—Gridiron practice starts at Washington University; Nome, Alaska—Uncle Sam takes homesick Eskimos back to Igloos. Revenue Cutter Bear call at Nome for colony of Ukiwaks, pining for colder realm of King Island; Washington, D. C.—Giant ZR-1 in spectacular flight through the clouds, soars over roof of Capital; Berkeley, Cal.—$10,000,000 fire threatens to destroy Berkeley (Cal.) as flames wipe out 60 acres of beautiful homes.

KINOGRAMS 2288—Berkeley, Cal.—Thousands made homeless, fifty city blocks destroyed in gigantic blaze; Travers Island, N. Y.—Ritola wins big steeplechase championship race; noted athletes in remarkable slow-motion pictures; Washington, D. C.—Scenes taken from aboard giant U. S. dirigible ZR-1 on her flight over the capital; New York—The Yankees win again, New York Americans capture pennant, the team, Manager Huggins, and the Babe; New York—First refugees of the Japanese disaster arrive; Doncaster, Eng.—Papyrus, English Derby winner, poses for Kinograms just before starting for match race in America; Pelham, N. Y. (New York City prints only)—Best pro golfers of country meet in tournament for national title; New York (New York City prints only)—Homing time for tourists—giant Leviathan arrives laden with notables.

Middle West Boosting Short Subjects

FOR some unknown reason there seems to be a greater activity among exhibitors of the Middle West and West than those in the East insofar as boosting short subjects in their advertisements is concerned. Result: the Westerners are really paving the way, although here and there in the East one finds the more alert showman emphasizing the importance of short subjects by spotting them in a way that adds to their attractiveness.



"Don't Marry For Money" is the latest of the Weber and North features. These scenes are from the production.

Royalty Pays Tribute to Fox News Man

JOHN T. PARKERSON, European representative of Fox News, has gained the distinction of being the first motion picture man in history to be received officially by a reigning monarch. Queen Wilhelmina of Holland gave Mr. Parkerson a 30-minute audience in the royal palace at The Hague on Saturday, September 1. accepting from him a specially prepared news reel made in conjunction with the twenty-fifth anniversary of her accession to the throne. The reel was tendered with the compliments of William Fox.

American Minister Tobin presented Mr. Parkerson to the Prince Consort and members of the royal court and the entire gathering, with Her Majesty, manifested deep interest in the film industry.

Queen Wilhelmina read a speech accepting the special reel, in which she is the central figure. She thanked Mr. Fox and said that to view the picture would afford her great pleasure. Her Majesty said she was particularly interested in the educational films circulated by the Fox Film Corporation, declaring that they are benefiting millions of children over the entire world.

Mr. Parkerson recounted the history of the Fox Film Corporation from its inception twenty years ago and Her Majesty complimented the organization upon what she terms its "marvelous achievements." wishing it continued success in the interest of world progress. The queen asked many questions concerning the manufacture and distribution of films and the gathering of data for the news reels, remarking about the efficiency and growth of the industry.

PROGRAMS FOR THE WEEK OF SEPTEMBER 23RD

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Capitol Theatre—
Film Numbers—Six Days (Goldwyn), continued.

Rivoli Theatre—
Film Numbers—Ashes of Vengeance (First National).
Musical Program—Selection and "Conspiracy Scene" from "The Huguenots" (Orchestra and Ensemble).

Rialto Theatre—
Film Numbers—Zaza (Paramount), continued from Rivoli.

Mark Strand Theatre—
Film Numbers—Potash and Perlmutter (First National), Mark Strand Topical Review (Selected), Odds and Ends (Selected).
Musical Program — "Isabella" (Overture), "The Telephone Doll" (Divertissement), "Musical Miniatures" (Divertissements), Organ Solo.

Cameo Theatre—
Film Numbers—The Call of the Wild (Pathe), Pathe News, Aesop's Fable (Pathe), Official Pictures of Dempsey-Firpo fight.
Musical Program—Overture (Selected).

Central Theatre—
Film Numbers — Monna Vanna (Fox).

Criterion Theatre—
Film Numbers — The Covered Wagon (Paramount), continued.

Cosmopolitan Theatre—
Film Numbers—Little Old New York (Cosmopolitan), continued.

44th Street Theatre—
Film Numbers—The White Sister (Inspiration), continued.

Astor Theatre—
Film Numbers—The Hunchback of Notre Dame (Universal), continued.

Lyric Theatre—
Film Numbers — Rosita (United Artists), continued.

Times Square Theatre—
Film Numbers—If Winter Comes (Fox), continued.

BROOKLYN

Brooklyn Mark Strand Theatre—
Film Numbers—Dulcy (First National), Nip and Tuck (Pathe), Mark Strand Topical Review (Selected).
Musical Program—"1812" (Overture), Hurtado's Royal Marimba Band (Novelty), "Sunset" and "Ruba-Dub" (Male Quartette), "The Sword of Ferrara" (Bass Solo), "Theme and Variations" (Soprano Solo), "By the Brook" (Organ Recessional).



Hand-lettered ad on "The Brass Bottle" (First National) at the Colonial theatre, Columbus, Ohio

LOS ANGELES

California Theatre—
Film Numbers—Little Old New York (Cosmopolitan).
Musical Program—"Tannhauser" March, "1812," "Solenelle," "Ballet Egyptienne," "Bucalossis" (Orchestral Concert), "Zigeunerweisen" (Violin Solo).

Miller's Theatre—
Film Numbers—Six Days (Goldwyn), International, Fox and Local News, Topics of the Day (Pathe).
Musical Program—Selections from Ziegfeld's Follies (Orchestra).

Grauman's Million Dollar Theatre—
Film Numbers—The White Rose (United Artists), continued.

Grauman's Hollywood Egyptian Theatre—
Film Numbers — The Covered Wagon (Paramount), continued.

Rialto Theatre—
Film Numbers—Hollywood (Paramount), continued.

Metropolitan Theatre—
Film Numbers—The Cheat (Paramount), Pathe News, Pathe Review.
Musical Program—Selections from "Carmen" (Overture), "Les Sylphides" (Ballet).

Mission Theatre—
Film Numbers—The Extra Girl (Mack Sennett), International News, Pitfalls of a Big City (Pathe).
Musical Program—Selections from "Naughty Marietta" (Overture), "Home, Sweet Home" (Organ Solo), "By the Waters of Minnetonka" (Violin Solo).

Loew's State Theatre—
Film Numbers — The Fighting Blade (First National), International News, A Wild Ride with a Crazed Engineer (Novelty), Felix in Fairyland (State Rights).
Musical Program — "Zampa" (Overture), Lou Stepp's Jazz Orchestra.

Criterion Theatre—
Film Numbers—A Woman of Paris (Chaplin), world premiere opening Wednesday night.

Pantages Theatre—
Film Numbers—Out o' Luck (Universal).
Musical Program—Six acts of vaudeville.

Hillstreet Theatre—
Film Numbers—Are You a Failure? (Preferred), International News, The Steel Trail (Universal), Dancing Love (Pathe).
Musical Program—Six acts of vaudeville.

Symphony Theatre—
Film Numbers—The Gun Fighter (Fox), Fox News, Gentle Pals (Fox).

CHICAGO

Chicago Theatre—
Film Numbers—News Weekly, Scenic, Topics of the Day (Pathe), Potash and Perlmutter (First National).
Musical Program — "Ill Guarny" (Overture), Kahrum, Persian pianist (Specialty), "Last Night On The Back Porch" (Organ Solo), Virginia, "Bubble Song" from "High Jinks" (Specialty).

Tivoli Theatre—
Film Numbers—Topics of the Day (Pathe), News Weekly, Three Wise Fools (Goldwyn), Backfire (Educational).
Musical Program—"Fourth Symphony in F" (Overture), "Jewel Song" from Faust (Specialty), "At the Animal Fair" (Organ Solo), "On The 5:15" (Specialty).

Riviera Theatre—
Film Numbers—Trilby (First National).
Musical Program — Syncopation Week, Blossom Heath Entertainers, Buster Brown, eccentric Jazz dancer, Sylvia Hanley, novelty singer, Chicago Theatre Orchestra, The Frolicking Ballet, Organ Specialty, De Haven and Nice, musical comedy favorites, Aileen Stanley, and Glass Palace.

Roosevelt Theatre—
Film Numbers—Merry-Go-Round (Universal).

McVicker's Theatre—
Film Numbers—News Weekly (Pathe), Fun From the Press (Hodkinson), Zaza (Paramount), Cat's Whiskers (Pathe).
Musical Program — "Cavalleria Rusticana" (Overture), "Woodlawn Visions" (Specialty), "Akimoff" (Specialty), "Down Among The Sleepy Hills of Tennessee" (Organ Solo).

Woodlawn Theatre—
Film Numbers — News Weekly (Pathe), Topics of the Day (Pathe), Review (Pathe), The Wandering Two (Universal), Salomy Jane (Paramount).
Musical Program—"The Force of Destiny" (Overture), Xylophone Solo (Specialty).

Randolph Theatre—
Film Numbers — International News, Uncle Bim's Gift (Universal), The Ramblin' Kid (Universal).

Stratford Theatre—
Film Numbers—The Wandering Two (Universal) News Weekly (Pathe), Topics of the Day (Pathe), Salomy Jane (Paramount).
Musical Program—"A Trip In A Flivver" (Overture), "The Spirit of Toys" (Specialty), "The Shooting of Dan McGrew" (Prologue).

SAN FRANCISCO

Loew's Warfield Theatre—
Film Numbers—The Fighting Blade (First National), Our Gang (Pathe), Current News (Pathe), and Kinograms.
Musical Program — "Finale from Fourth Symphony" (Overture), "That Old Gang of Mine" (Neapolitan Quartet).

Granada Theatre—
Film Numbers — Ruggles of Red Gap (Paramount), News Event

(Fox and Kinograms), Hodge Podge (Educational), Pathe Review.
Musical Program—"The Red Mill" (Overture), "I Love Me" (Organ), Novelty Concert, including Orchestra, Singing, Dancing.

Columbia Theatre—
Film Numbers — The Covered Wagon (Paramount), continued.

Imperial Theatre—
Film Numbers—Hollywood (Paramount), continued.

California Theatre—
Film Numbers — The Marriage Maker (Paramount), The Optimist (Educational), News Review (International), Screen Magazine (Pathe).
Musical Program — "Carmen" (Overture), "Close Harmony" (Vocal Trio).

Cameo Theatre—
Film Numbers — Why Worry? (Pathe), On the Oregon Coast (Educational), Latest News (International).
Musical Program—Singing Orchestra.

BUFFALO

Shea's Hippodrome—
Film Numbers—The Cheat (Paramount), Skylarking (Pathe), Current Events (from Pathe and International News).
Musical Program—"Second Hungarian Rhapsody" (Overture), Selections by Karl Karey (Singing Pianist).

Lafayette Square Theatre—
Film Numbers—Three Wise Fools (Goldwyn), "Snub" Pollard Comedy (Pathe), Current Events (from Fox News).
Musical Program—Selection from "Go-Go" (Orchestra), "Humoresque" (Organ).

Loew's State Theatre—
Film Numbers — Glimpses of the Moon (Paramount), The Mystery Man (Pathe), Current Events (from Pathe News).



The Strand theatre, Cincinnati, used this two-column ad on "The Spoilers" (Goldwyn)

Musical Program — Medley of Popular Airs by Emmett Luedeke's Harmonists.

New Olympic Theatre—
Film Numbers — The Clean Up (Universal), My Goodness (Pathe), The Leather Pushers (Universal), Current Events (from InternationalNews).
Musical program—"Nifties of 1923" (Organ Overture).

Shea's North Park Theatre—
Film Numbers — Why Worry? (Pathe), The Ne'er to Return Road (Special Two-reel), Current Events (from Pathe and International News).

Palace Theatre—
Film Numbers—Human Wreckage (F. B. O.), continued.

NEWARK

Branford Theatre—
Film Numbers—Branford Review of Events, Topics of the Day (Pathe), Enemies of Women (Cosmopolitan).
Musical Program—"Hunt in Forest" (Overture), Two Spanish Dancers.

WASHINGTON

Metropolitan Theatre—
Film Numbers—Dulcy (First National), Hold Everything (Educational), Metropolitan Review (Pathe).
Musical Program—"Mlle. Modiste" (Overture), Breeskin's Classical Jazz, "Annabelle."

Columbia Theatre—
Film Numbers—The French Doll (Metro), Rice and Old Shoes (F.B.O.), Current Events (International).
Musical Program—"Dance of the Hours" (Overture).

Rialto Theatre—
Film Numbers—Six Days (Goldwyn), The Limit, Current Events (Fox).

Palace Theatre—
Film Numbers—To the Last Man (Paramount), Room 38 (Pathe), Current Events (Pathe), Aesop's Fable (Pathe), Topics of the Day (Pathe).
Musical Program—"Her Regiment" (Overture).

Central Theatre—
Film Numbers—Human Wreckage (F.B.O.)

Shubert-Belasco Theatre—
Film Numbers — Scaramouche (Metro), continued.

BALTIMORE

Century Theatre—
Film Numbers—The Cheat (Paramount), This Way Out (Educational), Century Topical Review (Fox and International).
Musical Program—"The Fortune Teller" (Milton Aborn Comic Opera Company).

New Theatre—
Film Numbers—The Silent Partner (Paramount), Current Events (Pathe).
Musical Program — Daniel Wolf, pianist, and Margaret Keever, soprano, in repertoire.

Wizard Theatre—
Film Numbers—Sixty Cents an Hour (Paramount).



One of an extensive series of one-column ads used by the Imperial theatre, San Francisco, on "Merry-Go-Round" (Universaal)

Loew's Hippodrome—
Film Numbers—The Secrets of Paris (State Rights), Current Events (International).

Rivoli Theatre—
Film Numbers—Circus Days (First National), Roughest Africa (Pathe), Aesop's Fable (Pathe).
Musical Program—Iula's Classical Jazz, "Palo and Palet," "The Musical Clowns" (Novelty).

Metropolitan Theatre—
Film Numbers—Where the North Begins (Warner Bros.), continued.

INDIANAPOLIS

Circle Theatre—
Film Numbers—Her Reputation (First National), Yankee Spirit (Educational), Circle Novelty Film (Pathe), Pathe News, Kinograms.
Musical Program — "Poet and Peasant" (Orchestra).

Apollo Theatre—
Film Numbers—The Little Church Around the Corner (Warner Bros.), Pitfalls of a Big City (Pathe), Fox News.
Musical Program—Organ Solo, Virgil Moore's Apollo Entertainers, playing popular selections.

Colonial Theatre—
Film Numbers—Children of Jazz (Paramount), Derby Day (Pathe), Pathe News.
Musical Program—Melody Sextette, in parody on "Yes, We Have No Bananas," and American Harmonists playing a special "circus" number.

CLEVELAND

Stillman Theatre—
Film Numbers—Strangers of the Night (Metro).
Musical Program—"Second Hungarian Rhapsody" (Overture).

Allen Theatre—
Film Numbers—Ruggles of Red Gap (Paramount), Lodge Night (Pathe), Pathe News.
Musical Program—"New World Symphony" (Overture), "On the Prairie" (Atmospheric Prologue With Quartet), "Caprice Viennoise," "Dreamy Melody" (Saxophone Trio), Organ Solo.

State Theatre—
Film Numbers—The Gold Diggers (Warner Bros), International News.
Musical Program — "Raymond" (Overture), "Song of India" (Violin Solo).

Park Theatre—
Film Numbers—The Marriage Maker (Paramount), Roughest Africa (Pathe), Pathe Review, Kinograms.
Musical Program — "Slavische Rhapsody" (Overture), Jazz program including "Where the River Ganges Flows," "Everything is O. K. in Ky," "Faded Letters."

Reade's Hippodrome—
Film Numbers—The Lone Star Ranger (Fox), Plain Dealer Screen Magazine, International News, Leather Pushers (Universal).
Musical Program—Popular Melodies (Overture).

Standard Theatre—
Film Numbers—The Abysmal Brute (Universal), Back to Earth (Universal) International News.

DES MOINES

Des Moines Theatre—
Film Numbers—Ruggles of Red Gap (Paramount), The Busher (Educational), News (International).
Musical Program — LeRoy and Hart (Vocal).

Strand Theatre—
Film Numbers — The Marriage Maker (Paramount), The Cyclist (Fox), Kinograms.
Musical Program—Prologue, dancing number by four girls; "My



Opening ad on "Three Ages" (Metro) at Loew's Palace theatre, Washington

Sweetie Went Away" (Organ Solo).

Rialto Theatre—
Film Numbers—Eternal Struggle (Metro), Garden of Geysers (Educational).
Musical Program—Special numbers by orchestra.

DETROIT

Adams Theatre—
Film Numbers — Merry-Go-Round (Universal), Current Events (Detroit Free Press and International).
Musical Program — Ed Albano (Baritone Soloist).

Capitol Theatre—
Film Numbers—To the Last Man (Paramount), Current Events (Pathe News and International).
Musical Program — Adanac Quartette: Susan Clough Carlos (Accordion Player), Henry Theirs (Orchestra), Cameron Duo (Dancers); "Andy Gump" (Song Slide and Music).

Fox-Washington Theatre—
Film Numbers—Soft Boiled (Fox), Current Events (Fox), Tabloid version of "East Lynne" (State Rights).

Broadway Strand Theatre—
Film Numbers—Daughters of the Rich (Preferred), Current Events (International).

Madison Theatre—
Film Numbers—Six Days (Goldwyn), continued.

OMAHA

Rialto Theatre—
Film Numbers—To the Last Man (Paramount), Skylarking (Pathe), Current Events (Kinograms), Fun From the Press (Hodkinson).
Musical Program—"Finale" from "Symphony in F Minor," and "Farewell Blues" (Orchestra), "Dreamy Melody" (Organ Solo), "Saxsymphony" (Saxophone Quintette).

Strand Theatre—
Film Numbers — The Marriage Maker (Paramount), A Pleasant Journey (Pathe), Current Events (Fox).
Musical Program—"Pique Dame" (Overture). Charlotte Huntley in Pianologue.

World Theatre—
Film Numbers — Itching Palms (F.B.O.), Movie Chats (Hodkinson).
Musical Program—"My Swectie Went Away" (Organ Solo), Seven acts of vaudeville.

Sun Theatre—
Film Numbers—The White Rose (United Artists), Current Events (International News).

Empress Theatre—
Film Numbers—The Trail of the Lonesome Pine,
Musical Program—Marcus entertainment.



Newman's Royal theatre, Kansas City, used this pictorial ad on "The Spoilers" (Goldwyn)

KANSAS CITY

Newman Theatre—
Film Numbers—Zaza (Paramount), Krazy Kat Cartoon (Comedy), Newman News and Views (From Pathe and Kinograms).
Musical Program — "La Dame Blanche" (Overture), Coyne and French (Specialty), Miss Ann, Ruth and Cherry Dennis (Vocalists), Selections (Organ Solos).

Liberty Theatre—
Film Numbers—Drifting (Universal), The Pitfalls of a Big City (Comedy), Pathe and International News.
Musical Program — Selections (Overture), "Oh, Promise Me" (Trombone Solo), "Wonderful One" (Organ, Violin and Slide Novelty).

Royal Theatre—
Film Numbers—The White Rose (United Artists), continued.

Twelfth Street Theatre—
Film Numbers—Human Wreckage (F. B. O.), Mack Sennett (Comedy), International News.
Musical Program—Selections (Overture), Selections (Organ Solos).

ST. LOUIS

Grand Central and West End Lyric Theatres—
Film Numbers — The Marriage Maker (Paramount), The Balloonatic (First National), Pathe News, Topics of the Day (Pathe).
Musical Program—"March Slave" (Overture), Rogelio Baldrich (Tenor Soloist), Carsello (Accordion Numbers), Organ accompaniments.

Missouri Theatre—
Film Numbers—The Silent Partner (Paramount), The Gown Shop (Vitagraph), International News, Fun from the Press (Hodkinson).
Musical Program—Orchestral numbers, Polly Lou Dee (Soprano), Raymond Koch (Baritone), Organ numbers.

Delmonte Theatre—
Film Numbers—The Eternal Struggle (Metro), Nip and Tuck (Pathe), Fun from the Press (Hodkinson), International News.
Musical Program—Orchestral overture and accompaniment, The Lotus Quartette (Vocal).

Kings Theatre—
Film Numbers—Six Days (Goldwyn), International News, Felix Cat cartoon (State Rights).
Musical Program—Orchestral overture and accompaniments.

American Theatre—
Film Number—The Covered Wagon (Paramount).
Musical Program—Special music score.

Capitol Theatre—
Film Numbers — Why Worry? (Pathe), Uncasy Feet (Educational), Pathe News, Topics of the Day (Pathe), Aesop's Fable (Pathe).
Musical Program—Billy Kitt's orchestra.

William Fox Liberty Theatre—
Film Numbers—Soft Boiled (Fox), The Explorers (Fox), Fox News, Mutt and Jeff cartoon (Fox).
Musical Program—Orchestral numbers.

Rivoli Theatre—
Film Numbers—The Six Fifty (Universal), Nobody's Darling (Universal), International News, Fun from the Press (Hodkinson).
Musical Program—Rivoli quartette (Vocal and Musical), Orchestral numbers.

SALT LAKE CITY

American Theatre—
Film Numbers—Ruggles of Red Gap (Paramount), Pathe Review, International News, Fun from the Press (Hodkinson).

Kinema Theatre—
Film Numbers—Blinky (Universal), Gold (Vitagraph), International News, Topics of the Day (Pathe).

Paramount Empress Theatre—
Film Numbers—The Silent Partner (Paramount), Running Wild (Educational), Pathe News.

CINCINNATI

Gifts Theatre—
Film Numbers — The White Rose (United Artists), continued.

Strand Theatre—
Film Numbers — Ruggles of Red Gap (Paramount), Pathe News, Topics of the Day (Pathe).

Walnut Theatre—
Film Numbers—To the Last Man (Paramount), Lodge Night (Pathe), Pathe News.

Capitol Theatre—
Film Numbers—The Cheat (Paramount), Between Showers (Educational), Capitol News (Selected).

SEATTLE

Coliseum Theatre—
Film Numbers—Three Ages (Metro), Fun from the Press (Hodkinson), High Life (Educational), Pathe News and Kinograms.
Musical Program—"Remembrances of Coliseum" (Overture), "Marcheta" (Vocal).

Blue Mouse Theatre—
Film Numbers—Little Johnny Jones (Warner Bros.), The Cyclist (Fox), Fox News.
Musical Program—"Roses of Picardy" (Overture), "Love Tales" (Jazz Specialty), "Yankee Doodle Dandy" (Vocal Prologue to Feature).

Strand Theatre—
Film Numbers—The Cheat (Paramount), Pathe Review, Tail Light (Educational), Kinograms.
Musical Program—"Tales of Hoffman" (Overture), "Marcheta" (Jazz Specialty), Women's Style Show (Prologue to Feature).

Columbia Theatre—
Film Numbers—Bright Lights of Broadway (Principal), Felix in Hollywood (State Rights), Round Figures, International News.
Musical Program—Selections from "Wildflower" (Overture), "The West, a Nest, and You" (Specialty).

Liberty Theatre—
Film Numbers — Her Reputation (First National), Pathe News, Boys to Board (Pathe), International and Liberty News.
Musical Program—"Drifting Back to Dreamland" (Overture).

Winter Garden Theatre—
Film Numbers—Lovebound (Fox), Urban Classic (Vitagraph), The Busybody (Hodkinson), Pathe News.

Metropolitan Theatre—
Film Numbers — The Covered Wagon (Paramount), continued.

ST. PAUL

Capitol Theatre—
Film Numbers — Lawful Larceny (Paramount), Capitol Digest (Pathe and International News), Scenic (Selected), High Life (Educational), Hodge Podge (Educational).
Musical Program—"Second Hungarian Rhapsody" (Overture), Minnevitch (Harmonicist), Selections from "Tangerilen" (Vocal Quartette), Recessional (Organ).



"Main Street" (Warner Brothers) ad run in Detroit papers by the Adams theatre

WHAT SHOWMEN THINK OF CURRENT RELEASES

Exhibitors' Box-Office Reports

EARLY RETURNS FROM WEEK RUN THEATRES



Hand lettered ad on "The Common Law" (Selznick) at the Ohio theatre, Indianapolis

FAMOUS PLAYERS

To the Last Man—

Plenty of action in this one. Audiences liked it very much. Attendance up to standard. (Middle West.)

Very good. Some lockouts. They seem to like these rough pictures. (Middle West.)

Very good attendance for the week. (Middle West.)

Really a man's picture. Good acting. (Middle West.)

The Cheat—

A smashing big hit. (East.)

Pola Negri and Jack Holt did some fine acting in this one. Well liked at this house. (Middle West.)

Business was certainly good. Comment was entirely favorable. (Middle West.)

The Covered Wagon—

Lived up to its advance claims. Truly a wonderful picture. Played to capacity throughout week. Held over. (Middle West.)

An excellent picture. Off at matinees, strong nights. Shown at $1.50 top. (East.)

Hollywood—

A novelty that did a flop all week. Tagged as propaganda for Paramount by patrons. Advertising of big star cast misleading, patrons said. (East.)

Children of Jazz—

A poor picture. Business poor. (Middle West.)

FIRST NATIONAL

Her Reputation—

A good picture. Business good. (Middle West.)

Potash and Perlmutter—

It's a scream—nothing funnier or more entertaining on the screen. Played to consistently big houses. (Middle West.)



"The Cheat" (Paramount) was advertised by the Adams theatre, Detroit, as shown above

Trilby—

Splendid version of famous novel. Played to good business for week. (Middle West.)

GOLDWYN-COSMO.

Three Wise Fools—

A pleasing picture with a lighter vein. (East.)

Excellent picture which drew well. Audience well pleased with it. (Middle West.)

Enemies of Women—

Magnificient picture with a heavy turn. (East.)

Red Lights—

It's an average picture. The title didn't appeal to our patrons, but after they saw the picture, they liked it well enough. Business was normal. (Middle West.)

Mystery picture which stirred our audiences. Well liked. (Middle West.)

The Spoilers—

Wonderfully popular. Drew well during entire week although weather wasn't of the best. (Middle West.)

Good business for a week's run. (Middle West.)

METRO

Strangers of the Night—

Laugh-getting feature which pleased our audiences. Business good. (Middle West.)

An excellent picture. One of the best drawers of the season. (Middle West.)

Three Ages—

High class comedy, with 100% entertainment value. Business piled up better every day. (Middle West.)

The Eternal Struggle—

A fair program picture that attracted ordinary business. (East.)



Art ad on "Three Ages" (Metro) for its showing at Loew's State theatre, Los Angeles

UNIVERSAL

Merry-Go-Round—

A real masterpiece. Couldn't find seats for the crowds. Best drawing attraction we have ever played. (Middle West.)

Blinky—

One of the best of its kind, but we didn't do the business we expected. (Middle West.)

The Shock—

A real thriller. Star big puller. Business capacity at nights all week. (East.)

FOX

St. Elmo—

One of the best of its class. Drew good crowds. (Middle West.)

UNITED ARTISTS

The White Rose—

An unusually fine production from an entertainment value. Stood up splendidly during second week. (Middle West.)

Drew a good crowd, well acted. (Middle West.)

PATHE

Why Worry—

It's a Harold Lloyd. That's enough here to drag 'em in droves. He is the most popular star of present time. One of his best. (Middle West.)

A knockout from first to last. (East.)

PREFERRED

Mothers-in-Law—

It was a poor title for such a good picture. Business was good however. (Middle West.)

WARNER BROS.

The Little Church Around the Corner—

Good picture. Business good. (Middle West.)

ASSO. EXHIBITORS

Tea With a Kick—

Good picture. Did excellent business. (Middle West.)



Large space ad on "Down to the Sea in Ships" (Hodkinson) used by the Hippodrome, York, Pa.

Exhibitors' Service Bureau—Pages 1655-1668



HANDSOME AND APPROPRIATE WINDOW DISPLAY IN FUR STORE TYING UP WITH "IF WINTER COMES"

An important feature of the campaign put over on "If Winter Comes" (Fox), by Manager Oral D. Cloakey of the Regent theatre, Ottawa, was the window displays obtained, a fine example of which is shown here

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

George J. Schade, Schade theatre, Sandusky.

M. C. Horator, Alhambra theatre, Toledo.

Edward L. Hyman, Strand theatre, Brooklyn.

Theo. L. Hays, Gen. Mgr. Finkelstein & Rubin, Minneapolis.

Leo A. Landau, Alhambra and Garden theatres, Milwaukee.

E. R. Rogers, Southern District Supervisor, Famous Players-Lasky, Chattanooga, Tenn.

Stanley Chambers, Palace theatre, Wichita, Kan.

Willard C. Patterson, Criterion theatre, Atlanta.

M. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.

F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.

Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.

Chas. Branham, Famous-Lasky, Ltd., Toronto, Can.

W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.

J. A. Partington, Imperial theatre, San Francisco.

George E. Carpenter, Paramount-Empress theatre, Salt Lake.

Sidney Grauman, Grauman's theatre, Los Angeles.

Louis K. Sidney, Managing Director, William Fox theatres, Denver.

Geo. Rotsky, Managing Director, Allen theatre, Montreal, Canada.

Phil. Gleichman, Managing Director, Broadway-Strand theatre, Detroit.



NEWSPAPER WAGONS AID PICTURE

When "3 Wise Fools" (Goldwyn) played at the Century theatre, Baltimore, a tie-up with the News and American put posters on all the paper's delivery wagons

William Johnson, Director of Exploitation, Southern Enterprises, Inc., of Texas, Dallas, Texas.

Fred S. Myer, Managing Director, Palace theatre, Hamilton, O.

L. L. Stewart, Director of Exploitation Theatre Dept., Famous Players-Lasky.

Joseph Plunkett, Managing Director, Mark Strand theatre, New York.

Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.

Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.

George Tooker, Manager, Regent theatre, Elmira, N. Y.

W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.

Harold B. Franklin, Director of Theatres, Famous Players-Lasky.

J. M. Edgar Hart, City Manager, Southern Enterprises, Fort Worth, Texas.

William J. Sullivan, Manager, Rialto theatre, Butte, Mont.

H. A. Albright, Manager, Jensen & Von Herberg theatres, Bremerton, Wash.

Thomas D. Soriero, General Manager, Century theatre, Baltimore, Md.

G. E. Brown, Director of Exploitation, Consolidated Enterprises, Inc., Memphis, Tenn.

A. Speery, Managing Director, Circle theatre, Indianapolis.

"Main Street" Displays, Tie-ups

Book Stores Aid in Exploitation of Feature; Novel Lobbies Are Prepared

TIE-UPS based on the novel of the same name, special lobby displays showing a street, appropriate placards, and the like, have been the outstanding features of campaign on "Main Street," several of which are described below.

For the expenditure of a little time and effort and a few passes, Manager Oscar White of the Rex theatre, Sumter, S. C., obtained a full page of newspaper space and a window in the book store on "Main Street."

It so happens that in Sumter the owner of the book store in question also owns one of the weekly papers, and he made the proposition to give a full page of space and his window for display providing Mr. White would dress the window and write the copy for the ad. This advertising carried the message of "Main Street" into a number of surrounding towns, as the paper completely covers the county.

For every copy of the book sold at 75c a pass to the theatre to see "Main Street" was given, the passes furnished by Mr. White.

Street Lobby Display

For the showing of "Main Street" at the Victory theatre, Tampa, Fla., Manager John B. Carroll created an attention-getting lobby display.

The entire back of his lobby was first covered with wall board. From one of the 24-sheets on the film the part showing the store fronts on one side of the street was then cut out and mounted upon the wall board. All wording was eliminated. Additional store fronts and background was then worked in by hand, making an excellent reproduction of a village street. One of the old-style regulation green lamp posts of "them good old days" was erected at each end of the block, which put the proper "kick" in the picture.

Diversified Campaign

An excellent example of an all-around thorough campaign on "Main Street" is furnished by Manager John P. Read of the Gem theatre, Palestine, Texas, who utilized many angles in his exploitation.

One thousand blotters were furnished, gratis, by a local printer, advertising "Main Street," for the privilege of carrying the printing establishment's name at the bottom of each blotter.

A window display was secured in a local book store in which the novel was featured, together with photographs of the picture and cards giving the title of the picture and name of the theatre ten days in advance of showing.

Slides were run on the screen about the picture and a shadow box showing a scene of "Main Street" was in the foyer of the theatre.

Two of the special banners reading "Main Street—Gem Theatre" were swung in front of two of the most prominent Main Street stores one week in advance of play date.

The day previous to opening, and also during the run of the picture, a Ford auto float paraded the streets, which carried banners in announcement about the picture.

The big feature of Mr. Read's campaign was a "Main Street" edition in the Daily Palestine Herald, which was published the day before the opening. This special section included publicity about the picture and scenes from it, as well as ads from practically every merchant on Main Street. The history of Palestine's Main Street introduced the section, and all of the merchants' ads mentioned something about the theatre and the picture.

Endorsement Featured for "Law of the Lawless"

"The Law of the Lawless" was put over by Manager Thomas G. Coleman of the Galax theatre, Birmingham, Ala., with the co-operation of the Better Films Committee, which declared it to be "better than 'The Sheik.'" This recommendation was played up in all the advertising, and everywhere the cast was stressed and special attention called to Charles de Roche's first American pictures.



CO-OPERATION OF MAIL CARRIERS ON "LOYAL LIVES" SHOWING

When "Loyal Lives" (Vitagraph) played at the B. S. Moss Regent theatre, New York City, the mail carriers paraded about the district, ending up at the theatre



"VOICE FROM THE MINARET" ABROAD

Front of the Gaiety theatre, London, during the showing of "The Voice from the Minaret" (First National)

Novelty Alarm Signal for "The Midnight Alarm"

Two novel ideas were used by Manager George E. Brown of the Imperial theatre, Charlotte, N. C., in putting over "The Midnight Alarm."

The first of these was a simple contrivance rigged up in the front portion of the lobby, just off the street entrance, which could be seen by everyone—those coming out of the theatre and those passing by on the street. Here a novelty fire alarm signal was set up, bearing the words "In Case of Fire," in red letters. The bell was a real bell and had a tapper. Every now and then a youngster would become interested in it and sound the gong. Needless to say, this attracted the attention of all within hearing distance. It was kept working for two days during the run of picture.

The other stunt which caused a lot of comment and, incidentally, a good deal of newspaper publicity, was the special performances for the boys of the fire department. Through the fire chief, an invitation was extended to all to be the guests of the Imperial on a certain day; the night shift to see it at 4 o'clock in the afternoon, and the day shift at 7 p. m.

News of this spread rapidly over town and the picture profited by word of mouth advertising.

Ties Up With Candy Stores on Jackie Coogan Clubs

A new twist has been given to the Jackie Coogan clubs by Al Sobler, First National exploitation men in Chicago, by tying them up with a candy store and making a purchase a necessary qualification for membership.

The Nels Candy store sponsored the club at the time "Circus Days" was shown at the Glen theatre, Chicago. All children purchasing candy at Nels were given a membership card, entitling them to reduced admission rates when a Jackie Coogan picture was shown at the Glen theatre.

The new membership had the advantage of actually building up trade for the retail co-operator and establishing further good will for the theatre.

"Merry-Go-Round" Campaigns Told

Exploitation Used by Live Wires

LENDING itself well to exploitation, "Merry-Go-Round" is being put over in elaborate shape in many cities, reports show. Stories are presented on this page of such campaigns, furnishing many tested ideas for publicizing this picture.

Manager E. B. Roberts of the Majestic theatre, Austin, Texas, began advertising "Merry-Go-Round" fully two weeks in advance of play date by running teaser ads in the newspapers, showing the title of the picture against the background of "whirls."

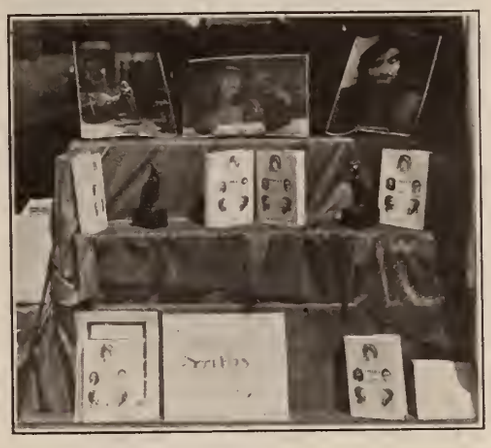
One week in advance of play date special window displays on the picture were seen about the town, some in drug stores, some in ladies' ready-to-wear stores and some in millinery shops. In every display Mr. Roberts endeavored to place some photographs and cutouts that gave the appeal of the elaborate scenes in the picture, such as the wedding scene.

Two weeks in advance of play date special signs and banners were placed on the steel frame work of Austin's newest hotel that is being erected next to the theatre. At present this is the center of attraction, so these signs rendered double service.

On the tile flooring was pasted a 24-sheet, which was illuminated by spotlights focused on it from the ceiling of the marquise.

Through the assistance of Universal's exploiteer, Jack Meredith, a rain insurance policy was taken out on the picture with a local insurance agency and this clever tie-up resulted in considerable publicity in the newspapers. In this connection a local taxicab company advertised that it would bring to the theatre free on Saturday, provided it rained, anyone desiring to see the picture.

Two hundred and fifty special letters were sent out to the Elks of Austin reminding them that Mary Philbin was the winner of the Elks' beauty contest at a recent Elks' convention and the letter solicited their aid to put over the picture.



BOOK TIE-UP EXPLOITS "TRILBY"
Window display in bookstore tying up with the showing of "Trilby" (First National) at the Branford theatre, Newark, N. J.

Aid of Elks Solicited

Manager Barry Burke of the Palace theatre, Fort Worth, Texas, assisted by Universal's exploiteer, Jack Meredith, put over a splendid campaign on "Merry Go-Round."

Arrangement was made with a local insurance agency for 10,000 rain insurance policies and the announcement of this stunt was carried in all the local newspapers and in the issue of the "Palace Pep," which received a distribution of 8,000 circulation.

It was also arranged with the Yellow Cab Company to bring to the Palace on the opening date of the picture free of charge anyone desiring to see the picture, provided it rained. The taxicab company carried announcement to this effect on all their cars.

The local Elks' club furnished the theatre with stationery and a mailing list of 2,000—and to this number a special letter was written about Mary Philbin, the star in the picture, being also the winner of a beauty contest at a recent Elks' convention.

The "Merry-Go-Round" stickers were on the menus in practically all the eating places around town. Some of the soda fountains cooperated by selling a special "Merry-Go-Round" sandwich and a sundae by the same name.

A large toy merry-go-round was on display in the theatre foyer one week in advance of play date and during the run of the picture was placed on top of the lobby in connection with a large banner, announcing the picture, the cast and the director.

Special Advance Screening

In Macon, Ga., a Better Films Committee has just been organized, and Manager George A. McDermit of the Rialto theatre arranged for an advance screening for them in view of the valuable criticisms which he might obtain through them. They were very much impressed and endorsed it as an exceptional picture.

The lobby was made up to represent the entrance to a merry-go-round at a fair or amusement park, using a grill work interwoven with blue and gold paper festooning. Cartoon cutouts were placed on both sides of the box office. Across the center of lobby, on the grill work, a large egg-shaped sign read "Merry-Go-Round," and on the side grill work a circular sign bore the same wording.

On the top of marquee a large pin-wheel, eight feet in diameter, illuminated with electric lights, had wings painted in varied colors. This was kept in motion by a small fan motor. On top a large pennant carried the title.



PUTTING "THE FRENCH DOLL" OVER WITH A LAVISH AND ARTISTICALLY STAGED PROLOGUE
When "The French Doll" (Metro), showed at the Allen theatre, Montreal, Manager George Rotzky preceded it by a picturesque and entertaining prologue, with a special setting, as shown here

"Town That Forgot God" Is Given Strong Campaign

Two weeks in advance of play date, Manager Clayton Tunstill of the Rialto theatre, Chickasha, Okla., posted the regular paper around the town and began runnings ads in the newspapers one week in advance of play date.

There are no Sunday shows in Chickasha, so in order to attract the attention of those riding around town Sunday night, Mr. Tunstill had the theatre lobby lit up like a church and the large electric sign on top of the marquise carried the title of the picture—"The Town That Forgot God." This startling title attracted unusual attention from the church-going public.

Special cards were printed that carried a large red arrow and the copy was "The Town That Forgot God." These cards were tacked around town so as to have the arrow pointing toward the theatre. Large red arrows made out of comp board and painted red with the title of the picture in white were mounted on laths and stuck up alongside the roads leading into Chickasha.

The city also permitted Mr. Tunstill to place these signs on the telegraph poles. The cards and arrows carried no theatre name or date in order to arouse the public's curiosity, for Mr. Tunstill knew that his regular newspaper and poster paper would direct the people to the Rialto theatre.

Accident Insurance Stunt Aids "Safety Last"

The issuing of an accident insurance policy with every ticket of admission was the stunt employed by the Hippodrome at York, Pa., during its engagement of "Safety Last." The policy indemnified the holder in the sum of fifty dollars. The unusual practice of a theatre insuring every member of its audience against accident excited widespread and profitable comment. Despite the apparent financial risk assumed by the Hippodrome its chance of sustaining any loss, under the plan followed out, was practically nil.

In its formal and legal phases the document was a bonafide policy, bearing the organizational inscription of the Maryland Casualty Company on its face, and was issued by a local bond insurance agency, which co-operated with the Hippodrome in staging the stunt.

The policy was so drafted as to afford a maximum of publicity for the theatre and "Safety Last." The final clauses revealed the important contingencies upon which the payment of the indemnity depended. It was expressly stipulated at this point that the policy was limited "to cover only the accidental cracking of a rib, directly and solely from laughter while viewing the cinema, Harold Lloyd in 'Safety Last.'"

Another effective stunt designed exclusively for the ladies was the presentation to the women patrons of the Hippodrome of a sealed envelope across the face of which was printed: "Contents for Ladies Only." The enclosures comprised a safety pin, attached to a card on which appeared the advice: "Use This for Safety First When You Laugh and Roar at Harold Lloyd in 'Safety Last,'" and a dainty handkerchief, which the feminine members of the audience were recommended to use in drying their tears of laughter.

Clever Flasher Display on "Woman with Four Faces"

An unusual lobby display helped Manager C. A. McFarland to put over "The Woman With Four Faces" at the Queen theatre, Houston, Texas. It consisted of a lobby front designed to represent a frame with a small safe in the center of the room and a cut-out of Betty Compson leaning over it as if ready to blow it up. The burglar tools were lying on the floor and in Betty Compson's hand was an electric drill which flashed a spark when touched to the door. This spark was produced by means of an electric current and a buzzer concealed under the safe and was used to attract the attention. Across the entrance to this display was the title of the picture with a sales line and the cast.

Special frames were used in the hotels and the cafes which carried stills showing scenes from the picture and the title.

A novel feature of Mr. McFarland's campaign was the masks worn by the ushers and doormen also cashiers during the run of the picture.



DISPLAY THAT BOOSTED RUN OF "THE SUNSHINE TRAIL"

Manager A. H. McDonald and Ad Manager Russell Brown of the Rex theatre, Eugene, Ore., prepared this lobby display on "The Sunshine Trail" (First National). The rising sun was lighted from behind



NEW TYPE OF DEALER TIE-UP STUNT

Manager Harold Horne of Loew's Palace theatre, Memphis, Tenn., is using these arrows, with signs changed weekly. This one ties up with "The Ne'er-Do-Well" (Paramount)

Offer of Pony Exploitation on "Circus Days" Run

The showing of "Circus Days" at the Capitol theatre, Cincinnati, was exploited through the medium of a contest, staged in co-operation with the Cincinnati Post, in which Jack Coogan offered a pony to the boy most resembling him.

The rules of the contest provided that all boys 12 years old or younger, living in Hamilton county, Ohio, and Kenton and Campbell counties, Kentucky, were eligible; that no make-up would be permitted in order to strengthen the resemblance; judges were personally to see those who most resembled the film star before making their decision.

In the story announcing the contest, the Post said: "Jackie Coogan is coming to Cincinnati next week in 'Circus Days,' a film version of James Otis' famous kid story, 'Toby Tyler.' Of course, you've read it.

"Jackie thinks a lot of the picture, which is to appear at the Capitol starting Sunday He and his dad, Jack, Sr., had the idea that it would be a fine stunt to give some Cincinnati boy a dandy pony, something every kid wants, but very few get.

"'Cincinnati kids have always flocked to see my pictures and I'd like to give 'em all ponies if I could,' said Jackie, 'but since I'll have to make it one I'll give it to the boy who looks most like me. I'll do it through the Post'."

"Rouged Lips" is Exploited Through Cosmetic Angle

Realizing the exploitation possibilities of the title, "Rouged Lips," Manager W. A. Doster of the Strand theatre, Montgomery, Ala., approached a druggist whose windows face the most traveled thoroughfare in the city, suggesting a tie-up. As a result, a most attractive window display of rouge and other cosmetics was arranged. Cards announced that Viola Dana would play in "Rouged Lips" at the Strand.

The location of the window was worth a good deal and helped to put over the show.

The picture was also announced on the mirror of the most popular soda fount. This has been found effective and is used regularly.

Questions on Alaska Used to Boost "Spoilers"

A novel newspaper exploitation tie-up for a picture was obtained for the showing of "The Spoilers" at the Temple theatre, Toledo, Ohio. Manager H. C. Horater and Eddie Carrier of the Goldwyn exploitation force, induced the Toledo News-Bee to go into the stunt strongly. A series of twenty questions were propagated in regard to Alaska and its history in the columns of the News-Bee.

Money and ticket prizes were offered for the best set of answers to the twenty questions given here:

1. Where is Iditarod? 2. What is a malamute? 3. What does Chinook mean? 4. What is meant by mushing the trail? 5. Where was the Treadwell mine? 6. At the closest point, how far from Alaska is Siberia? 7. Where does the government railway in Alaska start and terminate? 8. In what latitude and longitude is Nome situated? 9. What is a Totem Pole? 10. What is the name of the city of "Totem Poles?" 11. What is meant in Alaska when they speak of "a man from the outside?" 12. How high is Mount McKinley? 13. What was the date of the big fire at Valdez? 14. How many white people and how many Indians in Alaska? 15. How tall does celery grow in Alaska? 16. Where are the reindeer ranches in Alaska? 17. To what territory does the Dawson territory belong? 18. What is meant by the word "Klondike," and when was the first Klondike rush? 19. When and from whom did the United States buy Alaska? 20. What is meant by the "Spoilers?"

"Trail of Lonesome Pine" Given Soft Drink Aid

Manager Clayton Tunstill of the Rialto theatre, Chickasha, Okla., arranged a tie-up with the Keen Kola Bottling Company whereby the theatre gave away a bottle of soda water with each ticket purchased during the run of "The Trail of the Lonesome Pine."

The tie-up resulted in excellent publicity for their drink and it cost the theatre nothing.



ATMOSPHERIC LOBBY FOR "OMAR"

Allen theatre, Toronto, was dressed as shown here for "Omar the Tentmaker" (First National) under the supervision of J. B. Crouk, general manager

The way the soda water was distributed was from a small stand built on the outside of the theatre to represent a soda fountain and as the patrons entered they received a bottle of soda water. Some would go inside and drink it while looking at the picture and others drank before entering. The theatre ushers disposed of the empty bottles.

Mr. Tunstill writes that he was surprised at the results of this stunt. Business was increased and the people continued calling all during the engagement to ask if the bottles of soda water were still being given away. More than 1,500 bottles were given away in two days.

Boxing Bout Prologue Puts "Abysmal Brute" Over

Additional interest was given to the showing of "The Abysmal Brute" by Manager George A. McDermit of the Capitol theatre, Macon, Ga., who staged as a prologue a three-round boxing bout between two local youngsters, 80-pound boys, with a fake knock-out at the finish.

Mr. McDermit had no reluctance in staging a boxing bout in Macon, as Stribling, the middleweight champion of the South, is the pride of Macon, and boxing matches are attended there by the American Legion and some of the best people of the city.

This stunt was the occasion of publicity gratis on the sporting page.

Builds Own Stage Coach on "Girl of Golden West"

Great attention was attracted in East St. Louis by a stage coach, attended by two horsemen in western regalia, making its way through the heavy traffic, which proved to be a ballyhoo for "The Girl of the Golden West" at the Lyric theatre.

To Manager Larry Richardson goes the credit for the ingenuity of the exploitation campaign for there were no stage coaches in civilized East St. Louis. Manager Richardson improvised his own coach from an antiquated carriage dug up in a wagon maker's shop. When it was finished, however, it had every appearance of a vehicle used by the 49ers except that it seemed too new for that decade.

As a prologue for "The Girl of the Golden West" Manager Richardson used a western scene. The stage pages withdrew the draperies to reveal the Comedy Four in chaps and sombreros who staged a comedy song and dialogue that led up to an appropriate climax with the entrance of "The Girl," and later of "The Stranger." The prologue closed with "The Girl of the Golden West" song rendered by "The Stranger." It was a family affair for the Stranger was none other than Manager Richardson's brother and the Girl was Mrs. Richardson.

"Trifling With Honor" is Shown Boys and Girls

Manager Harry Gould of the Hippodrome theatre, Fort Worth, Texas, started his campaign to advertise "Trifling With Honor" by inviting the newsboys, the messenger boys, campfire girls and baseball players to a preshowing of the picture. A large audience responded to the invitations and went away boosting the picture.

A large cut out featuring the baseball angle was placed in the lobby of the theatre with the title of the picture in cutout letters extending across the entrance.

A full page tie-up was arranged with the Fort Worth Press.



ONE OF 23 REXALL WINDOWS IN ST. LOUIS TYING UP WITH "ENEMIES OF WOMEN" SHOWING

When "Enemies of Women" (Cosmopolitan), was shown at the Kings theatre, St. Louis, the management succeeded in obtaining display windows on the cosmetic angle in 23 Rexall drug store windows, one of which is shown here

Heavy Campaign Put Over on "Enemies of Women"

A strong mercantile tie-up was put over by Homer Gill, Goldwynner, when he engineered a hook-up with the Kroger Grocery & Baking Company of St. Louis on "Enemies of Women" at King's theatre. This is one of the biggest bakeries in St. Louis, and its tie-up was to advertise its Country Club brand of bread and its Velvet Cake at the same time that it exploited the showing of "Enemies of Women" at King's theatre. The daily output of this brand of bread is 50,000 loaves. As the tie-up covered a period of six days, 300,000 loaves of bread carried inside the oiled paper wrapping a small circular regarding the showing of the picture. The insert was placed inside the wrapper as the loaves were run through the wrapping machine.

The herald inserted in each of these 300,000 loaves of bread read as follows:

"Hot Ovens are 'Enemies of Women.' Serve Country Club Velvet Cake—surprisingly good and delicious. Serve Country Club Bread—a perfect loaf. Don't fail to see 'Enemies of Women' by Blasco Ibanez, author of the 'Four Horsemen' and 'Blood and Sand,' at King's theatre, starting Saturday, September 1."

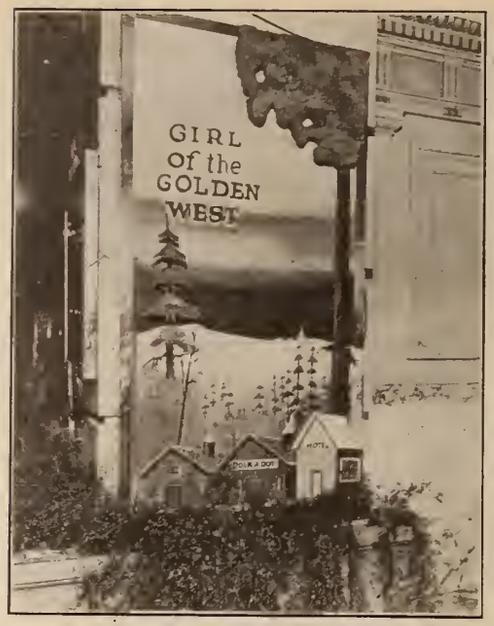
In addition to distribution of the 300,000 loaves of bread, The Kroger store printed 750 1-sheets.

Special "Enemies of Women" cards were placed in 800 barber shops for one week prior to the opening of the picture at the King's theatre. This window card, 11x14 in., was printed in green, as was the Kroger herald and 1-sheet, and read as follows:

"Poorly groomed men are 'Enemies of Women.' Let your barber fix you up and then see 'Enemies of Women' a story of genuine high life, at the King's theatre, starting Saturday, September 1."

Santell, Recovered, Back on Powers Lot

Al. Santell who was compelled to remain in his apartment for several days owing to an ulcerated tooth is back on the Pat Powers lot again and preparing to start a new production for F. B. O.



NEAT SILHOUETTED LOBBY DISPLAY
Manager Raleigh of the Liberty theatre, Portland, Ore., designed this attractive display for "The Girl of the Golden West" (First National)

Phonograph Company Boosts "Lorna Doone" Showing

Manager Clayton Tunstill of the Rialto theatre, Chickasha, Okla., arranged a tie-up with the Edison Phonograph Company of Chickasha to assist in advertising "Lorna Doone."

A phonograph was decorated specially for the occasion and placed in the lobby of the theatre, and played the record "Lorna Doone." The Edison company also advertised the picture and the theatre in their windows and wherever their records were sold.

Other window tie-ups secured by Mr. Tunstill were with jewelry stores, music stores and dry goods stores.

The local library co-operated by placing special announcements on their bulletin boards about the picture and putting extra copies of the book in prominent places in the library.

Special Phonograph Record Aids "Enemies of Women"

William Goldman, proprietor of the King's theatre, St. Louis, Mo., pulled a unique stunt to exploit the showing of "Enemies of Women" at his house recently. In advance he had the Cameo Record Company of New Jersey make twenty-five special phonograph records which started out with a stirring military march, which was quickly interrupted by a human voice announcing: "Just a moment, please! Don't fail to see 'Enemies of Women' at William Goldman's King's theatre, commencing September 1." Then the band continued to play for a few minutes when the voice would cut in again.

Commencing on August 26 Goldman had boys with small phonographs ride the street cars of the city, giving concerts with the announcement record. He also had the phonographs used on the prominent downtown corners during the day and at night on the centers of activities for movie fans. In addition he equipped a large Reo truck with a loud-speaker and a phonograph and toured the prominent streets of the city. Two passenger automobiles with phonographs were also used. Twenty of the records were kept constantly in use.

In addition a tie-up was worked with the Kroger Grocer and Bakery Company, which operates 350 stores in St. Louis and St. Louis County and sells 50,000 loaves of bread daily. Inserts exploiting "Enemies of Women" were placed in every loaf of bread sold by Kroger the week prior to the opening of the show at the King's.

Flapjick Turner Displayed in "Spoilers" Lobby

When Manager Graham of the Grand theatre, Centralia, Wash., booked "The Spoilers," he decided to attempt something unusual in the way of a lobby display. He obtained one of the cut-outs that the Alber Bros. Milling Company uses in advertising its pancake flour. This cut-out shows the flapjack turner, which is operated automatically, flipping the flapjack every time it is turned.

This piece of exploitation was put in the lobby by Mr. Graham and attracted all kinds of attention.



USING A JUVENILE REVUE AS A PROLOGUE IN CONNECTION WITH THE SHOWING OF "PENROD AND SAM"
What patrons voted one of the most pleasing prologue offerings on record was staged by Newman's theatre, Kansas City, Mo., on "Penrod and Sam" (First National), when thirty-five juvenile entertainers were engaged for a kiddie revue



Did you ever see a spirit?

Whether you ever did
or not you should see

Is Conan Doyle Right?

Two parts

Sir Arthur Conan Doyle, a very distinguished Englishman, says this life is merely the vestibule for the Hereafter; that we take up life in the next world just where we leave it off here; that he is in constant communication with those who have passed on; and that their message is one of Hope and encouragement to mankind.

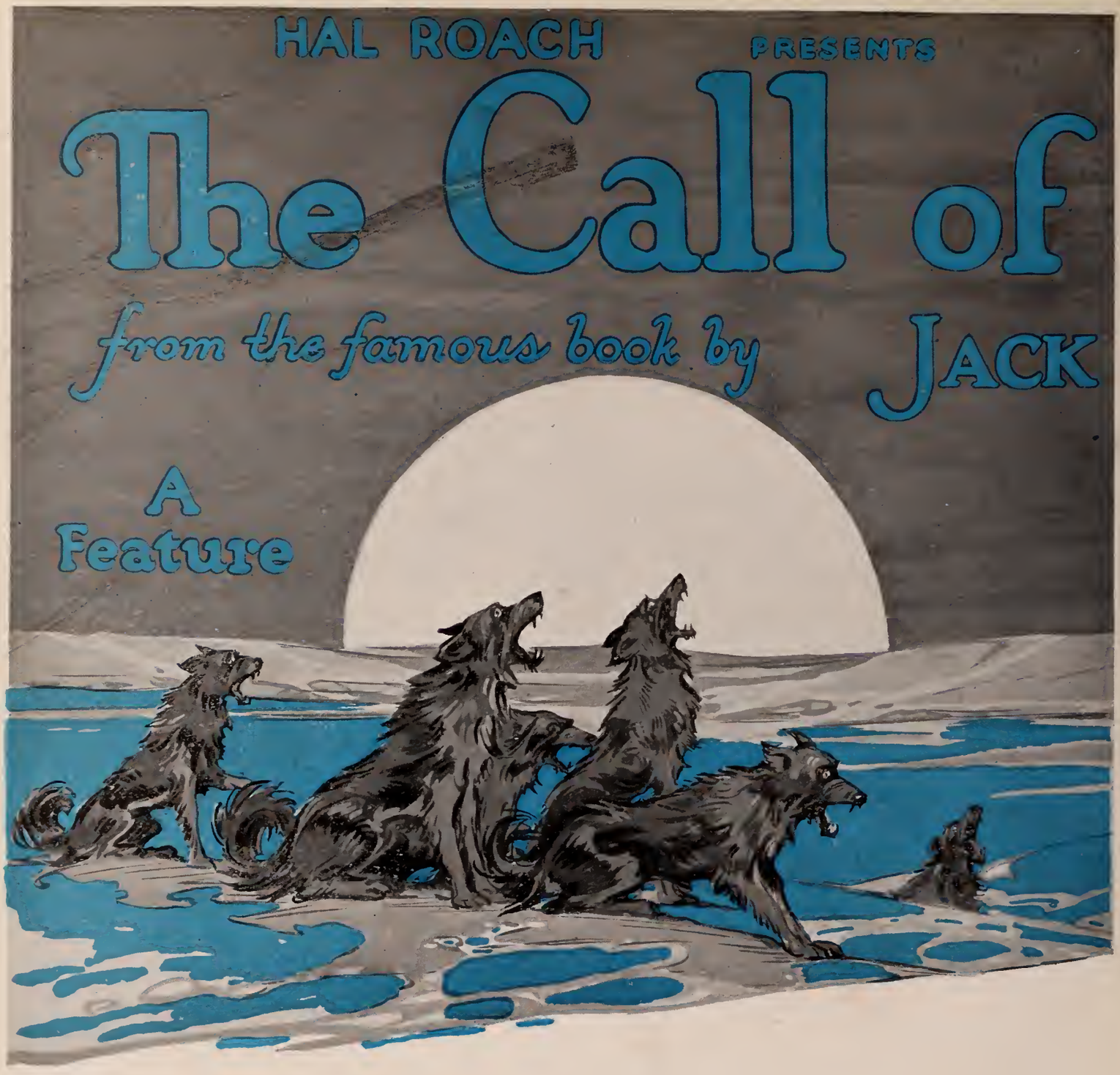
Sir Arthur is honest in his beliefs; there are others who are not, who seek to profit from the tears of the bereaved. This great two reel picture shows up the fakers and the crooks who seek to commercialize Spiritualism.

Everybody in your community is either for or against Doyle's beliefs. It's the biggest topic and the biggest little picture of the day. Play it up and PROFIT.

Written by
Cullom Holmes Ferrell

Pathépicture
TRADE MARK

Directed by
John J. Harvey



Is every dog at heart a wolf?

Behold "Buck," the hero of this story.

He was gentle, a real pet, the friend and protector of little children.

Stolen, roughly treated, taken to Alaska where only the strong could live, he became a raging, slashing, killing fury,



NOTICE
BEWARE OF FILM PIRATES
The Positive Prints of all Pathe releases are the property of Pathe and are NEVER SOLD. The right to use such prints can be legally obtained only from Pathe's Exchanges in the United States of America and from its authorized agents abroad under non-assignable licenses. Title and ownership of Pathe releases are always retained by Pathe. In case anyone offers to sell you for domestic or foreign use a Pathe release, communicate with Pathe's Home Office or nearest branch. Whoever deals with the films so offered does so at his peril. $50.00 Reward for information leading to conviction of any person stealing Pathe films.

Pathepicture
TRADE MARK

champion of dog and wolf. With the death of the only man he loved he went wild and joined and led the ferocious wolf-pack.

This picture is both tender and savage; human and wild; it's great, like the book.



Stan Laurel Comedies

Two parts

A new comedy face, sure to be famous,
is peeking above the horizon

Watch this chap "do his stuff." With sober face and serious manner he builds up his situation until the climax is reached. Then the sun breaks from behind the clouds, his face beams, he wriggles in ecstacy while your crowd roars.

That's *pantomime* and it takes an artist to do it. His manner, his style and his methods are his own.

The name "Stan Laurel" is going to mean a lot more a year from today than it does now.

Pathécomedy

TRADE MARK

Newspaper Series Precedes Showing of "Hollywood"

Since the playing of "Hollywood" at Manager J. G. Evins' Odeon theatre was coincident with the reopening of the house under a new policy, the lobby put on an unusually dressed-up appearance in honor of the occasion, being profusely decorated with palms, loaned by a local florist.

The campaign on "Hollywood" began two weeks in advance with four-inch space calling attention to the fact that a girl must have accomplishments, rather than beauty, in order to be successful in the movies. These were followed by thumbnail cuts of stars, until a series of nine were published. At the same time an announcement was made that a pass would be given to each person on the opening afternoon presenting at the box office a complete series of these star illustrations. Responses were generous and the theatre isued 300 passes on the opening afternoon, most of them to children.

A mailing list of 1,000 was covered with the rotogravure sheets on this production.

Two thousand heralds were distributed to patrons of the Lucas theatre the week previous to opening, the Odeon being closed at that time for renovation anf redecorating.

Radio Contest Tie-up Made on "Enemies of Women"

When "Enemies of Women" was shown at Manager G. B. Ten Eyck's Orpheum theatre, Trenton, N. J., a tie-up was made with the Radio Chain Stores company, by which free tickets were given to the first hundred persons who correctly deciphered a radio message. The radio message was printed on a special herald which contained the international code. The Radio Chain Stores paid for the printing of the heralds and Mr. Ten Eyck arranged to have them distributed at the public schools. The school children were greatly interested in this stunt and carried the heralds home and enlisted the aid of their parents in deciphering the radio message, thus insuring that a great portion of the residents of Trenton were made aware of the showing of "Enemies of Women."

Window displays were obtained in drug stores and women's wear shops. Special cards, painted by a local sign painter, were placed in shoe stores, phonograph shops, hair dressing establishments, hardware stores and cigar stores.



SIMPLE LOCOMOTIVE BALLYHOO

Manager William L. Boulware of the Forum and Palace theatres, Hillsboro, Ohio, prepared this simple locomotive ballyhoo from odds and ends on "The Fast Mail" (Fox)

Railroad Heralds Given Out in "Hollywood" Campaign

City Manager Bruce Fowler, assisted by House Manager Raymond Willie, put over a most effective campaign on "Hollywood" at the Palace theatre, Dallas, Texas.

A thorough teaser campaign was begun two weeks in advance both in the newspapers and out-of-door advertising. One week in advance of play date small one column ads carrying thumb-nail cuts of one of the stars were run in the newspapers, no two ads carried the same cut.

The title of the picture, "Hollywood" was spelled out in cut-out letters and strung from the top of the Palace sign down to the end of the marquise. Each letter was cut in the shape of a star and was painted in flashy colors. Across the front of the marquise were hung special cut-out letters of the same color scheme.

On the back side of the theatre, which fronts on a newly paved street where there is considerable traffic, was elected a special illuminated sign announcing the picture and here again the letters were in shape of stars.

Ten thousand "railroad" heralds were inserted in envelopes of the Southern Pacific railway in order to give the ticket the appearance of real railroad coupons and these were given away at the theatre one week in advance of play date. Also 2,500 fanfotos with information about the picture printed on the back side were given away at the theatre.

Hyman Presentation on Run of "Three Wise Fools"

During the showing of "Three Wise Fools," which marked the Fourth Anniversary of the Brooklyn Mark Strand theatre, Managing Director Edward L. Hyman put on an especially elaborate presentation, in commemoration of the event.

A Chauve Souris number, The Incident of the Clock, was used. It required a set-piece china mantel clock and three singers. There was a baritone prologue to the specialty, with the singer in Colonial dress in front of the antique gold draw curtains. The curtains were flooded with amber and orange lights from the sides, which dimmed out as the baritone finished the prologue and the curtains parted to reveal the set. On each side of the clock and appearing as though part of it were a man and woman (tenor and soprano) also in Colonial dress, harmonizing with the clock. As the clock struck 12 the figures came to life, and came down the steps from the clock and went through a minuet. Then they ascended to their original positions, and as the baritone finished the numbers the curtains closed on the set as it was first shown.

There was another special presentation on the same program which equalled the Clock Incident in effect but was lighter in body. This was "Rose In the Bud," with a set-piece vase twelve feet high from which protruded a single red rose bud sized in proportion to the vase. On this bud was thrown a rose pink spot from the side overhead. A basso in amber spot from the booth sang "Rose In the Bud" during the course of which a ballet dancer attired in rose petal costume appeared peeping over the top of the vase from inside. She then came down for a toe dance under a green and rose pink spot from overhead.

Circus Wagon Ballyhoo Is Used on "Circus Days"

Not to be outdone by the picture, Manager U. K. Rice of the Auditorium theatre, Winston-Salem, N. C., started his own circus in connection with the showing of "Circus Days." Digging the old stage coach out of the mausoleum he did it over in circus style, loaded it down with two clowns and an orchestra, put four horses at the front and said "Giddap."

The ballyhoo worked wonders. From dawn to dusk youngsters followed it around on the street.



UNUSUAL EFFECT IN AN ENCLOSED FRONT BY GARNER ON "THE BRIGHT SHAWL" SHOWING

Something a little different in lobby displays on "The Bright Shawl" (First National), was gotten by Manager B. B. Garner of the Casino and Auditorium theatres, Lakeland, Fla., enclosing the front with painted beaver board

Tickets Rain From Air for "Enemies of Women"

When "Enemies of Women" played at the Alamo theatre, Louisville, Goldwynner H. T. Snowden arranged with an aviator from the Bowman aviation field to fly over downtown Louisville on Saturday preceding the showing, and from a height of many thousand feet to throw overboard 500 white cardboards, each of which was good for an admission to the Alamo to see "Enemies of Women." The theatre management tied up with the Louisville Herald on this stunt, and the paper published a daily story notifying the women of Louisville that each one of them who caught one of the tickets would be admitted as guests of the Herald to see "Enemies of Women" on any day of its showing.

An "Enemies of Women" contest was arranged with the Louisville Post, which attracted a great deal of attention and commanded much space in that newspaper. Prizes were offered for replies giving a list of the ten most insidious "enemies of women."

Another contest tie-up was with the Louisville Safety Council and the Times. The Safety Council printed large cards which were placed on the fenders of street cars and carried in store windows, on trolley poles and in other conspicous places. These cards read: "Careless Drivers Are Enemies of Women. Don't Get Hurt. Louisville Safety Council," and the title of the picture was in much larger type than the rest of the card. In conjunction with this safety contest the Times offered $5 for first prize in the contest, which read: "How would you punish careless and drunken drivers?" Three dollars was offered for second prize; $2 for third prize, and two tickets each to see "Enemies of Women" to those submitting the next ten best lists of suggestions.

Gets Plenty of Atmosphere in "Circus Days" Front

Jerome Casper, managing director of Rowland and Clark theatres of Pittsburgh, is a firm believer in "atmosphere" as a showman's asset. He has conceived many notable lobby displays for the various theatres in the "R. & C." chain, making it an important factor in each and every one of them. One of his best was for "Circus Days," which was shown in the Liberty theatre.



SIMPLE "LOST AND FOUND" LOBBY

Manager C. B. Stiff of the Rialto theatre, Chattanooga, Tenn., when playing "Lost and Found" (Goldwyn) obtained the desired atmospheric effect with the simple means shown here

Casper went the "limit" in the creation of "atmosphere" for this picture. The aroma of the "big top" was brought into the foyer of the Liberty theatre during the week previous to the showing of "Circus Days" and the audiences were undoubtedly "sold" before they left the theatre. The first thing to attract the eye as one entered the foyer was an immense tent stretched between the two stairways leading to the balcony. In the center of this there was a reproduction from a scene in the picture. Stuffed animals were there in profusion and the clown tight-rope walker and trapeze performer came in for a great amount of attention. Pennant and balloons were other further adjuncts of this display. While this display was elaborate, it was not over-done in the least.

During the week of the showing of "Circus Days," the exterior of the Liberty continued the good work that was done the week previous in the interior. The box-office by reason of the hand-painted beaver board frame that enclosed it looked for all the world like the place you buy your tickets to see a circus. Above the entrance doors there was a top of a tent marked "Main Entrance" and one of similar dimension on the other side of the box-office marked "Exit." On top of the lobby a large hand-painted design on canvas gave further evidence of the fact that "Circus Days" was showing in the Liberty.

Question Cards Are Used in Campaign on "Trilby"

Manager Frank L. Browne of the Liberty theatre, Long Beach, Calif., has used questionnaire exploitation for several years, but he finds it still good if not used too often.

In the case of "Trilby" he has 10,000 postcards printed and distributed asking questions as follows:

"Who is Andree Lafayette? What film company is she with? Is she a Blonde or Brunette? What is the Name of the Picture in Which She is Starred? When is it to Play the Liberty theatre? How Many People Will Pay to see it the First Day?"

The fact that there was an added glamor around the name of Andree Lafayett who was just commencing to build film fame for herself increased the interest in the questions. Manager Browne asked his patrons to call up the theatre if they needed additional information in solving the problems: giving him direct contact with his patrons. He offered suitable recognition for those who turned in the best answers; and their number showed that questionnaire can still be relied upon to interest the public.

White Rose Gas Hook-up on "White Rose" Showing

M. A. Malaney, in charge of publicity for Loew's Ohio theatres, pulled a crackerjack publicity stunt recently in connection with the showing of "The White Rose" at the Stillman theatre, Cleveland. Malaney tied up with the White Rose Gasoline Company. There are forty White Rose gas stations in Cleveland. And every one of the forty stations devoted their blackboards to clever phrases referring to White Rose gasoline and to the picture, "The White Rose."

One of them was: "As Pictured at the Stillman, 'White Rose' is Something to 'Gas' About." Every day a different one appeared. And on the screen at the Stillman there appeared on the news reel a picture of the man as he was writing out these sayings. It was splendid advertising for the picture, as it reached every section of the city. Incidentally, the White Rose gasoline got some extra publicity—just enough to make the arrangement interesting to both parties concerned.



RAILWAY STATION IS SUGGESTED IN ORIGINAL LOBBY DISPLAY ON "HOLLYWOOD" SHOWING

Manager Hugo Plath of the Palace theatre, Fort Smith, Ark., prepared an appropriate and ingenious lobby display for "Hollywood" (Paramount), transforming the lobby into a railroad station, with gates, ticket station, etc.

Identification Contest Is Stunt on "Hollywood"

PETER MAGARO, proprietor of the Regent theatre, Harrisburg, Pa., put over an excellent exploitation scheme on "Hollywood" with the co-operation of the Harrisburg Telegraph.

During the week prior to the appearance of "Hollywood," the newspaper printed five coupons on five successive days, each containing four pictures of stars appearing in the film play, the pictures in the coupons changing each day. A series of prizes totaling $55 in cash and thirty tickets to the play were offered to those readers of the newspaper correctly naming on the coupons the largest number of the actors and actresses whose pictures were printed.

The first prize was $25, second prize $15, third $10 and fourth $5. The next fifteen prizes were pairs of tickets to the play.



ENCLOSING THE THEATRE FRONT DURING "HOLLYWOOD" SHOWING

This unusual effect in a beaver board front was created by Manager H. B. Clarke of the Goring theatre, Greenville, S. C., during the showing of "Hollywood" (Paramount)

Artistic Window Cut-out is Made for "The Spoilers"

During the showing of "The Spoilers" at the Capitol theatre, New York City, a window cut-out was prepared which attracted great attention.

The display was made by painting on beaver board the characters from "The Spoilers" shown in one of the fight stills. The figures were hand-painted on beaver board and then cut out and mounted within the frame of an old oil painting. It showed the fight between Milton Sills and Noah Beery, with Robert Edeson holding the door against all comers. The display was lighted by a globe concealed behind the door, which reflected its light on those standing in the doorway; and by another light concealed behind the proscenium on the left, illumiating the figures of Sills and Beery. Painted curtains were shown at each end of the frame picture, giving it the appearance of a stage. This display was first used in a store window near the Capitol theatre, and after the show taken to Goldwyn-Cosmopolitan's New York exchange.

"Strangers of the Night" Stunts

Details of Early Campaigns on This Release Given for Other Exhibitors

REPORTS of the first campaigns on "Strangers of the Night" are now being received, and a number of the ideas employed are listed below for the convenience of other exhibitors planning their campaigns on the picture.

For the showing of "Strangers of the Night" at Loew's State theatre in Boston, Bert B. Perkins, Metro's exploitation manager, brought about a very effective tie-up between this picture and the Travelers Aid Society of that city.

The Travelers Aid Society distributes a one-page leaflet, one side of which carries a list of "dont's" that travelers are warned to observe for their safety while en route. These are distributed from counters of stores and receive wide circulation.

On the front of the leaflet, which carries only the seal of the society, Metro's exploitation manager imprinted, with the sanction of the society, the words:

"Caution to Travelers Against the Advance of 'Strangers of the Night.' Donated and Distributed by Metro Pictures Corporation."

More than 150,000 of these leaflets, with the Metro imprint, were distributed. It aroused a great deal of comment and successfully aided "Strangers of the Night" at Loew's State theatre. So effective did the stunt prove that Expoitation Manager Perkins is now making efforts to consummate a national tie-up on these leaflets with "Strangers of the Night."

Private Screening is Held

Charles Morrison, manager of the Imperial theatre, Jacksonville, Fla., was fortunate in being able to obtain a print of this film far enough in advance to hold a private screening, which he did for a selected list. There was a record attendance at this showing and many valuable signed criticisms were the result.

Of course, these were capitalized upon in his campaign.

Unusually effective was the full-page co-operative ad accomplished, the central space of which was devoted to a 30-inch display ad of the theatre for "Strangers of the Night."

Special newspaper stories were secured free.

Misspelled Word Contest

Booked at short notice, and in the absence of the necessary advertising matter in advance, F. J. Miller, Modjeska theatre, Augusta, Ga., resorted to the newspaper contest of misspelled words. That it brought results is proved by the fact that three thousand replies were received by the newspaper.

The picture was personally endorsed by Mr. Miller in all notices a week in advance.

The telephone was also brought into use and three days in advance of opening prospective patrons were called on the wire and informed that "Strangers of the Night" was one of the few pictures which carried the personal recommendation of the management.



ROUBLES AND MARKS DISPLAYED IN "DON'T MARRY FOR MONEY" LOBBY

Foreign paper money of the type now almost valueless was used in the lobby and on the usherettes' costumes at the Central theatre, New York, during the showing of "Don't Marry for Money" (Weber and North)

Mothers-in-Law Day is Put Over on "Mothers-in-Law"

When "Mothers-in-Law" played at the Lincoln theatre, Union Hill, N. J., Gerald Gallagher, advertising manager for Haring and Blumenthal, who handled the entire campaign, inaugurated a local "Mothers-in-law Day" by proclamations in the program, lobby and newspapers.

As the local newspapers were already full of the "Mothers-in-law Day" idea, having run the stories of Mrs. Clara A. Griswold of Boston, who has founded a national association for honoring the mother-in-law, the idea of a local day met with response from the newspapers and the merchants.

The Hudson Dispatch of Union Hill picked up the idea and solicited the local merchants, with the result that a co-operative full-page ad was easily obtained. Furniture, automobile, electric, clothing and specialty dealers and jewelers, restaurants and others came in on the full page, with the suggestion that everybody should buy something for his mother-in-law. One-fourth of the page was devoted to a straight ad from the picture.

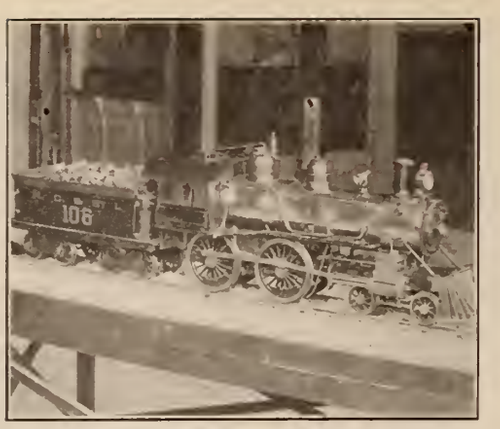
The advertising all carried the announcement that all mothers-in-law would be admitted free if accompanied by their son-in-law or daughter-in-law.

Stickers Placed on Sunday Papers to Aid "Brass"

For a lobby display on "Brass," Manager Earl Settle of the Palace theatre, McAlester, Okla., made use of a 24-sheet cutout which was varnished in order to make the rich colors stand out. This cutout showed a man and a woman pulling the wedding ring into pieces with the title of the picture in the center.

Twenty-four small cutouts were placed in different windows about the town and the book stores co-operated by giving a special display of the copies of the novel.

Mr. Settle met the 5 o'clock train Sunday morning and placed 300 stickers announcing the picture on the cover page of the Daily Oklahoman, a paper that receives a large distribution in McAlester.



MINIATURE LOCOMOTIVE DISPLAYED
Manager C. B. Stiff of the Rialto theatre, Chattanooga, Tenn., obtained this model locomotive to put in the lobby during the run of "Westbound Limited" (F. B. O.)

Unusual Features Mark 7th Anniversary Program

The seventh anniversary of the Circle theatre, Indianapolis, was observed by an unusual program of advertising, decorating and exploitation, in which First National was featured strongly, since Robert Lieber, president of the company, is vice-president of the company controlling the Circle.

Ace Berry, manager, drew all his department heads into conference to make the seventh anniversary a memorable week.

Advertising of the coming event began two weeks in advance with a preponderance of "Dulcy" 24-sheets in the paper used. A check-up of the bill-posting showed 50 downtown locations and numerous boards in the residential, suburban and outlying districts. Heavy newspaper space, far above normal, was used. Some of the newspaper copy was ordered as far as four weeks in advance.

At a heavy expense an unusual decorating program was gone through with. The outer lobby was done over in voluminous folds of gray and gold satins with posters specially prepared by the Circle's artists, replacing the customary two-sheet posters. A huge birthday cake had the pedestal of honor in the center of the lobby. Yes, they had seven candles, but of graduated sizes to symbolize the theatre's growth.

On the mezzanine floor fall colors predominated, obviating the need of re-decorating when the time came to remove the summer seats for autumn usage. Bay trees, cut flowers and palms were there in profusion.

Ben Caldwell, production manager and art director, was responsible for the decorations and Modest Altschuler, symphonic director, prepared the elaborate musical program. For this one week the program included the Taylor-Macey-Hawked Trio, comedians of the vaudeville stage who were making a transcontinental tour.

Newspaper Runs Serialized "Souls for Sale" Story

"Souls for Sale" was published serially in the Pittsburgh Post as a means of exploiting the showing of the film version of the novel at the State theatre. The tie-up with the Post was arranged by Goldwynner Wm. N. Robson and publication of the serial was simultaneous with the showing of the film. A box on the first page of the Post called attention to the serialization of the novel. A two-column cut of a still was used on an inside page.

A window display that collected hundreds of persons was made at the Kaufmann & Baer Co., and was a reproduction of a scene from the picture. A motion picture camera was left in the window all week. Each day at noon movies were taken of the passing crowds and this film was subsequently shown at the State theatre along with "Souls for Sale." All of the figures, the director and the man and woman posing in front of the camera in the window were wax. The window was most attractive; it included an opened book advertising the showing of the film at the State and called attention to its revelations of life in Hollywood. Special cards announced that movies of the crowds would be taken at the noon hour each day. The display was arranged by C. B. Frost of Rowland & Clark assisted by Robson. The Kaufmann & Baer Co. advertised the window in their newspaper display advertising.



GETTING THE TROPICAL ATMOSPHERE INTO THE LOBBY FOR "HUNTING BIG GAME IN AFRICA"
Manager Jack Minnis of the Prince theatre, Tampa, Fla., made effective use of trellises and suitable foliage in preparing his lobby display on "Hunting Big Game in Africa" (Universal)

Around Town With the Independents

By ROGER FERRI

AL KAHN'S Film Classics, Inc., Exchange, releasing Warner pictures exclusively in the Omaha territory, is getting splendid returns. All of the first-run houses in that territory have been signed up on the series. And, by the way, L. A. Getzler, who was formerly Hodkinson manager in Omaha, is now selling Warner pictures in northern Iowa.

CLIFF REED, who is associated with Johnny Walker and Eddie Polo, was in New York this week with prints of the first two releases of the new Eddie Polo series. Matt Radin of Capitol Film exchange of New York purchased the metropolitan rights to the series.

SHERWOOD MACDONALD was another visitor to the metropolis this week. He brought a print of "Bareback," a circus picture that will be State righted.

BUSINESS in the South is apparently very much on the increase for independent distributors, judging from reports that have come from Atlanta and New Orleans. Arthur Bromberg, of Bromberg Attractions, Inc., finds this a season that promises big returns for the independent exchange man with the real product.



AND THE BALL ROLLED ON

When F.B.O. executives set winning pace at big film golf tournament last week

BERT CONLON, who is representing a number of independent producers and distributors on the West Coast, visited New York this week, but returns to Los Angeles next Tuesday. Bert is authority for the statement that Los Angeles is crowded with publicity men, many whom would welcome the chance to return to New York.

ANNOUNCEMENT of the formation of the Richmond Distributing Corporation with Dave Mountain, foreign sales manager for Arrow Film Corporation, as the head, was made this week.

BETTY SCOTT, casting agent for independent producers in the East, leaves next week for the Coast, making the trip by automobile.

IKE CHADWICK of Merrit-Arrow Exchange and the Chadwick Distributing Corporation, of New York, returned this week from a trip that covered every film key city in the country.

DISTRIBUTORS delinquent in the delivery of accessories are having their troubles these days, for local exchangemen are refusing to lift prints when their orders for paper, stills, lobbies or novelties have not been filled.

SAM WARNER is in New York, and will remain in the big town for a month or so.

CHESTER BENNETT is planning a new series of five features, starring Eddie Hearn. The stories will deal with various phases in the life of Daniel Boone.

THREE independent producers are negotiating with the Theatre Owners' Distributing Corporation for the distribution of their product. Inasmuch as these producers are at present tied up by contract with two other distributors their identity at this time can not be divulged.

PHIL GOLDSTONE has three new pictures, "The White Panther," "The Torrent" and "Do It Now," en route east. Two of them are all-star features, while another stars Madge Bellamy. He is also making a series of four "Snowy" Baker features.

BERT PARKER this week purchased the South American and West Indies rights to the new Eddie Polo series.

THE late summer was far from a good business period in New England, according to Herman Rifkin of Eastern Feature Films Corporation of Boston, who visited Motion Picture News offices this week. Herman says business is now picking up and there is no reason why independents should not have a very profitable season, as he added, "New England exhibitors are real friends of the independent."

IT was definitely ascertained this week that none of the Charles L. Blaney pictures, one of which has been completed, will be released on the independent market.

SI GRIEVER, of the Griever Exchange, Chicago, and one of the best known exchangemen in the market, is after big independent pictures, according to a report that has come East.

BOBBY North is enthusiastically looking forward to the completion of "It's A Boy," which will be released through Weber & North.

NATHAN HIRSH of Aywon Film Corporation this week completed three sales on his "Big Boy" Williams. Nathan, by the way, is having two series of productions produced for distribution through his office.

LOUIS BAUM of Equity is getting to be quite a globe trotter. He recently returned from a trip to Europe. Now along comes word to the effect that he is to make a tour of the exchange centers.

LOUIS AUERBACK announces that Export & Import have acquired the foreign distribution rights to Victor Fisher's all-star production, "Enemies of Children."

NEW HAVEN, Conn., is growing as independent exchange center. Four of the seven independent exchanges of Boston now have established branches in the Elm City. "Bill" Shapiro of Franklin Exchange now has an office there.

HARRY T. NOLAN of Denver was seen around New York's film row this week.

AL LICHTMAN and Sam Zierler of Commonwealth Pictures Corporation of New York are again partners in the metropolitan distribution of Preferred Pictures. Al bought Sam's franchise for New York late in the summer, but last week the two got together, with the result that an agreement was negotiated whereby Zierler will continue handling Preferred Pictures through his splendidly organized exchange.

THREE foreign agents came here this week with English and French-made photoplays. They sought to effect a connection with a leading independent firm, but in vain. It required less than ten days to convince the visitors that only the very best is wanted from the foreign producers here, for on the 11th day they found themselves on board ship, bound for home.

ABE WARNER is recovering rapidly, according to hospital authorities. However, he will not be able to leave the hospital for several weeks yet.

INDEPENDENT exchangemen are wondering what has happened to the plans of producers who promised numerous series of "specials." One firm announced ten pictures, another 12 and still another 18. So far nothing has been given out relative to the materialization of those picture schedules.

THIS is Independent Month in Missouri. And it is reported to be a successful experiment. The exchanges in St. Louis and Kansas City pooled their interest and conducted a systematic advertising and exploitation campaign that proved its effectiveness in a deluge of booking dates.

Pre-release Reviews of Features

The Call of the Wild

(Roach—Pathe—6725 Feet)

(Reviewed by Laurence Reid)

HERE'S a picture which takes you to the white open spaces revealing backgrounds as vital and picturesque as the action which accompanies them. There is always a note of reality about a story which features a dog. The plot may or may not be arbitrary, but the spectator is not concerned with the ingredients which compose it if his interest is caught by the simple measure of showing the dog continually in the foreground.

Buck, the St. Bernard, carries the burden of this plot on his massive shoulders. We first see him as a Christmas gift to a group of children, after which, growing to maturity, he is stolen and sold into slavery as a sledge dog of the North Country. The theme is based upon the dog's devotion to those who treat him kindly and his hatred for the "man with the club." We follow him mushing over the huge drifts of the Klondike region, learning from the other huskies the art of piloting a sled and becoming hardened to the rigors of the North. He asks no quarter from any of his four-footed rivals—and his chance to settle an argument with a vicious wolf-dog proves his gameness beyond any question.

It is when the story introduces a tenderfoot party of explorers that it loses some of its forcefulness. This may be comedy relief, but it doesn't advance the action nor heighten the thrills. And the players taking part in this episode are certainly shown up by Buck. The conclusion shows him finding a true friend—one for whom he fights to the death—and then the call of the wild beckons and he finds his mate in a she-wolf. The dog shows little evidence of coaching. Indeed he appears almost human, and Jack Mulhall, as the devoted friend, is the only player who succeeds in appearing convincing.

THEME. Dog picture showing St. Bernard's devotion for those who treat him kindly and his hatred for those who are vicious toward him. Adaptation of Jack London's story.

PRODUCTION HIGHLIGHTS. The realism of the action. The naturalness of the dog hero and his four-footed friends. The picturesque exteriors showing a vast expanse of white spaces. The mushing of the dog-teams. The climax when the dog kills his friend's assassin.

DIRECTION. Succeeds in making story realistic. Handles his dogs in highly intelligent manner and with the result that there is little evidence of coaching. Might have eliminated the comedy relief—which destroys the realism while it lasts. Some gaps visible which may be due to faulty editing.

EXPLOITATION ANGLES. Play up author and adaptation of one of the finest dog stories ever written. Use stills of Buck, the St. Bernard. Ballyhoo with St. Bernard dog and decorate lobby with dog-sled, etc. Play up vivid backgrounds and emphasize that it is a picture of the white, open spaces.

DRAWING POWER. Title and fame of author will draw them in. Good for any locality.

SUMMARY. Interesting dog story—with dog actor carrying the honors. Shows up the players with exception of Jack Mulhall. Mostly a series of scenes of dog-team mushing over snow. Gaps here and there and mediocre comedy relief destroys some of the realism and suspense.

THE CAST

BUCK ..... By Himself
John Thornton ..... Jack Mulhall
Hagin ..... Walter Long
Mercedes ..... Laura Roessing
Charles ..... Sydney D'Albrook
Hal ..... Frank Butler

By Jack London. Directed by Fred Jackman

SYNOPSIS—St. Bernard dog is stolen from children and sold to vicious miner of the North. He is cruelly treated and registers hatred. The dog is sold to mail carriers who use him in dog-team. He suffers various degrees of torture through a change of ownership until he finds his true friend in young prospector. The dog avenges the death of his friend by killing the vicious miner, and the call of the wild guides him to find his mate.

Times Have Changed

(Fox—5082 Feet)

(Reviewed by Laurence Reid)

THEY'VE placed William Russell in a hodge-podge domestic mix-up which includes a touch of domestic drama, swings into a slice of small-town atmosphere, follows through with sequences of back-stage life and develops into crook complications with the inevitable pursuit. The star hasn't any opportunity to appear convincing. A little less restraint on his part would have suited the character better. He plays a young army officer who marries a girl of Mayflower ancestry. When they get talking about their respective family trees the domestic complications begin.

That the idea is slight may be appreciated when the gossipy aunt presents the couple with a crazy quilt which eventually gets away from them. The hero leaves town to recover it and accidentally encounters a charming flapper of the community. This, of course, starts the gossips talking. After a sequence of small-town atmosphere, the complications develop and we discover the husband in a mix-up with a couple of actresses. There isn't much head nor tail to it—since the story leads up to a melodramatic climax involving the hero with a gang of diamond thieves who have hidden their loot in the quilt. The pursuit follows and after the difficulties have been straightened out the young couple are established in a home by themselves—away from prying relatives.

There is nothing of consequences in theme or treatment. It is mild and obvious, with little surprise or suspense to hold the interest. The story being slight, the director has been compelled to enliven it with hokum. It should satisfy those audiences who do not ask too much in the shape of screen entertainment. Mabel Julienne Scott makes the wife a sympathetic figure.

The titles are the best points in this feature. They are witty without being wise-cracks.

THEME. Comedy-drama of young married couple, featuring husband leaving the domestic roof for the city and becoming complicated in a mild flirtation or two—all because of wife's relatives who intrude.

PRODUCTION HIGHLIGHTS. The easy performances of Mabel Julienne Scott and Allene Ray. William Russell's effort to appear convincing. The witty titles none of which are forced, but which carry spirited humor.

DIRECTION. Keeps it moving with creditable incident in spite of frailness of plot. Hasn't had much opportunity to supply action, but plays safe by treating story lightly without burdening it with heavy triangle situations.

EXPLOITATION ANGLES. Title carries comedy angle which can be exploited in teaser campaign. Feature star and the two prinicpals in feminine support. A dancing number would make an effective prologue. Ballyhoo a crazy quilt.

DRAWING POWER. For program houses featuring daily change of bill.

SUMMARY. Slight of plot and always obvious, but made fairly interesting through incident and the good titling. A story of little consequence.

THE CAST

Mark O'Rell ..... William Russell
Marjorie ..... Mabel Julienne Scott
Al Keeley ..... Charles West
Aunt Cordelia ..... Martha Mattox
Uncle Hinton ..... Edwin B. Tilton
Cousin Felix ..... George Atkinson
Irene Laird ..... Allene Ray
Jim Feener ..... Dick La Reno
Gabe Gooch ..... Gus Leonard
Dirty Dan ..... Jack Curtis

By Elmer Davis. Scenario by Jack Strumwasser. Directed by James Flood.

SYNOPSIS—Young wife permits her gossipy relatives to run her home until she learns eventually that they are driving her husband from her. They are presented with a quilt which becomes lost and the husband goes to the city to recover it. He gets involved in some theatrical atmosphere and runs afoul of a gang of crooks. They are happily established in a home by themselves after the husband returns from the city.

Thundering Dawn

(Universal—6600 Feet)

(Reviewed by Laurence Reid)

IT is the technical side of this picture which gives it its appeal and because of the atmospheric backgrounds, the rapidity of action in the climax—and the estimable effort made to achieve a note of reality in these settings there is no question that it emerges as a good box-office attraction. The theme is not so substantial. It concerns the regulation South Sea formula showing a rich youth exiling himself from civilization and becoming a derelict, only to be saved when his fiancee arrives with a determination to lift him from the depths.

The motivation is weak because it is poorly established just why the hero went away in the first place. The director has apparently sacrificed reason for punch. We discover a father and son partnership becoming involved in legal and financial difficulties—the father suffering a stroke—and the youth running away to the South Seas. And it isn't well pointed how he manages to become a derelict upon such short notice. There is a mysterious, sinister figure—one never sharply defined—lurking about, who works in collusion with a honky-tonk temptress and a powerful planter to embarrass him. These characters never ring with sincerity because of the theatric touches which involve them. The uncanny professor is given to pedantic speech and the girl is attired too becomingly for such a location.

So we pay attention to the atmosphere and try to forget that the youth had no real reason to sink to the depths inasmuch as his fiancee is faithful. When the latter arrives—attired in a manner suggestive to Fifth Avenue promenaders—the plot develops the familiar premise of showing the planter keeping the hero a derelict in order to covet her. Then comes the rushing climax depicting the rainy season—with a typhoon spoiling the evil designs of the villain and his partners in crime. The hero is rescued by the girl and taken back to civilization after the storm is ended.

The characters here are not so genuine as they are picturesque—but the title writer is somewhat responsible in making the captions too flowery. It is well staged, however, and carries excellent atmosphere—the story effects and miniatures furnishing excitement and suspense.

THEME. Melodrama of rescue from depths of derelict by his fiancee—the story being based upon South Sea formula.

PRODUCTION HIGHLIGHTS. The effective backgrounds, suggesting real atmosphere. The honky-tonk sequences. The storm and subsequent typhoon. The realistic catastrophe when island retreats are wrecked. The creditable acting by Tom Santschi, Winifred Bryson and Anna Q. Nilsson. The suspense in the climax.

DIRECTION. Has given it good production, paying particular attention in providing real and picturesque atmosphere. Allows players to overact with exception of Tom Santschi and Winter Hall. Doesn't establish any sound motive for hero's plight.

EXPLOITATION ANGLES. Put on South Sea prologue, featuring native dances, etc. Decorate lobby accordingly. Put out teaser campaign. Exploit title and have vocalist sing "Mandalay," etc. Feature principal players.

DRAWING POWER. A good audience picture for the average house.

SUMMARY. Carries box-office value, but motivation isn't sound. Obvious once characters are planted. Carries thrilling climax and is well staged to bring out all the atmosphere. Titles too flowery and most of the players overact.

THE PLAYERS

J. Warren Kerrigan .....
Anna Q. Nilsson .....
Winifred Bryson .....
Tom Santschi .....
Edward Burns .....
Charles Clary .....
Winter Hall .....
Georgia Woodthorpe .....
Richard Kean .....
Herbert Fortier .....
Anna Mae Wong .....

By John Blackwood. Adapted by Raymond L. Schrock. Scenario by Lenore Coffey and John Goodrich. Directed by Harry Garson.

SYNOPSIS—Old respected family is happy until the husband and father gets involved in financial difficulties. Son protects father's name by running away to South Seas where he becomes a derelict. Is tempted by adventuress and sinks to the depths. His fiancee, realizing that everything is not right, hastens to him and rescues him. They return to civilization.

The Fighting Blade

(Inspiration—First National—8500 Feet)

(Reviewed by Laurence Reid)

THAT Richard Barthelmess is going in for the bigger expressions cannot be denied after viewing the impressive and artistic seventeenth century romance, "The Fighting Blade," based as it is upon the dramatic events leading to the overthrow of Charles I, by Oliver Cromwell. It is a distinct departure for the star—who, because of his adaptability for the role of the courageous swordsman, succeeds in establishing himself firmly on the heights.

The Barthelmess of the simple, though rugged homespun drama is thoroughly at home in costume drama. Not since he reached stardom has he had such dramatic opportunities as are presented here. Director John Robertson has permitted him to get the utmost from every scene, dwelling long enough upon the romantic episodes to show a different Barthelmess.

This swashbuckling story holds one in a tight embrace because of its emotional sweep—to say nothing of the spectacular appeal so well established in the gorgeous sets—all of which have been faithfully reproduced by the art director, Everett Shinn. The sponsors have seemingly co-operated in perfect harmony to record accurately a story replete with clashing elements—a story rich in daring exploits, plot, intrigue, adventure and romance.

There are a dozen important characters and none are neglected, though the heroic Dutchman, whose deadly sword swept an earl from his castle and a monarch from his high estate that he might serve his sweetheart and his champion, Cromwell, naturally, is the guiding spirit of this eloquent romance. The episode when the impetuous girl saves the young swordsman by hiding him in her bed is fraught with deep suspense—a colorful moment indeed. The feature carries characteristic pomp and ceremony—suggestive always of the glamour, the regal trimmings and trappings of the period. The sincerity of the portrayals calls for a word of praise. Dorothy Mackaill humanizes the high-strung maid in a manner which thoroughly stamps her as an actress always in sympathy, with her role. She might have stepped forth from an old tapestry during the scene when she dons her bridal robes. She puts the utmost feeling into her study. The other players are genuine—all of them being ideal for the parts which they so ably portray.

THEME. Romantic costume drama of Cromwell period when Charles I was overthrown and the Protectorate established.

PRODUCTION HIGHLIGHTS. The splendor of the settings. The conflict of king and aspirant. The sweep of drama when the swordsman is hidden by his sweetheart. The suspense. The tone and quality of atmosphere and backgrounds. The inspired acting and the excellent direction. The perfect titles.

DIRECTION. Has brought out all the romantic atmosphere of story establishing the glamour of court, the net of intrigue, the pomp and ceremony. The attention given to star, enabling latter to get the utmost out of his emotions. The crashing climax. The dovetailing of scenes.

EXPLOITATION ANGLES. Calls for high-class presentation. Keep exploitation dignified. Play up title and star and leading players. Feature director.

DRAWING POWER. High class picture for high class houses.

SUMMARY. An exceptionally fine costume drama, well staged, eloquent of period in which it is laid. Well scenarioized, directed, titled and acted.

THE CAST

Karl van Kerstenbroock.....Richard Barthelmess
Thomsine Musgrove .....Dorothy Mackaill
Oliver Cromwell .....Frederick Burton
Roaring Wat Musgrove.....Bradley Barker
Earl of Staversham.....Lee Baker
Viscount Erisey .....Morgan Wallace
Lory Trevor .....Phillips Tead
Viscount Carisford .....Stuart Sage
Charlotte Musgrove .....Allyn King
Joan .....Marcia Harris

By Beulah Marie Dix. Scenario by Josephine Lovett. Directed by John Robertson. Photographed by George Folsey.

SYNOPSIS—Adventurous swordsman comes to England from Holland to avenge his sister's death. Kills the assassin and becomes involved in adventure and intrigue. Enlists in service of Cromwell and leads his forces against Charles I. His life in danger when acting as spy, he is hidden by girl who becomes his sweetheart. She aids him to escape and he returns at head of battalion to dethrone king and rescue his beloved.

Opinions on Current Short Subjects

" Cuckoo "

(Universal—One Reel)

WILLIAM WATSON directed this comedy co-starring Neely Edwards and Bert Roach, who are presented in tramp toggery. The hobo "getup" seems to maximize Neely Edwards' comedy value. This reviewer, for one, would like to see him do more of the kind of work he does in this comedy. The tramp role suits him to the letter, and, with a good gag man supplying him with food, he should have no trouble adding to his laurels as a comedian. He is a great bet and worth watching. "Cuckoo" is in one reel—short and snappy. Two tramps, after being shaved, find themselves unable to pay. They work the shaves out, only to meet a beautifully dressed woman who offers them $1.000 if one of them will marry her and leave her immediately after the ceremony. They are taken to a spacious institution that turns out to be an insane asylum. The opportunities for laugh bits are not lost with the big laugh, a final punch in the form of an expose that all the characters, including the "bride," are mentally unbalanced males. A sure-fire comedy, good for any program with a comedy gap.—*ROGER FERRI.*

" Bringing Up Buddy "

(Universal-Century—Two Reels)

THIS is a straight knockabout comedy, Buddy Messenger featured, but with the gentleman playing a Jiggs father type grabbing the spotlight. Buddy gets into all kinds of messes at an informal reception given to friends by his folks. The chicken is served alive, the anniversary cake animated with an abbreviated pyrotechnic display and like bits. Buddy is hefty with his hands and his best showing comes as a student at an academy, where he is sent by his father, following a near-riot at the reception. Buddy arrives at the academy and is informed that he must be initiated. He doesn't object to this. But when they use him for a target he rebels and proceeds to pugilistically inject his own personality into the situation, knocking out his opponents left and right. And to perfect the job he delivers a swift left on the jaw of an indignant tutor. Finally Buddy is told by his fellow-students that he must defeat Terrible Tony if he chooses to lead them. A fight ensues, but an over-enthused audience puts an abrupt end to it, with Buddy en route home on the run, an exasperated superintendent in hot pursuit.—*ROGER FERRI.*

" The Trail of the Wolf "

(Universal—Two Reels)

THIS two-reel Western starring Jay Morley is a corker, with plenty of thrills, a few timely laughs and adventure with the action centered about a stranger, who turns out to be a marshal in search of the murderer of his brother. The story is effectively outlined, with every foot of film being made splendid use of. No exhibitor who wants a diversified program can afford to overlook a picture of this type. The characters are convincing and go about their work entertainingly. It is a splendid outdoor Western melodrama with only one woman character, Gladys McConnell, and she is very good. The photography and direction are flawless. With five exceptions, all the shots are exteriors. There is an element of crookedness in several heavy characters that gives the story enough background to make it stand up favorably with the regular run of Westerns of considerably greater length. George Pyper wrote the story and scenario, while R. N. Bradbury directed and Harold Smith directed.—*ROGER FERRI.*

" Handy Andy "

(Educational—Two Reels)

"POODLES" HANNAFORD, for years one of the most famous mimics that clowned at the New York Hippodrome, has finally invaded the screen and the latter can be thankful that he has, for he is an artist in every sense of the word. Tuxedo Comedies, Inc., signed him for a series of two-reel comedies that Educational will release. " Handy Andy " is the first. And it is a wow. It is one of the truly funniest comedies it has been the pleasure of this writer to see. Here is a clown who can be funny without the utilizatition of age-worn tactics. He is original. Any comic who can have his back turned to his audience for a couple of hundred feet and hold attention is worthy of being watched, for he is a comer. " Poodles " does just that.

Clowning on the stage and screen are two different things. But " Poodles" is funnier on the silver sheet than he was back of the footlights, and if you know " Poodles "—and who is there who doesn't—you can draw your own conclusions as to his maximum value as a comedian. In " Handy Andy," Hannaford portrays the role of " a handy man " about a rural hostelry. He does everything from bellhopping to mowing the lawn—and does every bit with a finished artistry that puts him in a class by himself. This writer just roared with laughter all through the unreeling of " Handy Andy." And as we write these lines, bearing in mind some of the stunts that we enjoyed so immensely, we cannot keep a smile off our face. " Poodles " doesn't overlook an opportunity. He is surrounded with a good cast. The chap who plays the clerk—we wish we had his name—is superb. He is a Frank Bacon-Lightnin' Bill type. When he and " Poodles " get together hilarious stunts follow that make you laugh until your sides ache. Here's one comedy that no exhibitor can afford to overlook. —*ROGER FERRI.*

" Golden Gems "

(Educational—One Reel)

E. W. HAMMONS presents this novelty that dwells on famous songs, a modernized revival of old tunes. The tunes are beautifully introduced, pictorially, followed up with the chorus which the chorus sings. The running speed is synchronized with the music which, timed properly, should furnish your program with a novelty that will grip everybody, for the choruses are led up to entertainingly, making an especially big appeal to the older folks, while the younger ones will find much interest in the comedy introduction of the various episodes upon which the songs are constructed.—*ROGER FERRI.*

" Columbus "

(Pathe—Four Reels)

"COLUMBUS " is an educationally fascinating four-reel treat, treated in entertainment fashion; that is, despite its historic value plus its faithfulness to details, it has drama and a punch that few pictures of greater length lack. This is the first of a series of pictures based on the progress of America, from its founding to the present. And this first release is a document that is preciously vivid, intensifying in interest and with a magnetism that holds one's attention undividedly. The producers of this series have not ransacked the pages of fiction, rather they have dug deep into history with an accuracy the very frankness of which furnishes dramatic stability that is refreshingly out of the ordinary and impressive.

The history of America as the basic theme of American cinematographic entertainment is not new, but substantiation of contentions that facts, based on actual occurrences in the upbuilding of the nation, furnish romance abundant to incorporate into a vehicle of genuine entertainment is made concrete in " Columbus." There is no attempt at exaggeration; it is a straightforward, faithful pictorial record of an explorer's enterprise, punctuated with human interest that one finds in the willingness of Queen Isabelle at self-sacrifice, the confidence of friends in Columbus, the trials, tribulations and mockery that the latter submitted to and the conquest.

Here is that much " different picture " exhibitors have been seeking. Properly exploited, there is no limit to the financial returns on such a picture. " Columbus " strikes this reviewer as a thoroughly perfect showman's picture that will make winners of " lemon " houses. This picture appeals to no one class; it is universal in appeal. It is worthwhile entertainment, educatitonally, fascinating and a peach of a bet for the showman who likes to go out and hustle when he has been given a good thing.

" Columbus," initial release of the " Chronicles of America " series, was produced with the aid and co-operation of the history department of Yale University. The various releases will vary in length from two to four reels. Scenically, this first release is excellent as is also the photography. The direction showed strict adherence to historical facts. Edwin L. Hollywood can feel proud over this work. The cast, as a whole, is very good. It embraces Dolores Cassinelli, Fred Eric, Robert Caillard, Howard Trusedell, Leslie Stowe and Paul McAllister.—*ROGER FERRI.*

" One Exciting Day "

(Universal—Two Reels)

THIS is a Century Comedy, starring Billy Eagle, with the fun centered about the adventure of our hero among Bolsheviks and at a powder plant. It is a knockabout sort of affair with not one of the stunts new. Our hero, in the clutches of the Reds, is assigned to deliver a " bomb " that delivers him into a peck of trouble once it reaches its destination, after a series of funny adventures wherein the messenger comes within an ace of landing in the clutches of the law. He is captured and put to work in a powder factory and there he proceeds to tangle things up. The factory bits are the best.—*ROGER FERRI.*

Regional News From Correspondents

Canada

IN making its formal announcement for the fall and winter seasons, Regal Films, Limited, Toronto, offers the claim that it is the only film renting organization in the Dominion which is in a position to book an exhibitor for a complete programme of features, comedies, serials, topical reels, scenics and special short subjects with three changes of programme each week for the 52 weeks of the year.

Regal Films, Limited, which is affiliated with Famous Players Canadian Corp., announces that it is the exclusive Canadian distributor for Metro, Pathe, Warner Bros., Goldwyn-Cosmopolitan, Selznick and Betty Balfour pictures.

Regal recently secured the Canadian rights from the Welsh-Pearson Company of London, England, for the new series of Betty Balfour features, the first of which to be released in Canada is "Squibs, M. P."

The announcement is also made that Regal Films, Limited, has bought the Canadian rights for the Hepworth production, "Lily of the Alley," which is to be released shortly in the Dominion. The managing director of Regal Films, Limited, is N. L. Nathanson. The company has branch offices in Toronto, Montreal, Winnipeg, Calgary, St. John and Vancouver.

P. C. Taylor, manager of the Universal branch at St. John, N. B., for the past two years, has been appointed general sales manager for Canadian Universal with headquarters at Toronto by Clair Hague, general manager for Universal in Canada. Mr. Taylor is being succeeded at the St. John office by J. A. Kirkpatrick, who has been at the Toronto Universal office for a number of years.

Armand Rondeau, manager of the Metro-Warner department of Regal Films, Limited, Montreal, is making slow recovery from the stroke of paralysis which he suffered some weeks ago. During his illness, Charles Lalumiere, manager of the Montreal Pathe office for a number of years, is temporarily in charge of Metro-Warner business in Montreal.

J. R. Polansky of Winnipeg, Manitoba, has been appointed a salesman on the local staff of Canadian National Film Company, which is the Allen distributing organization at Winnipeg. Mr. Polansky was a clerk with Regal Films at Winnipeg for four years. M. Triller has been added to the Regal staff at Winnipeg.

The Allen theatres in Canada are gradually passing out of the picture under their original names, following the acquisition of the former big Allen chain by Famous-Players Canadian Corporation, Limited, Toronto.

The Allen Theatre at Brandon, Manitoba, one of the first of the Allen houses, was no longer called "Allen" after September 22, the name of this long established theatre being changed to "Capitol" to conform with the name of numerous F-P houses throughout the Dominion.

At Vancouver, B. C., the Allen Theatre, one of the finest of the former Allen chain, has been rechristened "Strand" as there is already a Capitol Theatre in Vancouver. The Strand is operated under the management of W. P. Dewees and John Shuberg.

J. B. Sparrow of Montreal, who was elected president of the Canadian Division of the Motion Picture Theatre Owners Association at its recent organization convention in Montreal, has long been identified with the theatrical business in Canada, having been identified with his father for a number of years before he entered the business on his own account. Mr. Sparrow is a graduate of the Montreal High School, Bishop's College at Lennoxville and the Royal Military College, Kingston. He joined his father in his large theatre enterprises in Canada and on the death of Mr. Sparrow, Sr., he became head of the J. B. Sparrow Theatrical and Amusement Company, Limited, Montreal, having His Majesty's Theatre, Montreal.

Mr. Sparrow served as an officer in the Canadian Expeditionary Force during the war and when hostilities ceased he became a member of Dominion Rubber System, a Canadian firm affiliated with the United States Rubber Co. A year ago he again entered the theatre business when he took over the Court theatre, Montreal, from Loew's Montreal Theatres, Limited, the latter having got behind in payments to the Sparrow Company, it is stated. For the past two years, Mr. Sparrow has been Director of Religious Education for the Province of Quebec.

James C. Adams, formerly manager of the Capitol Theatre, Calgary, Alberta, has been appointed manager of Loew's Theatre, Montreal, in succession to J. D. Elmes who has returned to the United States, the appointment being made by the Famous Players Canadian Corporation.

The Pantages Theatre, Market Street East, Winnipeg, Manitoba, has been leased by a New York syndicate and the house, which has been closed for some weeks back, will shortly be re-opened. The Pantages was built in 1914 with Winnipeg Capital. Perry Wishart, a former film exchange manager of Winnipeg, will be one of those identified with the Pantages under the new auspices. The Pantages has been closed since the decision was reached to offer Pantages vaudeville in conjunction with moving pictures at the Capitol Theatre, which is operated by Famous Players.

C. Curner has reopened the Strand Theatre at Sydney Mines, Nova Scotia, this house having been closed since early summer. The theatre found conditions rather difficult because of local strike troubles but the situation is now clearing.

Ed Seamans, manager of the Strand Theatre, Winnipeg, Manitoba, announces that he will reopen the Strand in October. He has booked the Bert Levey vaudeville circuit for his house in conjunction with moving pictures.

Children's Corner Concerts have been revived at the Carrick Theatre, Winnipeg, Manitoba, for the present season under the direction of Mr. G. N. Foley of Winnipeg. She specializes in the development and presentation of the talent of young children and extra concert features by the small tots are staged each Saturday at the Garrick after the youthful artists have been coached by Miss Foley. These numbers proved to be very popular in the Manitoba Capital last season.

M. McCullough, doorman at the Lyceum Theatre, Winnipeg, for a long period, has moved to Vancouver, B. C., where he has joined the staff of the Strand Theatre, formerly the Allen Theatre, which is now directed by John Shuberg.

Several of Winnipeg's leading moving picture theatres are being redecorated both inside and out. These include the Province, Monarch and Bijou houses. The Bijou is being reopened after being dark for a couple of months.

The St. John Opera House of St. John, N. B., has been re-opened under the control of F. G. Spencer, who has secured a lease of the house, after it had been thoroughly refinished and changed. A complete set of new seats has been installed. The theatre is now under the management of A. L. Gaudet, formerly of the Unique Theatre. The St. John Opera House is one of numerous theatres in the Maritime Province operated by Mr. Spencer.

A. E. Smith opened a brand new picture theatre at Oxford, Nova Scotia, on September 25, which he has called the Capitol Theatre. The new house is a cement structure with handsome front.

An attempt to rob the Globe Theatre, Toronto, managed by Fred Piton, was foiled by Officer John Milling of the Toronto Police Force when he discovered that one of the doors of the theatre had been pried open. This was at midnight and, on entering the theatre, he found one Charles Frohman hiding between the seats. Frohman was wearing canvas gloves and was carrying a flashlight. In the manager's office, a variety of burglar's tools were lying around. Two days' receipts were in the safe but they had not yet been reached. Fred Piton, manager of the Globe, declared that Frohman had been an usher in the theatre seven years ago and knew the layout of the building well. Frohman was later convicted.

The picture theatres of Toronto have joined with the Canadian Red Cross Society in gathering a relief fund for the Japanese earthquake sufferers. The Famous Players Canadian Corporation placed large streamers in all their local houses asking patrons to subscribe to the relief fund and Red Cross Nurses opened stations in the theatre lobbies for the receipt of donations.

Manager Wilson of the Lyceum Theatre, Winnipeg, Manitoba, has installed a brand new orchestra in this fine large house under the direction of E. V. Einarson, a well-known local musician. There are 10 pieces in the new organization.

Activities of Week in Detroit Film Circles

THE resignation of Clyde Wixon, who for the past several years has been manager of the Adams theatre, has caused promotions and changes in managerships in all the Kunsky first-run houses. Malcolm McInnis, formerly manager of the Madison, is now at the Adams; Russell Chapman has gone from the Capitol to the Madison and a Mr. Thorne who, for the past twenty years has been a theatrical performer "back stage" and has been touring recently as a member of the Texas Comedy Four, will assume the house managership of the Capitol.

Constitution Week is being appropriately observed in the Kunsky motion picture houses. The film used is included in the topical screen magazines. It consists of a brief statement of the history of the Constitution and the American's Creed. The music, played by the orchestras is of an appropriate character.

George W. Trendle, general manager of the Kunsky Enterprises, left for New York. He will look over the big specials now running in the Metropolis.

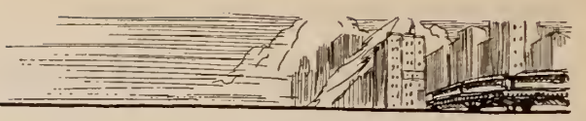
Theatre thieves are now operating in Adrian, Mich. The Croswell theatre safe was taken from the office to the auditorium and then blown open. The loss is reported at $1,000, which was covered by insurance.

"Red" Brady, owner and manager of the Exhibitors' Supply Co., celebrated the fourth anniversary of the founding of his business on September 15. Brady is the state distributor for Motiograph De Luxe projectors, Fort Wayne Generators and other supplies.

Horseback riding is now becoming popular with Detroit film men. G. W. Trendle, Art Elliott, T. Moule and several others may be seen early in the morning exercising their equestrian skill in Palmer Park and its environs. Trendle has just purchased his own horse, a six-year-old chestnut "Pal."



Chicago



THE array of big features being offered to the Chicago public this fall is doing much to stimulate the public interest in motion pictures and increase theatre attendance, not only in the Loop but throughout the territory reached by the Chicago daily papers and served by local exchanges. "Merry Go Round" opened at Balaban & Katz's Roosevelt, Monday, following the four weeks' engagement of "Ashes of Vengeance." "Potash and Perlmutter" is having its local premiere showing at the Chicago; "The Covered Wagon" is completing its exceptionally long run at the Woods theatre, where it will make way for "Sacramouche," Metro's Rex Ingram picture, on Sunday night. At Jones, Linick & Schaefer's Orpheum, "Rupert of Hentzau," the Selznick feature which is heralded as one of the year's big offerings, opened Sunday following five weeks' showing of "Human Wreckage," and at McVicker's Gloria Swanson's "Zaza" is the attraction. At the Harris theatre, "If Winter Comes" ends its run on October 1, and will be followed in this house by "Monna Vanna," the Fox attraction. Harold Lloyd's "Safety Last" is closing its eighteen weeks' engagement at Orchestra Hall.

A change in the management of Pathe's Chicago office will bring back to Film Row one of the most popular and experienced of film men, Fred Aiken, who, after having been connected with other lines of business for the past two years, will take charge of the Pathe exchange on October 1, when Manager H. O. Martin will step out. The latter has not made any announcement as to his future plans, but it is known that he has several fine offers in view and it would not surprise Film Row to see him remain with Pathe, although not as manager of the Chicago exchange. In any event, Mr. Martin will take a vacation lasting several weeks before resuming active work. It is understood during the twenty-two months he has been manager of Pathe, which, by the way, is the longest period any man has held this job, that he has materially increased the business and put the exchange on a highly profitable basis.

S. A. Marcus is opening the Grand theatre at Lincoln, Illinois, which had been closed for the last year. It is understood Mr. Marcus will institute a policy of pictures and vaudeville.

Among the new records hung up by pictures recently is that of "Circus Days," which broke all house records at the iLncoln Square theatre, Decatur, where the front doors were also broken by the throng of youngsters crowding in to see the matinee, and the Fort Armstrong, at Rock Island, which reports the biggest business in its history with this feature.

As a result of arbitration of differences between Messrs. Stoolman and Pyle, of the Rialto Theatre Co., Mr. Pyle will continue to hold the presidency of that company.

Walter Fleugel, who recently took over the Capitol theatre at Pekin, from Manager Fredericks, has taken charge of this house in addition to the Empire.

Eugene Saunders, of the Palace theatre, Harvard, was a Chicago visitor this week. Elaborate musical presentations are now the order of the day at the Stratford theatre, and among the operatic stars signed up by Mrs. Henoch for these presentations, are Mila Luka, baritone, Orville Rennie, tenor, and Charlotte Van Einkel, soprano.

"Down to the Sea in Ships" established what is believed to be the world's record this week, when it was shown at fifty-five theatres in the city of Chicago and its immediate suburbs for a solid week. The houses showing the picture included thirteen northside theatres, eighteen southside, twelve on the northwest side, six on the westside and six in the nearby suburbs. Manager Simmons is justly proud of the record made by the sales force which he heads, in breaking the record previously held by "Over the Hill," which Clyde Eckhardt, while Fox manager at Chicago, put into forty-three theatres in one week. W. F. Seymour, eastern and central divisional sales manager, and Jack Edwards, director of publicity for Hodkinson, co-operated with Manager Simmons in this big achievement. One of the biggest newspaper advertising campaigns ever put over in this territory, heralded the showing of the picture in the fifty-five theatres. Quarter and half-page ads led up to full-page ads in the Sunday papers, which were followed up by generous ads throughout the week.

It is understood that Walter Nealand, popular exploiteer of the Goldwyn-Cosmopolitan Chicago exchange, will continue asa member of the Goldwyn-Cosmopolitan staff, although a recent general order from the New York office, separated publicity men throughout the country from the payroll.

G. A. McGuire, editor, is at the Chicago Rothacker laboratory with the negative of "Thundergate," directed for First National by Joseph DeGrasse. As soon as he can get back to Hollywood, he will manipulate the editorial scissors for Clarence Badger, who starts October 1 on "The Swamp Angel," with Colleen Moore.

The sudden death of Isador Natkin, veteran film salesman, at Maryland, Wisconsin, last week, was a shock to his many friends on Film Row and exhibitors throughout the territory. He had a host of friends in the industry, with which he had been connected for many years, having been an exhibitor in the days of the five-cent houses on Halstead street, and a member of the Motion Picture Exhibitors' League Executive Committee as early as 1913. The funeral was held from a chapel on West Fullerton Avenue on Friday, many film men and exhibitors being present to pay the last tribute, including his brother-in-law, Bill Weinschenker, of Greiver Productions.

Leading exhibitors and many players of the speaking stage attended the private viewing of "Zaza," at the Playhouse on Friday, as guests of H. B. Warner, who stars in this picture with Gloria Swanson. Mr. Warner at the present is playing in "You And I," at the Playhouse. Among the prominent theatrical people noted in the audience were: Violet Heming, Arthur Byron, of the Warner Company; Ferdinand Gottshalk, who plays the part of the duke in the picture; Ann Pennington, Lew Fields and others.

Members of the American Farm Bureau, which held a convention in Chicago last week, spent several hours in the Acme Motion Picture Company's studios, where they viewed educational pictures and were shown the plant. Subsequently the plans for circuits of programs of farm pictures, to be shown all over the United States, were made. Oscar E. Bradfute, of Xenia, Ohio, is president of the organization. The organization also passed resolutions protesting at the portrayal of farmers in motion picture as "hicks," declaring the farmer today is an automobile owner, business man and up-to-date citizen.

A private showing of "The Fifth Year," a nine-reel film portraying Russian life during the period 1922-23, was held at the Pathe Projection room on Tuesday. Many prominent citizens and a number of film men attended the preview of the picture, which will be shown at Orchestra Hall on October 6.

The Lydia theatre at Cicero, Illinois, after being closed for some time, has reopened with pictures and vaudeville.

The Woodlawn theatre at Evansville, Indiana, is having its seating capacity enlarged by three hundred seats and is being redecorated throughout. The house is remaining open while the work is in progress.

Universal's Chicago exchange spent its portion of the prize money in the chapter play contest, in defraying the expense of one joyful evening, a box party at the Illinois, where "The Clinging Vine" held the attention of the "U Go-Getters" during the early part of the evening followed by a dinner dance with Peggy Wood as the guest of honor. Some of the Universal salesmen were exhibiting beautiful watches, won in the contest.

A trade showing of "Pioneer Trails," Vitagraph's feature, was held at Aryan Grotto last Tuesday, and brought out one of the largest exhibitor audiences of the season. The popular Woodlawn theatre orchestra furnished the incidental music.

News of Week in Cincinnati

THE recent establishment of a film inspector's school in the Cincinnati exchanges, has met with great success. So much so that some of the exhibitors who have been receiving some of the film inspected by the school graduates have labored under the impression that at times it was a brand new print. This is only a small part of the improvement contemplated in local exchanges by the Film Board of Trade. Numerous others are to take place which will help to facilitate matters in the film building to a great extent and bring about a better understanding between the exhibitors and exchange offices.

Much of the credit for these improvements should go to W. A. Kaiser, whose efforts as chairman of the Film Board have at all times been towards the betterment of conditions in local film circles.

"The Covered Wagon" closed its most successful run at the Grand Opera House last Saturday. As a picture attraction it holds the record in attendance at that house or any other house that has ever played pictures at top prices in Cincinnati.

Arthur Warde, representative of Metro, arrived in Cincinnati the other day to make arrangements for the opening of "Scaramouche" at the Cox theatre, Sept. 30.

Much comment is being expressed over the wonderful lobby which Howard Frankel has constructed at the Majestic theatre, Columbus, Ohio. The picture playing there is D. W. Griffith's "The White Rose," and the entire decorative scheme is in accordance with the atmosphere prevailing in the picture.

G. H. Moesser, of New York, has joined the local Metro sales force and will start out on the road to meet the exhibitors and show them his fall product.

Albert P. Kaufman, formerly of the Griffith and Universal forces, has been appointed publicity director for Metro in the local territory. Mr. Kaufman will divide his time between the Cincinnati Metro exchange as well as the Detroit office. He will assume his duties at once.

Bill Clark, genial press agent for the Libson interests, has departed for his vacation. While he is away, Harry Martin is taking care of his work.

W. C. Bachmeyer, district manager for Metro, has just returned from Pittsburgh, where he attended to the opening of the new Loew theatre in that city.

Bill Danzinger, Paramount exploiteer, has been devoting the greater part of his time helping the exhibitor in the smaller towns. As Bill explains it, it can be readily seen why. As a rule the theatres in the larger or key towns invariably employ a press agent. That to a large extent does away with the services of an exploitation man. In the smaller towns, however, the exhibitor as a rule is not an experienced showman and does not appreciate the value of an experienced press agent; consequently, he more than any one else needs the urgent co-operation of the competent exploiteer.

A. S. Junghams, West Virginia salesman for Metro, made his monthly appearance at the Metro office last week.



St. Louis



CAN a man be classified as a burglar when apparently his sole purpose for breakiing into a picture theatre in the wee sma' hours in the morning is to learn the trick of operating a motion picture machine?

That's the question that the police of East St. Louis are endeavoring to answer. At first the detectives were sure they were on the trail of a burglar, but a little sleuthing developed that nothing had been taken from the Little Broadway theatre, Thirteenth street and East Broadway, the owner of which had complained to the police that his show-house had been burglarized.

The motion picture machine bore evidence of frequent use after the regular operator had departed. Nothing else in the theatre was disturbed.

"The Spirit of St. Louis," produced by the Rothacker Film Corporation for the City of St. Louis was given its world premiere at the Grand Central theatre, Grand boulevard and Lucas avenue, Wednesday morning, September 19. The picture depicts the history of St. Louis from its foundation by Laclede.

"Madsaluse" by Carit Etlar, a Danish motion picture of wonderful scenery and beautiful romance, was shown on the Statler Hotel Roof Garden, St. Louis, Wednesday evening, September 19, for the benefit of the National Convention of the Danish Brotherhood in America It was the first time the picture was shown in America.

William Goldman, owner of the Kings and Queens theatres, returned from New York City, Saturday, September 22. While East he conferred with Jimmy Grainger of the Goldwyn-Cosmopolitan productions relative to the new house on Grand boulevard at Morgan street which Goldman contemplates erecting. The new picture palace will be the St. Louis first-run house for the Goldwyn-Cosmopolitan productions, and the Goldwyn-Cosmopolitan organization has consented to purchase a substantial block of the building bonds in return for the first run contract. In the meantime Kings serves as the first-run house for the G.-C. films.

G. E. McKean, manager of the local Fox exchange, and his son Claude, manager of the Educational department, spent three days in Springfield, Ill.

George Cohen has sold the Empress theatre, Springfield, Ill., to L. Douglas of South America. Douglas came to America but a few weeks ago.

Jack Heffler, owner of the Orpheum theatre, Quincy, Ill., and U. M. Dailey, formerly salesman for the F. B. O. and other exchanges in St. Louis, have perfected plans for a $200,000 hotel and theatre building in Fort Madison, Ia. The new show-house will have accommodations for approximately 850 and will be among the finest houses in that section. Construction will start within ninety days.

George Lawrence, of Halls, Tenn., has opened the Lawrence Opera House at Humboldt, Tenn. It will play pictures with occasional road shows.

Walter Light until recently with the Fox organization in Kansas City, Mo., has returned to St. Louis. He is undecided as to his future plans.

C. D. Hill, of the Hodkinson exchange, visited Quincy, Ill., and Springfield, Ill., during the week. Andy Dietz, formerly booker for the local Pathe exchange, has been promoted to the sales force and is now traveling Northern Illinois.

J. L. Lynum, of Whitehall, Ill., was a visitor of the week. Don Davis, Associated Exhibitors' manager, spent much of the week out in the territory.

Henry Lowry, of Highland, Ill., was seen at the local Paramount office. Other callers were Joe Hewitt, of Robinson, Ill., and J. Roman, of Benald.

Jim Reilly, of the Princess theatre, Alton, Ill., was seen moving along Picture Row.

Bill Beynum, of the Opera House, Divernon, Ill., is back from a tour of Europe. He reports that he had a very pleasant time while outside the so-called jurisdiction of the Eighteenth Amendment.

"Buns" Derby is selling "Rupert of Hentzau," "The Common Law," and other Select pictures in Southern Illinois.

Visitors of the week included: Oscar Wesley, Gillespie, Ill.; Mrs. Pert, Gillespie, Ill.; Tom Reed, Duquoin, Ill.; George Newsume, Mount Vernon, Ill.; Mike Doyle, Cape Girardeau, Mo., and Mrs. I. W. Rodgers, Poplar Bluffs, Mo.

Leo Keiler of Paducah, Ky., and his associate, Lee Goldberg, were visitors to St. Louis during the past week. Joe Hewitt of Robinson, Ill., was another caller.

Charlie Werner of Metro is back from a tour through Southeast Missouri. He reports that the cotton crop outlook for that vicinity is very good and much prosperity is expected.

Roy Dickson, Select manager, also spent a great deal of the week out in the territory.

Visitors of the week included: Jim Reilly, Princess theatre, Alton, Ill.; Tom Reed, Duquoin; Charles Barber, Tilden, Ill.; William Schuckert, Opera House, Chester, Ill., and C. E. Luttrell, Majestic theatre, Jacksonville, Ill.

Jack Underwood of Enterprise visited Fulton, Columbia and Jefferson City during the past week.

Harry L. Pitner has joined the forces of the St. Louis office of First National. His territory covers Southern Illinois and Southern Missouri.

M. G. Kennedy has resigned as salesman for First National. He will make his future connection known shortly.

Harry Weiss, Manager First National, spent three days last week in Chicago attending a sales conference with General Manager Eschmann and District Manager Seery.

Billy Weiss, formerly salesman for First National, is now with Skouras Brothers' St. Louis Film exchange.

R. C. Seery, District Manager First National, of Chicago, spent Tuesday and Wednesday, Sept. 4 and 5, in the St. Louis office.



Cleveland



J. S. McLEOD, assistant general manager for Metro, spent the week just passed, in the Cleveland office. McLeod is making a tour of the leading exchanges in the country—just to get that personal touch with local conditions.

A. A. Schmidt was in town all day last Monday. He got in in the morning, and left that same night for Chicago, en route for California. Schmidt made no announcement of his future connections.

H. B. Borgias, who has been service manager of the Cleveland Universal exchange for the past six years, left Saturday for New York, to take on new duties in the home office, under General Manager E. J. Smith. Borgias and Smith worked together when Smith was manager of the Cleveland of the local exchange, some three years ago.

Dan Stearns, who has been on the Universal selling force for some time, has been promoted to the position of service manager, succeeding H. B. Borgias, newly appointed member of the home office staff.

Mrs. H. M. Herbel, wife of the Universal central district manager, and better known as Gladys Walton, is living at the Hotel Cleveland with her husband, who is making Cleveland his headquarters. Mrs. Herbel has retired from professional life—temporarily, we hope—and is enjoying the calm of private citizenship.

James R. Sheldon, special representative out of the First National home office was in Cleveland for a few days last week, going over matters with local division manager H. A. Bandy.

J. A. Keerpel, central Goldwyn division manager, has had Buffalo added to the chain of exchanges under his jurisdiction. Keerpel now covers Buffalo, Pittsburgh, Cleveland, Detroit and Cincinnati.

Eddie Carrier, well known all over the country by reason of the unusual exploitation stunts he has pulled in connection with Goldwyn pictures, has left Cleveland, where he has been in charge of Goldwyn publicity for more than a year, to become assistant general manager of the Ascher circuit in Chicago.

The Cleveland Goldwyn office will dispense with its exploitation department. J. A. Keerpel, Goldwyn division manager, just back from New York says that Goldwyn pictures are strong enough to stand alone.

The home office of the Standard Film Service Company will be located on the second floor of the Film Exchange Bldg. on and after October 1st. Standard Film Service Company has been in the Sloan Bldg. for the past six years. This move will leave all branches of the organization under one roof. The Cleveland office of the organization, under the management of Maurice Lebensberger, has occupied space on the sixth floor of the Film Exchange Bldg. since the first of September. With the coming of the Standard Film Service Company into the Film Bldg. every film exchange in the city is in that building, with the exception only of United Artists. This company maintains its offices on Prospect Ave. and East 14th Street.

Another romance has developed in local film circles. Helen Bell, of the F.B.O. office, and Harold Dunn, salesman for F.B.O. are to be married on October 6th. Prenuptial entertainment for Miss Bell includes a Miscellany Shower arranged for her last week by several of her girl associates, and a luncheon at the Winton Hotel, at which the hostesses were Carol Sladdin of the Progress Pictures Company, Gertrude Sledz of W. W. Hodkinson and Miss Van Owen.

The Film Board of Trade of Cleveland held one of its semi-annual parties last Monday. This one took the form of a chicken dinner at Willie's on the Lake Shore. Needless to say there was 100 per cent attendance, and everybody had a good time. All business was taboo.

Joe Trunk of the Dome Theatre, Youngstown, and John Kessler of the Alhambra, Canton, were both important guests of the local First National exchange this week, where they signed up for practically the entire fall and winter product.

A. G. Constant, who owns and operates the American theatre at East Liverpool and the Strand at Steubenville, was a guest in the Cleveland Film Exchange Bldg. last week. Among other things, Constant arranged to show First National pictures at his houses during the coming season.

T. B. Tonner, manager of the Rex theatre, Steubenville, took time out of his vacation in Atlantic City, to postcard friends in Cleveland exchanges, saying that the New Jersey Board Walk is just as good as the pictures have it.



Washington

MANAGER LOUIS J. FOSSE, of the Shubert-Belasco, Washington, which is under indefinite lease to the Marcus Loew-Metro organization, for the world premiere of "Scaramouche," announces that at the expiration of the Loew contract, Carl Laemmle of Universal, acting through Manager H. S. Brown, of the Washington Universal exchange, will take over the house for an indefinite Southern premiere of "The Hunchback of Notre Dame."

J. C. DeWalt, manager of the Hodkinson exchange, has been transferred again to the West. George A. Faulkner, former manager, and more reeently manager at the Hodkinson Buffalo branch, was sent back here, taking over the office last Monday morning. Last Christmas he was with Famous Players' Canadian exehange at Vancouver, and at New Year's he was in Washington, relieving S. A. Galanty, being in turn relieved by DeWalt of Oklahoma City, and ordered to Buffalo.

The York theatre, Baltimore, which ran Saturdays only during the summer, began its regular daily schedule of performances Saturday.

Reeent callers on film row, Washington, ineluded E. G. Hanson of Charleston, West Virginia; S. M. Sachs, of the Masonic theatre, Clifton Forge, Va.; I. P. Weiss, Weiss theatre, Emporia, Va.; W. J. Riehards, Riverside, Greensboro, N. C.; R. Mason Hall, Grand, Norfolk, Va., who went on to Ohio, visiting the Cincinnati exchanges; William Dalke, operating a ehain of five theatres in the Shenandoah Valley, Virginia, from Woodstock, Va.; Col. Al C. Frey, of the Fairfax theatre, Culpeper, Va.; John W. Hamilton, of the new Hamilton, in Martinsville, Va.; Harry Bernstein, of the Wells theatres, Norfolk, Richmond and other points, who viewed the Ambassador opening with Jake Flax, E. J. Martin, George Faulkner, Harry Hunter, F. L. McNamee. Miss Conradi, of the Film Board; George Roberts, A. Dreisner and other film row regulars.

H. M. Wolfe has severed his connection with the technical staff of War Department theatres, Washington, and has entered the sales and technical service of A. Dreisner of the Washington Theatre Supply Company. He is now in southern Virginia for Mr. Dreisner.

Rudolph Berger, acting for Ritz productions, was in town some ten days ahead of his ehief, J. D. Williams.

Manager George Roberts, of the Fox exchange, announced that the private showing of "The Silent Command" at the National Press Club, planned originally for September 15, had been postponed until Sunday, September 23, at the explicit request of President Coolidge. Guests of the Press Club Sunday, besides the President and Mrs. Coolidge, were selected from many leaders in the nation's life.

Hal Roach, Pathe purveyor of eomics, came to Washington last week as the guest of Manager R. C. Robin of Pathe exchange and Harry M. Crandall, operating the Metropolitan, new Ambassador and a flock of other theatres. Arriving at midnight, Thursday, Roach paid a visit to the new Ambassador theatre on Friday afternoon, before proeeeding to New York.

Harry O. Schwalbe, secretary-treasurer of Associated First National Pictures, was the principal caller Thursday at the Mather building offiee of First National. He inspected the new Ambassador, later.

J. D. Williams, president of Ritz productions, was observed parked on an easy sofa with J. D. Pryor, of Danville, Va. Perhaps the Pryor boys received the low down on how to fill their new National at Richmond and their Danville theatres with bookings of Williams' Ritz productions.

C. L. Claflin, of the Southern Motion Pieture Corporation, local Motiograph distributors, has been in and around Chicago the past two weeks, returning last Saturday. W. E. McCarten, his assistant, has been doing some filming and sales promotion in the southern end of the territory.

Manager H. S. Brown, of Universal, announces the appointment of George L. Lockwood as a member of the Washington sales staff, replacing Ed Heiber. Heiber has been transferred to Philadelphia, where Jules Levy has made him his assistant general sales manager, in eharge of the Universal novelty comic, "The Andy Gump-Ok, Min" series.

The young men and women of the Paramount shipping-inspeetion rooms tendered a jolly birthday party, on Saturday evening, September 23, to Mrs. Henderson, of the inspection service, at her residence in Alexandria.

Harry Williams has recently been imported from the Charlotte, N. C., sub-exehange of Paramount, to be a shipper in the Washington shipping room of Paramount.

W. A. Kaiser, president of an Ohio film board of trade, was a recent District of Columbia visitor along film row.

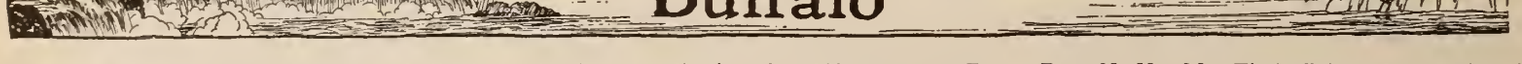
Mayer Jaekson of Baltimore is eonsidering the purchase of a magnificent munieipal organ for the new war memorial being erected on City Hall Plaza, Baltimore.

T. J. Smallwood, popular Lovettsville, Va., exhibitor, is the recipient of condolenee on his frame theatre having been wiped out, sans insuranee, in the recent $20,000 fire there.

Guy LaFayette Wonders, operating the Rivoli, Baltimore, aceompanied by his new golf kit, left the Monumental City last week, to participate in the Bayside, L. I., Fall Film Golf Tournament at the BelleClaire Country Club. Guy is rated, in Baltimore, some golfer.

The beauty of the theatre having impressed itself upon all who have seen it since its formal opening last Thursday night, Crandall's Ambassador theatre at Eighteenth street and Columbia road, northwest, will take its place as one of the most important units in the conduct of the public service and educational work which is conduеted on behalf of the Crandall organization by Mrs. Harriett Hawley Loeher. The new playhouse, by virtue of its location and the important residential section of whieh it constitutes the hub is an ideal place for the pursuit of the type of work that is under Mrs. Locher's direction.

Harry Mann, exploitation export for F. B. O., was in Washington last week in eonferenee with Nelson B. Bell, director of advertising and publicity for the Crandall theatres, on the matter of "selling" Mrs. Wallace Reid's "Human Wreekage."



Buffalo

VINCENT R. McFAUL manager of Shea's Hippodrome, eommencing Monday, October 1, has arranged for a big fashion promenade to be staged by the Hengerer department store models who will parade behind the "Hipp" footlights in the latest modes from the Rue de la Paix and Fifth Avenue. Milady delights in these fashion shows and the Hipp matinee business is swe'led to record proportions. Mr. McFaul puts on a fashion revue every spring and fall. Another event of importance the coming season will be the showing of "If Winter Comes," the week of Oetober 21, following an elaborate exploitation eampaign.

There is going to be another important change along film row soon. Watch for it. We'll tell you about it soon.

J. A. Korpel, new Goldwyn district manager, was in town this week to confer with Tom Brady, local manager. J. Stanley, auditor, is spending a few days at the Buffalo exehange. Mr. Brady announces that the new Strand in Elmira opened last Monday with "Three Wise Fools."

Clayton P. Sheehan, district manager for Fox, with headquarters in Buffalo, has announced the engagement of his sister, Estelle, to Dr. William F. Gallivan. Mr. Sheehan also announces the signing of contraets for the entire Fox works by Ned Kornblite in Binghamton and M. A. Shea of Jamestown, Auburn and Bradford. Harold P. Dygert, of Associated Theatres, Inc., controlling a chain of houses in western New York, has also submitted an application for 100 per cent Fox product. W. J. Kupper, manager of the Fox Pittsburgh exchange, was in Buffalo last week end. Mr. Sheehan has now arranged the following territories for the sales staff: Buffalo, J. Emerson Dickmon; Rochester, Tom McDermott; Syracuse, Bill Rowell; Southern Tier, Bill Mahoney.

The local chapter of the L. O. O. N. in Fairport, N. Y., has completed negotiations with Associated Theatres, Inc., owners of the Clark building in that city, for the lease of the hall for lodge purposes this season.

Harry Dixon, of F. B. O., appeared on the streets on the Jewish New Year with a new low erown derby. Every one wished him a Happy New Year and some one sent him a New Year card printed in Jewish. Harry has purchased a soft hat—with a high crown. It goes well with his new false teeth.

One of the surprises of the week along film row was the resignation of Gene Markens from the First National sales staff. Gene has been a star salesman for First National for lo, these many moons. Edwin Walsh is now a salesman in addition to being booker. Ed bought a new Buick sedan a few weeks ago. Now it is a wreck. It skidded on the Transit Road and ended top down in a ditch.

Harry Levy and Simon Tisehoff, of Rochester, have purehased the Faculty theatre in Caledonia, N. Y. The house has been run for the past three years by Blouvett & Merritt, of Le Roy, N. Y. Mr. Tischoff has also purchased the Plaza in Rochester from John Novak.

Buffalo has lost a good exploitation man. Roland G. McCurdy, who has been in charge of this department at the Universal exehange, has been transferred to Atlanta office. Probably "U" wants to wake up folks down below the Mason-Dixon line. Charlie Goodwin, who has covered the Rochester territory for Universal for several years, has been brought in to cover the Buffalo city territory on features. Frank Moynihan has been sent to Rochester.

The first anniversary of the new Strand theatre in Niagara Falls is being celebrated this week. A. C. Hayman is showing "Hollywood," a number of fine short subjects and offering in addition an exeellent music program.

E. O. Weinberg may soon beeome manager of one of the Universal theatres. At least Eddie was called into New York last week for a talk with the head of that department in the Universal offices.

Herman Lorence has augmented the orchestra in the Bellevue theatre, Niagara Falls, N. Y., and engaged Arthur Fleury of Buffalo as the eonduetor. They do say as how the Bellevue is drawing more folks than Billy Sunday down in the Cataract City.

J. P. O'Connor, of Peoria, Ill., has arrived in Buffalo to join the Paramount sales staff, according to an announeement by "Diek" McManus, branch manager.



Albany



EMPLOYEES in the Albany First National exchange here met this week and organized the First National Club, the first organization of its kind among the film exchanges of the city. It is proposed to have screenings of late releases each Tuesday evening, while later on there will be a number of dinners, dances and similar affairs held. A committee consisting of Edward Lewin, Mrs. Paula Thomas, Ella Rourke and Renee Craven, has been named to perfect further organization. A president will be elected in the near future. The idea of the club is entirely social and will probably result in similar organizations among employees of the other exchanges.

G. A. Woodard, manager of the Fox exchange here, and R. S. Smith, represented the Albany office at the recent funeral of Frank A. Tierney. A floral cross, six feet in height, was received from the Fox office.

Charles Seasonske, one time of Watertown, but now of Johnstown, was shopping along Albany's film row the past week.

Frank V. Bruner, manager of the local Pathe exchange, is mourning a badly smashed automobile resulting from a collision near Albany last Tuesday night. It is figures that $300 will just about meet the cost of the repairs.

Tom Lee is back in town after an absence of several years, returning with the new Capitol theatre, which is due to open as a Shubert house on October 1. Mr. Lee used to be in Albany when he served as treasurer under Charlie Robinson, who opened the Grand.

No settlement has yet been reached between the theatre owners of Albany and the operators. Matters are still pending and a settlement will probably be brought about within the next week.

Thousands who visit the Clinton Square theatre in Albany know the young lady in the ticket office at "Alice." She came there five or six years ago under Fred Elliott, and has many friends. From next Saturday night, Alice will no longer be associated with the theatre. She is to be married that evening.

Among the exhibitors in town during the past week were Myer Schine, of Gloversville; Mrs. D. S. Regan, of the Star, in Greenwich; Mrs. E. Walton, of the Happy Hour, in Lake Placid; Elmer Griffin, of Kinderhook, and Rae Candee, of the Gaiety, in Utica.

Robert Landry, of Ogdensburg, announces that he will remodel his house, known as the Grand, in Malone, during the coming month.

With the Lyceum in Champlain, N. Y., once more in full swing, the proprietor, W. S. Kennedy, is a busy man. Mr. Kennedy, aside from operating the theatre, is postmaster, express agent and custom house officer.

The Newton Falls Paper company, which operates a theatre there, three nights a week, has just booked the Universal features for the coming year.

L. L. Connors, owner of the Victory, in Cambridge, N. Y., was elected second vice-Commander of the American Legion, of New York State, at the recent Saratoga gathering.

Jack Mathews is rapidly recovering at Saratoga Springs from an attack of rheumatism and will shortly be back to the Plattsburg theatre.

The many friends of Frank V. Bruner, local manager of the Pathe exchange, extend their sympathy in the loss of his wife last week.

The mystery surrounding the loss of a film known as "Scrap Iron" by the local First National exchange, and which was reported to the police, has been cleared through the discovery of the film at a nearby fruit store where it had been left by mistake.

After being thoroughly repainted and remodeled, the Graylin, in Gouverneur, N. Y., is due to reopen in the near future.

From all accounts "Vic" Warren, owner of the Strand, in Massena, is doing about the best business of any of the exhibitors in all northern New York. Such is the word which is brought back each week by the road men.

The theatre at Bolton Landing has closed for the season. George Peterson has opened his house, The Star, at Mineville, for four nights a week.

One of the finest fellows in northern New York is E. F. Gaylord, who runs the Amusement Hall at Cranberry Lake. One feels perfectly at home with Mr. Gaylord at once, and the man's personality is probably responsible for the excellent business which the house is enjoying.

Mr. and Mrs. Arthur Richardson, who have been running the Strand at Schroon Lake, will leave in the near future for Florida, where they will spend the winter.

Film salesmen covering northern New York were given a surprise this week when the road was opened from Loon to Tupper Lake. This road has been three years in making.

Julius Boxhorn, the new leader of the Mark Strank orchestra, Albany, has already scored a hit with his audiences. In fact, Mr. Boxhorn is being applauded even before the orchestra starts in.

E. Barbey is now the leader of the orchestra in the Strand theatre, in Carthage. He was formerly connected with the orchestra at Crandall's theatre, in Washington, D. C.

Soloists will return to the Mark Strand, in Albany, during the coming month. They were eliminated during the summer season in cutting down the overhead.

The Park, in Utica, owned by Goldstein brothers, is sporting a brand new sign, while the house is being equipped with a $28,000 organ. The house is operating during the improvements.

S. N. Burns, salesman for the Pathe exchange, did some clever work in Utica last week in exploiting "Pioneer Trails." Real Indians off the reservation, a couple of covered wagons, and a band were used in the street parades.

H. D. Tann, owner of the theatre in Hammond, N. Y., and incidentally the only house in the town, doesn't let much of the long green slip through his fingers. While Mr. Tann operates the projection machine, his wife runs the ticket office and his two daughters act as ushers.

Picture theatres at Albany will find some competition from now on with the opening of the Capitol, a Shubert house, given over to the spoken drama. Robert Forbes, of New York, will manage the theatre, which will open with "Blossomtime." Aside from burlesque and vaudeville the picture theatres of the city have had no opposition from the legitimate stage in several years.

Edgar B. Haines, salesman for Universal out of here, is a mighty fine photographer and at the same time, besides selling pictures, helps many an operator in adjusting his shutters. Each week when Mr. Haines returns here, he brings not only contracts, but some excellent photographs taken along his route through the scenic north.

A new marquee is being erected by John Angelo, owner of the Family theatre in Utica. In fact, the entire house is being remodeled and upon completion will rank as one of the finest in the city.

The Lyric, in Utica, has just about finished its remodeling, which will bring about an extra 300 seats. The house is owned by Vincent Daniels.



Kansas City



AFTER being closed since last May, the Strand theatre, suburban house of Kansas City, opened Sunday night with Jack Roth, manager of the Apollo theatre, as the new manager. The Strand lobby has been remade and is effectively lighted. New fixtures and decorations and a $10,000 Hope-Jones organ have been installed.

It was a jubilant delegation that welcomed Mae Busch in the union station at Kansas City Monday night. The star, with Raymond Griffith, R. A. Flynn and William Walling, was on her way to New York to co-star with Hobart Bosworth in "Nellie, the Beautiful Cloak Model."

The following changes in management, erection of new houses and remodeling of theatres in the Kansas City territory have been announced:

Crystal theatre, Topeka, Kans., taken over by the Hostettler Amusement Company; new theatre (yet to be named) under construction at Eighteenth and Vine streets, Kansas City, by Homer Eblon, seating capacity 1,000, Powers projection machines and Minusa screen; Jefferson theatre, Springfield, Mo., reopened by S. E. Wilhoit; Star theatre, Nevada, Mo., redecorated by Sears-Jones Circuit.

The general contract and lease of the Westmoreland theatre, excavation of which now is under way in Waldo, Mo., a suburb of Kansas City, will be let next week, according to W. C. Gumm of the Waldo Realty Co. The house will be a community theatre.

Motion pictures of Campfire Girls of Kansas City at their annual camp at Grandview, Mo., were shown at the Pantages theatre, Kansas City, all this week and received liberal newspaper mention. On the screen the picture shows the routine work of the girls as if filmed in one day, when in reality "shots" were taken throughout the summer camp period.

Stanley Mayer, who has been covering the Wichita territory for the Kansas City First National office, has been succeeded by C. G. Craddock, formerly with the First National office in Montana. Mr. Mayer has accepted a position with the Des Moines office of Goldwyn-Cosmopolitan.

Al Scrogham, former poster clerk in the First National office at Kansas City, has been named as manager of the St. John theatre, a suburban house of Kansas City. He has been succeeded at First National by the Chester Borg.

Back to work again, but it's hard for A. L. McLaughlin, Kansas City Metro salesman, to talk of anything other than the motor trip which he and Mrs. McLaughlin enjoyed to Chicago and Marion, Ohio.

To the junk shop with the ol' bus! Bring forth a brand new Overland Red Bird for W. C. Haynes, Goldwyn representative in the Kansas City territory, who holds fast to the assertion that the appearance of the new "boat" has helped his sales.

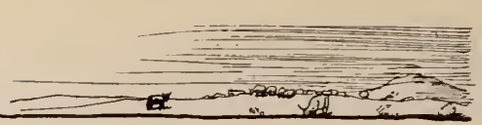
Tommy Taylor, former representative in the Kansas City territory for Selznick, has rejoined the force and is covering the Missouri territory.

Jay Means of the Prospect and Murray theatres, Kansas City, returned this week from a motor trip to California and the Pacific coast, where he obtained a first hand view of the method of film production.

The Strand theatre, suburban house of Kansas City, rapidly is nearing a completion in remodeling work and soon will be re-opened.



Southwest



MANAGER J. C. CHATMAS of Marlin, Tex., was in Dallas buying new pictures for his theatre. Manager Ryan has opened his new Grand theatre at Roxton, Texas.

Fred Chavey operates the Palace theatre at Cleturne, Tex., and also sells Goldwyn films and reports big business in both branches of his business. The Royal theatre at Laredo, Tex., has reopened after having been redecorated and remodeled.

The Liberty theatre at Oklahoma City, Okla., has reopened after having been shut down to remodel and redecorate. The management has reduced admission prices to 10 and 15 cents, and will show feature pictures with orchestral music. In order to get the people to visit the Liberty the management had a special street car, handsomely decorated and with music to run over all of the city lines for two or three days prior to opening. The street cars of the city bore legends on back and front in circus style, advertising opening day. Bill boards and newspaper advertising was also had in profusion, resulting in capacity business for several days after the opening. Bob Hutchison, the manager, has been wearing a smile that won't come off as the result of his successful advertising stunts, which took well with the people.

J. D. Wineland of Picher, Okla., has returned home after an overland trip to the Pacific Coast. The Little theatre at Dallas opened September 15.

Incorporations: Southern Theatrical Corporation, Dallas, Texas; capital stock, $100,000. Incorporators: J. H. Yeargan, Lafayette Fitzhugh and R. T. Meador. Galveston Grand Opera House Company, Galveston, Texas; capital stock, $5,000. Incorporators: J. E. Pearce, Hoskins Foster and Edward Rigg.

The Strand Amusement Co. has purchased the Idle Hour theatre at Drumright, Okla., from J. R. Snodgrass.

The Garrick theatre at Dallas has displayed a sign reading: Admissions 13c, tax 2c, total 15c. It was selling a fifteen cent ticket without these divisions printed on it. One Inspector last year O. K.'d his plan and accepted his return. This year he was fined $25.00 for not having the war tax printed on the ticket.

Thomas Guianan has opened an office at Dallas as district manager for Vitagraph, with Oklahoma City, Atlanta, New Orleans and Dallas in his district. L. L. Lewis has secured a lease on the new Swan theatre at Walnut Ridge, Ark. The new theatre will be ready for opening about October 5th.

E. C. Robertson will open his new theatre at Fayetteville, Ark., in the near future. Charles B. Clark has opened his New Pastime theatre at Malvern, Ark.

S. C. Smith is erecting a new theatre at Conway, Ark., to cost approximately $40,000 exclusive of furnishing. The new theatre will be one of the largest in the state and will be provided with a gallery and boxes. Saul Smith of Little Rock, Ark., will lease the house and will probably show both road attractions and pictures.

The Berbig Theatre Company at Pine Bluff, Ark., has filed foreclosure proceedings and petitioned for the appointment of a receiver against Roland Seigel, et al., managers of the community theatre. It is alleged that the defendants are indebted to the plaintiff for more than $3,000.

Manager T. E. Hopson of the Palace theatre at Stephens, Ark., was in Dallas booking new pictures for his theatre.

The Associated Sales Co. at Dallas, Texas, has suspended business, and H. J. Bayley, one of the organizers, has accepted a position in New York City. R. L. Brown, formerly with Associated Sales, has accepted a place as special representative for Warner Bros. Screen Classics with headquarters at Dallas.

The Liberty theatre at Oklahoma City has purchased a new $30,000 Wurlitzer Organ which is to be installed in the near future.

Manager Thomas H. Boland of the Empress theatre at Oklahoma City, Okla., has returned from New York City where he served at the main office of Associated First National as a member of the rotating committee for two weeks.

Incorporations: Progressive Pictures, Inc., Dallas, Texas, capital stock $10,000. Incorporators: C. C. Ezell, Diaz Callahan and A. C. Bromberg, all of Dallas.

Famous Players-Lasky has opened a branch exchange at Memphis, Tenn., with M. W. Davis as resident manager. Dave Monitz, formerly with Fox branch at Dallas, Texas, has accepted position with the Ideal theatre at Corsicana, Texas, as publicist. Resident Manager P. K. Johnson of the Fox Pictures at Dallas is on a trip to El Paso and other Southwest Texas cities, and reporting business big.

Louis Santikos of the Rialto and Palace theatres at San Antonio, Tex., visited in Dallas this week and purchased several new pictures. A. B. Wade who operates theatres in Yoakum and Cuero, Texas, was a film shopper in Dallas, Texas, this week and reported business as excellent.

Manager John Victor of the Queen theatre at Abilene, Tex., visited Film Row in Dallas last week.

Manager M. L. Moore, who operates theatres at St. Augustine and several other Texas towns, was in Dallas booking new pictures. Arthur C. Bromberg of Progress Pictures has returned to Atlanta after having established his new branch office at Dallas.

Resident Manager Leslie Wilkes of the First National office at Dallas, is on the sick list.

J. W. Williams, of the Independent Film Service Co., at Dallas, made a business trip to South Texas and reported big business.



Salt Lake City



LOUIS MARCUS, district manager for the Salt Lake City and Denver territory for the Famous Players-Lasky Corporation, left for New York City on business pertaining to the new policy adopted by this company of distributing pictures. He will be absent two or three weeks.

E. C. Mix, manager of the Select exchange, recently returned from a successful trip to the key centers of Montana and Idaho.

Paul Schultz has been added to the sales force of the Select Pictures Corporation, and will cover the Montana territory. Schultz was formerly with the Goldwyn-Cosmopolitan Company.

W. F. Adamson, manager for the W. W. Hodkinson Company, president of the Intermountain Film Board of Trade, returned last week from the convention of Film Board of Trade managers of the Western Division, which convened in Los Angeles September tenth and eleventh. Mr. Adamson said the convention was a huge success with the discussion of many important things that will prove equally beneficial to producer and exhibitor alike, when adopted in general, the resolutions being passed at the convention. Ways and means of saving the film organizations many thousands of dollars were devised, and when put into effect will result in this saving. The convention met with C. C. Pettijohn, counsel for the Hays organization; Michael Narlein, counsel for the Los Angeles Film Board of Trade, and Louie Nathan, San Francisco Board of Trade counsel.

A new manager in the person of R. S. Stackhouse, has been appointed for the Vitagraph exchange, to succeed John A. Rugar. Mr. Stackhouse is known in this territory, having been connected with the exchanges in this city several years ago. Prior to his appointment here, he was with the Seattle Vitagraph force.

H. Bradley Fish, Western Division manager for Vitagraph, is in Salt Lake City for several weeks, supervising the work of this branch exchange. He is enthused over the way the new product is taking hold and predicts good things for the coming features. He expects to leave for Denver upon the conclusion of his work here.

Walter S. Rand, Western Division manager of the United Artists Corporation, and his wife, are visiting in Salt Lake City, and Mr. Rand is renewing his many acquaintances here. His father, W. R. Rand, a veteran exhibitor, now operates the Isis theatre on East Broadway.

Art Schayer, a Salt Lake City boy who has made a good climb in the film world, and now representing Goldwyn-Cosmopolitan, was in this city for several days last week.

W. F. "Doc" Bandford, division manager of Goldyn-Cosmopolitan, is expected in Salt Lake City this week, according to the local exchange.

J. D. Solomon, manager of the Goldwyn-Cosmopolitan exchange, met with a mishap last week which resulted in a broken arm. The accident happens to be his left appendage, however, which as H. Bradley Fish remarked: "Still left him with his contract-writing arm."

News of the death of his father-in-law, T. P. Witsel, in Philadelphia, was received last week by J. D. Solomon. Mrs. Solomon left immediately to attend the funeral.

Business is wonderful, according to W. B. Corby, manager of the resident Film Booking Offices exchange, with the big features going over in a mighty pleasing manner.

H. M. Forman, auditor from the New York offices of the Film Booking Office Company, is here going over the records of the local exchange.

Manager Corby has added a new salesman to his force in Dave Barnholtz. Mr. Barnholtz was identified with the Universal exchange prior to his change. In his new capacity he will work the Idaho and Wyoming territory.

Eddie Armstrong, assistant general manager of the Western Division, for Universal, arrived in Salt Lake City and while here conferred with B. A. Gurnette, resident manager.

Another division manager is in our midst in the person of W. S. Wessling, holder of that title for the Western Division representing Pathe. Mr. Wessling came from Butte, Montana, and will spend several days here with W. G. Sieb, local manager for Pathe, thence to Denver.

George G. Hayes, manager of the Salt Lake office of the Associated Exhibitors, is elated over the lineup that is presented on the new season's productions, with the galaxy of well-known stars working on super-feature pictures.

A farewell party for "Fat" Saunders, who closes his country store season in this territory, was given full swing on the stage of the Alhambra theatre, in Ogden, Utah, last week. Nearly all of the film men of both Ogden and this city were present and a general good time was enjoyed.

H. L. Skinner, a prominent exhibitor in Ogden, has resigned from his film activities to become a candidate for mayoralty honors.

IT'S DANIEL CARSON GOODMAN'S LATEST AND GREATEST PICTURE FOR EQUITY

"Daring Years" a knockout.....will mop up.....has everything.....showmen will eat it up.....hundred angles for exploitation.....*M.P. World*

Here's an audience picture.....Daniel Carson Goodman has evidently given the public what it wants in "Daring Years".....*M.P. News*

Powerful story.....alive with color.....unlimited thrills.....unusual plot.....crammed with action moving swiftly to tense and spectacular climax .....*Exhibitors Trade Review*

Absolutely and perfectly made to order for the Box-office.....cut and tailored for big time public tastes.....and what a cast.....in

"The DARING YEARS"

With Mildred Harris—Mary {Carr—Tyrone} Power—Charles Emmett Mack (Courtesy of D. W. Griffith) and Big Supporting Cast. Independents! Write or Wire for Territory Today to

EQUITY PICTURES CORPORATION, 723 7th Ave., New York

Production-Distribution Activities



Norman Kerry, who plays leading male role in "The Satin Girl" for Grand-Asher

Big Boston Campaign For "Strangers of Night"

"Strangers of the Night," Metro's adaptation of "Captain Applejack," Walter Hacketts' international success, is being given a special exploitation campaign in Boston, where the Fred Niblo production opens at Loew's State theatre on the 16th.

Bert B. Perkins, Metro's manager of exploitation, has been in Boston the past several days arranging the details of what promises to be one of the most farreaching campaigns ever put over in the city. The line of exploitation being followed is that outlined in Metro's elaborate press sheet for "Strangers of the Night," a plan that was so particularly successful in the case of Buster Keaton's "Three Ages," when the comedian's full length comedy played the Warfield in San Francisco.

Ethel Shannon Adjudged Make-up Artist

Ethel Shannon has been put in a class with Lon Chaney as a make-up artist by Cecil Holland, leading professional make-up artist of Hollywood. According to Mr. Holland, Miss Shannon's feats of make-up in "Maytime" place her as the foremost feminine make-up artist in the world, right alongside of Lon Chaney, who is considered the greatest make-up expert.

Miss Shannon has four roles in "Maytime"—a maid of the 1830 period, a girl of twelve, an old woman of sixty-five, and a young lady of the present day.

Melford Finishes "Light That Failed"

George Melford has completed the production work on his most recent Paramount picture, "The Light That Failed," and is now cutting and editing the film.

London Praises "If Winter Comes"

Newspaper Critics Are Unanimous in Approval Following Palace Showing

THE news columns of all the London papers highly commend the William Fox version of "If Winter Comes" following its opening at the Palace. Harry Millarde was hailed as "the American Dickens" and a "veritable Cromwell of the movies."

Nearly all of the critics took personal pride in the fact that the Mark Sabre of the screen version, upon whom they heaped praise lavishly, was an Englishman and that most of the photoplay was made in England. Few overlooked the opportunity to point out, too, that the author also was a Briton.

A few excerpts from the London criticisms follow:

The Evening News—"It's a great success. Strongest dramatic fare for some time."

The Evening Standard—"A big and beautiful thing."

The Morning Post—"Mr. Harry Millarde must be congratulated."

The Daily Express—"A Niagara of pictured emotions. A master film. Harry Millarde is the American screen Dickens. The film is a movie mosaic. It is soul vivisection."

The Daily Graphic — "Back waters of English country life never before have been so excellenly conveyed to the screen."

The Daily News—"No better adaptation can be imagined than Harry Millarde's version of 'If Winter Comes.'"

The Daily Herald—"This is the stuff of drama—admirably played by Percy Marmont."

The Times—"Percy Marmont's appearance and personality fulfill entirely our conception of Mark Sabre."

The Daily Telegraph—"A striking screen version. Makes amends for many of the crimes with which film producers are often reproached."

The Daily Mirror — "Depicts every aspect of the story. It should have a long run."

The Sunday Express—"Millarde is a veritable Cromwell of the movies."

The advertising campaign which preceded the opening of "If Winter Comes" was distinctly British. Void of all the American ballyhoo methods, the staid London papers carried deep two column ads extolling in dignified fashion the strength of the story of "If Winter Comes," giving prominence to A. S. M. Hutchinson and Percy Marmont, both Englishmen. Many of the ads carried almost life-sized heads of Hutchinson and Marmont.

Publishers to Aid Essay Campaign

National Association to Help Exploit "David Copperfield" Contest

ASSOCIATED Exhibitors' $3,000 "David Copperfield" prize essay contest received a powerful recruit this week when the National Association of Book Publishers voluntarily enlisted in the campaign to exploit it. Not only will this organization, composed of practically all the representative book publishers of the country, carry on a special drive in behalf of sales of the Dickens masterpiece, but it will scatter broadcast information regarding the film and the prize offer for essays by school children, it is said.

An idea of the extent of the campaign already started by the association was given by Miss Marion Humble, executive secretary, at the main offices, New York. Announcements of the contest will be sent to 2800 book stores and public libraries, covering practically the entire United States, an will be inserted in all correspondence from these offices. Besides book dealers and librarians, school teachers form the largest proportion of persons with whom the organization is in close touch.

Many leading publishers, meanwhile, have declared their intention of supplementing the association's drive through the medium of their own extensive sales organizations. Literature descriptive of the contest will be distributed through many branch offices throughout the country, and book store displays, arranged to boost the sale of "David Copperfield," the novel, will exploit the prize essay project also.

Not only are 330 prizes, with a total of $2,000 cash offered to students, but three additional prizes, aggregating $1,000, will be given the school having the greatest number of prize winners, in proportion to enrollment.

"Printer's Devil" Named Among Month's Best

The National Board of Review has selected the Warner feature, "The Printer's Devil," starring Wesley Barry, as one of the best films issued during the month of August. "The Printer's Devil," according to the National Committee for Better Films, is a photoplay especially suitable for family groups and young people.



Marc Mac Dermott in 'The Satin Girl," a Grand-Asher Picture

Universal Is Leaning Toward Specials

The Universal Pictures Corporation is going in heavily for the big "specials" under the supervision of Bernard McConville, which experts believe the public today wants more than average pictures.

Hobart Henley, whose production of "A Lady of Quality" was completed not so long ago and is the next Universal-Super-Jewel offering of the company, is working on "The Turmoil," Booth Tarkington's portrait of American life.

Clarence L. Brown will start shortly on "The Signal Tower," a short story by Wadsworth Camp.

Irving Cummings is well into production on Mary Philbin's new Universal-Jewel starring vehicle, "Morality."

Reginald Denny is being directed by Harry A. Pollard in an original story by Byron Morgan, "There He Goes," under the working title of "The Spice of Life."

Edward Sedgwick just completed Hoot Gibson's "The Extra Man," and will start soon with the same star in "Hook and Ladder."

"The Right to Love" is the title of the third big starring vehicle of Baby Peggy, directed by Jesse Robbins, produced by Universal and Julius and Abe Stern of the Century Film Corporation.

Tour of Leah Baird Is Proving Popular

The personal tour being made by Leah Baird in connection with her Associated Exhibitors successes, "Is Divorce a Failure?" and "The Destroying Angel," having stretched eastward across the southern states, promises to keep the popular star uninterruptedly busy during her entire trip back to the West Coast.

A statement by Associated says the home offices are besieged with demands for dates, not only from key centers but a large number of other towns.

COSTUMES FOR HIRE New York's Newest and Foremost Costume Rental Organization BROOKS 1437 Broadway Tel. 5580 Pen

"Storm Daughter" in Cutting Stage

REPORTS from Universal City, state that the last camera work has been completed on "The Storm Daughter," a new Priscilla Dean Jewel production. It is said to be the greatest thing this popular actress ever did, not excepting "Outside the Law," Reputation," "Under Two Flags" and her recent success "Drifting."

Commonwealth to Handle Preferred Fifteen

Commonwealth Film Exchange will distribute the fifteen new productions of Preferred Pictures Corporation, in Southern New York, as a result of a deal just completed by Al Lichtman, president of Preferred, and Samuel Zierler, president of Commonwealth.

The franchise for the distribution of the first eight Preferred pictures, was already held by Mr. Zierler and the new arrangement gives him the entire Preferred output. The list of the Preferred Fifteen, which are produced by B. P. Schulberg, includes "Mothers-in-Law," which has just closed a successful two weeks' run at B. S. Moss' Cameo theatre in New York City, and "The Broken Wing," which will open at the Rialto theatre in New York City on October 7.

Other Preferred pictures included in the deal are "April Showers," "The Virginian," "Maytime," "The Boomerang," "White Man," "The Triflers," "The Mansion of Aching Hearts," "Poisoned Paradise," "When A Woman Reaches Forty," "The Breath of Scandal," "The First Year," "Faint Perfume," and "My Lady's Lips."

Will Syndicate "Dream Pictures"

Branson De Cou Claims Distinct Novelty In Colored Feature Series

WHAT seems to be a solution of the difficult problem of novelties, different from the regular "musical act," and yet highly attractive to all types of audience, is found in Branson De Cou's Dream Pictures.

So great was the success of Branson De Cou and his Dream Pictures last season, that the De Cou management in New York City has made arrangements to syndicate this feature as a series this coming year. The first release date is October 15th and the series will extend over an eight months period.

Everywhere they were shown Dream Pictures are said to have scored a hit, and the comments of the house managers attest the high quality of the offering.

E. L. Perry, manager of the New Franklin theatre in Oakland, Cal., said, "As for the drawing power of this high class offering, we are sincere in telling you that it is our belief that you brought in many extra dollars at every performance."

S. N. Chambers, manager of the Miller theatre, Wichita, Kan., spoke of Dream Pictures as follows: "These slides are the most gorgeous screen pictures I have ever seen and are a joy to behold, and the music accompaniment enhances their beauty to a marked degree."

David Harding, manager of the Liberty theatre of Kansas City, Mo., stated that "Dream Pictures went further to please all classes of people than has any other presentation we have sponsored this season."

Dream Pictures are "still" views of America's Wonderlands projected on the screen in natural colors, appearing and dissolving in synchronization with the mood and rhythm of beautiful music.

Dream Pictures represent the gems of Mr. De Cou's photographic experience. They have been selected from thousands of photographs, taken by Mr. De Cou himself, and such men as Aschel Curtis, Kiser, Haynes, Standley, Putnam, Tibbetts and Willard. Many of Mr. De Cou's pictures have appeared in the Saturday Evening Post, and other magazines and rotogravures.

The coloring is the work of artists, the pictures are, in effect, masterpieces of landscape painting. They possess that which all mechanical color processes lack—the idealization of nature which only the handwork of great artists can give. The views are colors with limitless patience by painters who have travelled extensively in the sections of the country where the pictures were taken.

German Film Firm Seeks American Writers

Following closely on the heels of the reported big success attending the New York premier of "Peter the Great," a Paramount production made in Germany, Sada Cowan who wrote the original and adaptation while in Berlin, has, together with Howard Higgin, who collaborates with her, received an offer from a German film concern to again come to that country and do a series of three pictures.

The proffer was made by cable and stipulated only that the stories be done in the German language. Miss Cowan is an expert linguist, having written "Peter the Great" in German, and done several transcriptions in French.

Filming Completed on "Eternal City"

FILMING of "The Eternal City," which George Fitzmaurice is producing for Samuel Goldwyn, will be completed this week in New York. The exteriors for this picture, which is to be a First National release, were made in Italy, the actual scene of the story, after a conference between Sir Hall Caine, author of the novel, George Fitzmaurice and Ouida Bergere, scenarist, in London.

Young Doug Busy With "Stephen Steps Out"

Douglas Fairbanks, Jr., has completed the Turkish episodes of his first starring picture, "Stephen Steps Out," and is now engaged in an important sequence of scenes with Theodore Roberts as the other principal.

"Stephen Steps Out" was adapted to the screen by Edfrid Bingam from Richard Harding Davis's story, "The Grand Cross of the Crescent." Joseph Henabery is directing the thirteen-year-old star and the featured cast, in addition to Theodore Roberts, includes Noah Beery, Harry Myers and Frank Currier.

Sada Cowan & Higgin Will Title "Pleasure Mad"

Having completed titling "The Wanters," a John M. Stahl production for Louis B. Mayer recently completed at the Mayer-Schulberg Studios, Sada Cowan and Howard Higgin have been engaged to title Reginald Barker's "Pleasure Mad" for the same producing company.

A Production That Will Pack Your Theatre



Watch For the Big List of Territorial Buyers!

Run Page Photo of Mae Murray

THE Montreal Herald, in connection with the Canadian premiere at the Allen theatre in that city of Mae Murray's latest Metro picture, "The French Doll," published a full length portrait of Miss Murray as she appears in one of her costumes in this picture. Miss Murray's striking portrait was set against a specially drawn background of blue peacocks strutting about in a golden field of flowers in all the beauty of their natural colors.

This full page was used by the Allen theatre in many ways. It not only served as a beautiful window display in many of Montreal's leading stores but at little expense the page was mailed out to hundreds of patrons and served many other purposes.

"The French Doll" is a Robert Z. Leonard presentation through Metro and is sponsored by Tiffany Production of which Mr. Leonard is director-general and M. H. Hoffman general manager.

Belasco's "Daddies" Under Way at Warners

Word comes from the Warner Brothers Studio on the west coast that the film version of David Belasco's play, "Daddies," is now well under way before the cameros, with work going on in both interiors and exteriors. Mae Marsh is starred in the production.

Claire Adams has been added to the cast. Monte Blue will be seen in the leading masculine role. Other important parts are in the hands of Harry Myers, Claude Gillingwater, Willard Louis, Boyce Comb, Otto Hoffman, Priscilla Dean Moran, Muriel Frances Dana, George Woodthorpe, the De Briac Twins and King Evers.

The direction of "Daddies" is being handled by William Seiter.

Scenic Splendor in "Man From Brodney's"

Those working in the production of "The Man From Brodney's," the coming David Smith production with J. Warren Kerrigan in the leading role, are enthusiastic over its scenic splendor. The scenes are laid in a fictitious principality created by George Barr McCutcheon, the author of this popular novel.

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Hodkinson Exploits "Down to Sea"

Whaling Implements and Extensive Campaign Aid Picture in Chicago

FIFTEEN harpoons, thirteen lances, fourteen cutting spades, one mincing knife and one boarding knife, recently purchased by the Whaling Film Corporation from a returned whaler, were sent to Chicago to be used by the exhibitors in exploiting "Down to the Sea in Ships," distributed through the W. W. Hodkinson Corporation. These articles, used exclusively in the olden days when the whaling industry was at its height, were secured from the returned whalers "Claudia" and "Athlete," and were immediately shipped to the branch office of the Hodkinson Corporation in Chicago for the exhibitor's use.

In order to see that every one of the 55 exhibitors showing "Down to the Sea in Ships" in Chicago should be accorded every opportunity to reap in big profits on this production, the Hodkinson Corporation has utilized every accessory and aid at its command to help the exhibitor. In this respect the Chicago branch office was augmented by W. F. Seymour, Eastern District Sales Manager, who stayed in Chicago during the showing to oversee every detail.

Jack Edwards, Director of Publicity for the W. W. Hodkinson Corporation, was sent especially by the home office to Chicago to prepare a strong publicity and exploitation campaign, working in cooperation with the exhibitors. A representative from a leading New York advertising agency, handling the newspaper advertising campaign conducted for this showing, was sent to Chicago to check up on all advertising and see that the campaign went through with flying colors.

Los Angeles Praises "White Rose"

Showing at Grauman's Million Dollar Theatre Brings Critics' Commendation

"I FEEL that 'The White Rose' stands as the most important contribution D. W. Griffith has made to the screen since 'Way Down East'," said the critic for the Los Angeles Times when this United Artists release was shown at Grauman's Million Dollar theatre, Los Angeles. "The scenes in which Mae Marsh appears go straight to the heart. Ivor Novello is the first matinee-idol type that has been seen in some moons, and there is always conviction to his acting."

"'The White Rose' is a triumph for Mae Marsh," wrote the reviewer for the Examiner. "She returns to the screen as a winsome and beautiful figure. Ivor Novello, too, is excellent."

"If 'The White Rose' is to be taken as a criterion, D. W. Griffith's genius for appealing directly to the heart is as potent as ever," said the review for the Evening Express. "Mae Marsh's return to the screen marks her as an actress of rare charm, and there is a new matinee idol, Ivor Novello, whose future work will bear watching. Long lines of theatre-goers stood, two abreast, waiting to gain admission to the Western premier of this Griffith attraction."

"'The White Rose' seems to me to be the finest achievement of D. W. Griffith's career," wrote Ted Taylor in the Los Angeles Record. "Mae Marsh is a revelation."

"We admit that we sat at times spellbound," said L. B. Fowler, in the Los Angeles Daily News. "Even our emotions were roused to the point where our eyes blurred."

Washington Praises "Scaramouche"

Reviewers Unanimous in Acclaiming Rex Ingram Production for Metro

AN avalanche of enthusiastic praise, the unanimous verdict of the whole corps of Washington newspaper reviewers, was the signal tribute accorded Rex Ingram, the director, the players, and Metro pictures Corporation, sponsors, for their achievement, "Scaramouche," at its first public showing in Washington last week at the Shubert Belasco theatre.

"'Scaramouche,'" wrote Harold Phillips of the Washington Times, "earns for Ingram the right to swagger into the holy domain of Griffith and Lubitsch and call for his pipe and slippers. 'Scaramouche' is as good a picture as has leaped from a projector in ages. 'Scaramouche' looks to us like the biggest thing Rex Ingram has done and the best."

"A marvellous production," wrote the critic of the Washington Star. "'Scaramouche' surpasses all expectations and hopes in the tremendous splendor of its production. Unbelievable perfection in settings, costumes and other infinite details of equipment amaze the beholder with every change of scene. A picture that will make history in itself."

"The photography takes on an exquisite pastel beauty," wrote the critic of the Washington Herald. "Ingram's handling of the massive mob scenes represents a triumph of mass-direction, brilliant enactments in the three centre roles are offered by Miss Alice Terry, Ramon Novarro and Lewis Stone."

"Rex Ingram has scored another triumph of artistic skill, greater in many respects than his 'Four Horsemen,'" wrote the critic of the Washington Post.

"Beautiful beyond words," wrote the critic of the Washington Daily News. "Ingram has put passion into it. His throngs are not 'extras' but mob'; there is a terrific exaltation in the marching peasants that cannot be resisted."

"Scaramouche" will be presented at the Forty-fourth Street theatre in New York, Sunday, September 30.

Cohan Music Score for "Meanest Man"

EXHIBITORS booking "The Meanest Man in World" will have the opportunity of obtaining a typical George M. Cohan musical score for the showing of this production. The picture lends itself to Cohan music and the score arrangers are compiling a very elaborate setting surrounded by the big hits of the Cohan pen covering the past ten years.

In addition to this score, a special "Meanest Man" song is being written and published by Jerome H. Remick Company. This song should be ready when the picture is released next month.

Principal Pictures Corporation produced "The Meanest Man in the World" and rereleasing will go via Associated First National.

"Scaramouche" to Have Photoplay Edition

In connection with the Rex Ingram production of "Scaramouche" which opens at the 44th Street theatre September 30th, Grosset and Dunlap, publishers of Rafael Sabatini's famous romance of the French Revolution from which Ingram adapted his film version, has issued a special photoplay edition of the novel, profusely illustrated with scenes from the photoplay.

The jacket of the book printed in several colors also contains several photoplay scenes showing Alice Terry, who plays the leading feminine role and Ramon Novarro, who plays the title role, as well as one of Ingram's great mob scenes.

"Scaramouche" is a Rex Ingram production for Metro by special arrangement with Charles L. Wagner. It was adapted by Willis Goldbeck and photographed by John F. Seitz.

Photoplay Edition For "Virginian"

Grosset and Dunlap will issue a special photoplay edition of "The Virginian," Owen Wister's famous novel which has been made into a picture by B. P. Schulberg, to be released by Preferred Pictures Corporation.

The book will contain eight stills from the picture, and the usual special jacket containing scenes and an advertisement of the production.

Kenneth Harlan, Florence Vidor, Russel Simpson, Pat O'Malley and Raymond Hatton are in the picture cast. It's a Tom Forman production.

Chester Will Edit "On Banks of Wabash"

George Randolph Chester, former editor-in-chief of Vitagraph, has been especially engaged to edit and title "On the Banks of the Wabash," the first J. Stuart Blackton production to be released by Vitagraph. Mr. Chester returned east from the Coast, where he had spent more than a year writing fiction stories.

"Drivin' Fool Clubs" Meet Success

MANY editors throughout the country have responded enthusiastically to the suggestion made by the exploitation department of the W. W. Hodkinson Corporation for the incorporation of "The Drivin' Fool Clubs," as a regular daily department of their newspaper. This is the result of a nation-wide campaign against careless and reckless driving, inaugurated by the Hodkinson Corporation, as an exploitation idea for "The Drivin' Fool" with Wally Van, produced by the Regents Pictures Corporation for distribution through the W. W. Hodkinson Corporation.

The idea is intended to discourage reckless driving by giving prominent publicity in exceptionally small space to all persons convicted in court of reckless traffic offenses.

Different Role Promised For Virginia Valli

A remarkable departure from the sort of roles she has previously been identified with will be noted when Virginia Valli is seen in Goldwyn's "Wild Oranges."

Usually cast in dignified, appealing, "dressy" starring parts, Miss Valli shows her versatility in this production by enacting the part of a typical "hill-billy" mountain girl of the South, attired in ragged ginghams. And Director King Vidor predicts her interpretation will open the eyes of her admirers, accustomed to seeing her only in modern society dramas or costume plays such as was her recent Universal-Jewel starring vehicle, "A Lady of Quality."

"Marriage Market" Cast Is Completed

The completion of a cast is announced this week for the next Columbia picture from C. B. C., "The Marriage Market." The players have been lined up by Producer Harry Cohn.

Heading the cast is Jack Mulhall. His latest success was as the husband to Constance Talmadge's "Dulcy."

Alice Lake has an important role.

Pauline Garon is again cast as a glorified sub-deb.

A fine cast of character players supports these three. Heading them is Shannon Day. Others are Jean Debriac, Willard Louis, Vera Lewis, and Kate Lester.

The story is by Evelyn Campbell, adapted by her from her magazine story, "Prejudice." Edward J. Le Saint is directing.

Ohio Censors Approve "Pioneer Trails"

"Pioneer Trails," directed by David Smith and ready for release by Vitagraph, not only passed the Ohio Board of Censors without a single elimination, but members of the board were unanimous in their praise of this splendid feature, it is said.

Parlor Seats in Little Rock House

Club Room de Luxe For Women Latest Innovation For Comfort of Patrons

HENRY PEPIN, owner of the Palace theatre, Little Rock, Ark., has adopted something new for the comfort and convenience of his patrons, and at the same time has given a valuable bit of publicity to the Goldwyn Cosmopolitan Distributing Corporation. He has had built in the Palace theatre a new parlor room or club de luxe for women. It has a clear vision of the screen and has been named after the Goldwyn Cosmopolitan Company.

It is the intention of Mr. Pepin that this room be used as a club room for various women's organizations in the mornings. During the screening of pictures, it will take care of the larger theatre parties, where the parties wish to have their seats reserved so that they may come in and be seated one at a time and still all be together. There is no charge for the use of this room by women's clubs during the morning, and any women's organization can obtain the free use of them by telephoning the management.

Mr. Pepin announced to the merchants of Little Rock that Goldwyn Cosmopolitan Company would supply the seats and furnishings for this room, which he was going to call the Goldwyn Cosmopolitan Room. He bought the furniture from the local dealers. The room was furnished in karpen fibre and mahogany with coverings and draperies of the latest design. It was placed on display in the windows of the Gus Blass Company for several days before being installed in the Goldwyn Cosmopolitan Room.

Through the courtesy of L. D. Remy, District Supervisor for Goldwyn Cosmopolitan, in Arkansas and Texas, autographed photos of the leading motion picture players, beautifully mounted, were placed in the new parlor. Each of the thirty seats in the room has a full and unobstructed view of the screen. The Arkansas Gazette ran a story on this room under a two-column head, and the other local newspapers also ran stories on it.

"Shock" Revived by Japan Disaster

Universal Reports Many Bookings for Melodrama Which Features Lon Chaney

Universal reports an extraordinary revival in interest in "The Shock," a stirring Lon Chaney melodrama of last season. Bookings on the Chaney picture have more than trebled during the last several weeks, and it is piling up records closely approximating those of a new release, according to Universal.

Two outstanding reasons are given for this sudden reawakening. One is the Japanese earthquake, and the other is Chaney's great publicity as a result of "The Hunchback of Notre Dame."

"The Shock" is the story of a man's regeneration through the love of a beautiful girl. The highlights of the picture are built around a great earthquake shock and the destruction of a big city.

The same shaking of buildings, toppling of walls, buckling of sidewalks, bursting street mains; huddled, praying victims, and stumbling, terror-stricken fugitives are shown in "The Shock."

The eyes of the world are turned towards Japan, and everyone is eager to see moving pictures of the fatal catastrophe.

Universal exchange managers lost no time in taking advantage of the situation. Prints of "The Shock" were carefully checked over and in some cases, additional prints ordered.

"The Shock" revival, however, is traceable also to Lon Chaney's great rise in popularity by reason of "The Hunchback of Notre Dame." No film actor ever received greater praise than was accorded to him by newspaper critics, trade paper reviewers and the general public for his remarkable character delineation in the big Universal spectacle-drama.

Chaney's work in "The Shock" is of the same high quality. His interpretation of the crippled underworld character, regenerated through the love of a beautiful young woman, played by Virginia Valli, is a typical Chaney masterpiece.

First National Sells Six in Italy

ASSOCIATED FIRST NATIONAL PICTURES, INC., has disposed of the rights of six productions to the Societe Anonima Stefano Pittaluga, of Torino, Italy, for the territory of Italy, Sardinia, Italian African Colonies, and the Italian African Protectorate. The productions included in the contract are "Circus Days," "Within the Law," "The Voice from the Minaret," "Yes or No," "The Isle of Lost Ships," and "The Bright Shawl."

Warner Brothers Make Song Tie-up

Another example of commercial co-operation in exploitation lines for the benefit of the exhibitor has been effected by the Warner Brothers in conjunction with their new production, "The Gold Diggers," the screen version of the David Belasco play.

By an arrangement with Shapiro, Bernstein & Co., music publishers, the Warners have made a tie-up with the popular song, "The Gold Digger" ("Dig a little deeper."). A special cover has been created for the song, which advertises the Warner picture. Extra covers will be provided all music dealers free in order to make window displays.

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8.—PROMPTNESS. Accustomed to serve exacting requirements.
9.—PRICES. Reasonable and competitive.
10.—GUARANTEES. Write for our unique guarantee of quality work.

"Pioneer Trails" Is Winning Praise

"PIONEER TRAILS," the western picture to be released by Vitagraph as one of the six super-specials for 1923-4, is receiving high praise at all pre-review showings, which include the censorship boards of the various states.

The Ohio Board of Censors recently passed the picture without a single elimination, in spite of the fact that one of the chief thrills is a sensational Indian massacre of a wagon train on the prairie. Last week the State Board of Kansas also passed the film without elimination, and enthusiastically praised it as being one of the greatest screen plays about the West ever filmed.

The cast includes Cullen Landis, Alice Calhoun, Bertram Grassby, Otis Harlan, Dwight Crittenden, Virginia True Boardman, Aggie Herring, Nelson McDowell, W. J. Dyer and Joe Rickson.

Six Vitagraph Specials Ready for Exhibitors

With the completion last week of "On the Banks of the Wabash," a J. Stuart Blackton Production, and "The Leavenworth Case," a Whitman Bennett Production, the first six of the twenty-six specials announced by President Albert E. Smith of Vitagraph for release during the season 1923-24, have been made available to the exhibitors. The other four are "The Man Next Door," "The Midnight Alarm," "Loyal Lives" and "Pioneer Trails." "The Man from Brodney's" is now being produced at the Hollywood studios under the direction of David Smith.

President Smith will announce shortly the second production to be made by J. Stuart Blackton and a new super-feature which will be produced at Hollywood.

Dillon Stars Shooting "Drums of Jeopardy"

With the completion of the cast for "The Drums of Jeopardy," which includes beside the star, Elaine Hammerstein, such well-known players as Wallace Beery, Jack Mulhall and David Torrence, Director Edward Dillon is making fast progress in the shooting of the story. One of the biggest scenes in the picture, depicting a palace of the Romanoffs in Russia, has been finished. This will serve as a prologue to the story.

Equity Closes Deal On "Daring Years"

Advices received from Equity Pictures Corporation during the past week reveal the fact that Louis Baum, vice-president of that concern, now making a sales tour throughout the country, has closed "The Daring Years" in Pittsburgh.

The deal was made by Mr. Baum and Mr. J. A. Alexander, president of Columbia Film Service.



L. Lawrence Weber and Bobby North are offering "Don't Marry for Money," from which these scenes were taken.

Offers Prizes for Best Reviews

"Ashes of Vengeance" Contest Will Stimulate First National Picture

WITH the announcement that First National Pictures is about to present Norma Talmadge's "Ashes of Vengeance" in the leading theatres throughout the country, it is also announced that Robert M. McBride, publisher of the book by H. B. Somerville, will conduct a public competition for the five best reviews of "Ashes of Vengeance."

The first prize will be $500; the second prize, $200; the third, fourth and fifth prizes, $100 each. For the twenty-five reviews which are considered next in order of merit to the prize winning reviews, the publishers will give complimentary copies of the book, autographed by the author and Miss Talmadge. The story is profusely illustrated with scenes from the photoplay.

Those who have consented to act as judges of the contributions are James Branch Cabell, author of "Jurgen," Thyra Sampter Winslow, author of "Picture Frames," H. B. Somerville, author of "Ashes of Vengeance," Norma Talmadge, star of the picture, and Robert M. McBride, publisher of the book.

The contest is open to everybody except members of the Talmadge organization, or those associated with the publisher. The reviews should not exceed 500 words in length, and may be descriptive of either the book or picture. The contest opens October 1st and closes December 31st. Awards will be made February 1st, 1923. All contributions should be sent to "Ashes of Vengeance" Prize Contest, care of Robert M. McBride & Company, 7 West 16th Street, New York City.

"Dulcy" Has Premiere in New York

Newspaper Critics Commend It as an Ideal Constance Talmadge Picture

"DULCY" made her bow to New York audiences from the screen of the Strand theatre on September 16th in the person of Constance Talmadge, First National star. It is an adaptation of the stage success of the same name.

New York critics call the production not only excellent comedy entertainment, but also a perfect vehicle for Miss Talmadge.

The Evening Telegram reported: "If you want a delightful screen comedy with a good farcical quality, run up to the Strand. . . . After so fine a characterization of the title role, there should be no hesitancy about accepting Miss Constance as the leading comedienne of the screen."

"A splendid picture has been made of the stage's 'Dulcy,'" wrote the New York Times reviewer, "Constance Talmadge, as has been said, is most adorable."

The Evening Mail wrote: "Miss Talmadge's interpretation is delightfully refreshing and is by far the finest acting she has done before the camera. It is worth while going to see her in this role."

The Evening World critic stated: "Constance Talmadge is giving a remarkable enjoyable screen performance of the difficult celluloid role at the Strand this week . . . we enjoyed it."

"Dulcy" as a stage play by Marc Connelly and George S. Kaufman enjoyed long runs in New York and throughout the country.

The picture has been preceeded by an extensive advertising campaign which has made the word "Dulcy" synonymous with "Dumbbell." Many newspapers throughout the country carried a cartoon strip headed "Dulcy, the Delightful Dumb-bell, by Constance Talmadge."

Greiver Purchases New C. B. C. Feature

Si Greiver, head of Greiver Productions of Chicago, has purchased C. B. C.'s newest feature, "The Barefoot Boy." Mr. Greiver recently made a blanket purchase of the entire product announced earlier in the season for release through C. B. C.

Actors Fight Coast Forest Fire

WORD has just been received at Goldwyn's home office that nearly every member of Director von Stroheim's company, now at the Big Dipper Mine in Northern California, making the mine scenes of "Greed" from Frank Norris' "McTeague," were pressed into service by the Fire Marshal to fight a forest fire fifteen miles in length, which has already destroyed the large mining plant at the Yankee Jim Mine and was then approaching the Big Dipper Canyon, in which the "Greed" company was working.

There are ninety-three men, including players, extras and men on the technical staff in the "Greed" company and they formed a big addition to the Fire Marshal's force of flame fighters.

The Big Dipper Mine sequences will finish the photography on "Greed."

"Forgive and Forget" Is Ready for Release

"Forgive and Forget," the new C. B. C. Film Sales Corporation feature, is ready for release, it is announced this week. The picture, which features Estelle Taylor, Pauline Garon, Wyndham Standing, Vernon Steele, Raymond McKee, Josef Swickard, Philo McCullough, William Scott and Lionel Belmore, arrived from the C. B. C. West Coast studio last week.

In accordance with the C. B. C. custom of subjecting all features to a system of "double editing," a special corps of editors and titlers were engaged and ready to begin work on the feature at once. With concentrated effort, the necessary changes were completed and the feature is now ready for franchise holders.

Writing Team Completes "Pleasure Mad"

Titling and editing of the John M. Stahl production, "Pleasure Mad," has been completed at the Mayer-Schulberg West Coast studios by Sada Cowan and Howard Higgin, noted scenario team.

The effort marked their second for this organization in the past few weeks, they having also titled "The Wanters," a Stahl production, in the record time of five days.

Miss Cowan is taking a short rest before she and Mr. Higgin start on the adaptation of an original story of theirs, purchased by one of the large concerns.

55 Chicago Houses Show "Down to Sea"

Following one of the most successful four-week engagements held at Balaban & Katz's Roosevelt theatre, Chicago, a far-reaching sales beat was made by the Chicago branch of the W. W. Hodkinson Corporation in signing 55 theatres to play simultaneously for one week "Down to the Sea in Ships."

NEW THEATRE
CONSTRUCTION & EQUIPMENT
PROJECTION DEPARTMENT CAMERA
P. M. ABBOTT - - - - - - - - - - - TECHNICAL EDITOR

"Bootlegging" in Equipment and Supplies

Imitation of Standard Projector Parts Being Sold by Many

Address before the American Projectionists Society by Herbert Griffin, Nichalas Powers Co.

THERE are in existence today a number of small concerns making substitute parts for projectors who depend upon the carelessness or thoughtlessness of the projectionist or manager to make sales. The part is usually wrapped up without inspection, the bill is paid and away goes Mr. Buyer with his purchase. When the projectionist gets ready to put the part in question on the machine he is sometimes able to do so, with the aid of a file and some emery paper. At last, however, it is in place and he thinks he is ready for the show, but on examination the projectionist finds that he is up against some difficulties. The film is out of line, the taper pinholes in the sprocket are slightly out of place, or the sprocket hub is not drilled quite large enough for the shaft. In some instances these troubles are overcome by the use of a hammer, but the man who can strike true with a hammer when the object is faced vertically is more than a mechanic—he is an artist. The result of work done in this way is, the projectionist finds he has a sprung shaft or a broken pin cross. Now why should this be? It would seem as though any first-class machinist should be able to turn out repair parts to fit perfectly. If he desires to remain in business he should be able to do this, but in most instances he has neither the experience nor the plant necessary to turn out first-class work.

Projectionists who would like to know something about the men, methods and materials which enter into the manufacture of a motion picture projector will see just how large a plant it takes to manufacture a standard professional projector. After such a visit I think any fair-minded man will readily agreed that it is a difficult matter for a small machine shop to properly and economically turn out parts for a motion picture projector.

It is true that parts can be made by hand in very small quantities by a good machinist, but in order to meet the exacting requirements of modern motion picture projection the cost of these parts would have to be very high if properly made. To keep down costs and keep up quality it is absolutely necessary to produce parts in large quantities, through the use of a full equipment of modern machinery which in many cases should also be automatic. We have hundreds of such machines in our factory which we are constantly changing and improving. Practically all of these are in regular use, and we need all of them with a force of experienced workmen to turn out the parts properly. Some of these men have been with us from ten to twenty years, and they are now more than mere makers of machine parts. They understand projection, and they know what projectionists must have. It is not my intention to say one work derogatory about machinists as such, but I do claim that the machinists we have in our employ know better how to turn out satisfactory parts for motion picture projectors than men who have been engaged in other lines of work.

As a projectionist I see all things in our business which concern projection from a viewpoint of the projectionist, and, with the help of Mr. Lester Bowen, our designing engineer, have been able to make our people realize that the projectionists must be the final judge of the machines turned out by the factory.

We have had representatives of some of the largest manufacturers of metal working machines and manufacturers of factory tools tell us that there are very few concerns who work as close as the manufacturer of the professional projector. Measurements of one-ten-thousandths, as a rule, as used only in the manufacture of fine scientific instruments. Every part marked "N. P. Co." has been made in our factory and is in effect a signed guarantee of quality and workmanship.

A Chicago concern has very extensively circularized the trade, advocating the changing of the well-known "Power's Intermittent Movement" to the Geneva movement. Now it is not my purpose to make comparisons between these two movements, but I do thoroughly condemn the efforts made by machinists without any practical knowledge of projection to introduce into our mechanism any movement other than Power's Intermittent Movement. We were naturally somewhat curious to find just what change was being advocated by this Chicago machine shop, and as the fairest and most practical method of securing this information we sent a mechanism through one of our friends in Chicago to have it fitted with this Geneva movement by the concern in question.

Several important parts of the machine were removed, and these are the parts which are absolutely essential if the projector is to properly function. As a result of the removal of these parts and the installation of the Chicago device in our machines, the projectionist who is unfortunate enough to have one of these changelings in his room will find when he attempts to frame up or down that the shutter has been thrown considerably out of time. So much so that a violent travel ghost develops which cannot possibly be corrected, and the picture will look as though it was being shown behind a picket fence. Before a satisfactory picture can be put on the screen it will be absolutely necessary to have the original movement put back, as the mechanism has been rendered utterly useless for the purpose for which it was built. The exhibitor has paid $38 to have a job done that could have been just as effectively accomplished by a boy with a hammer and for a lot less money. From this time on, until it goes into the scrap heap, it is going to cause trouble for us and for every projectionist and exhibitor. We will suffer in the loss of reputation and good will, which we make so many efforts to maintain. The projectionist may possibly lose some of his manager's good opinion and the manager may suffer in the loss of patronage.

The whole transaction will be a very expensive one for the exhibitor, and a disagreeable one for the projectionist. I, therefore, believe I am justified in saying that the makers of this so-called improvement are woefully

(*Continued on next page*)

Unscrupulous Business Methods

UNSCRUPULOUS business methods exist in every field of business. It remains with those who take the welfare of their chosen field to heart to do all in their power to eliminate questionable business practices.

There are many questionable business practices carried on by a few renegades in the motion picture industry. The sale and manufacture of theatre equipment and supplies seems to offer a special attraction to these dishonorable "business men."

A practice that has its ill effects felt by all is the illegal manufacture and sale of patented parts for the standard projection machines. No one deserving benefits by this illegal practice. The exhibitor faces the probability of an interrupted show or a poorly projected picture plus a continuous investment in additional parts.

The projectionist has difficulty in adjusting (if that is possible) the "bootleg" parts to the projector.

While the legitimate manufacturer, thru whose efforts has been developed the design of the parts and who is endeavoring to uphold the reputation of his machine, suffers financially and also loses prestige with his customers.

The manufacturers of standard projection machines have taken every precaution to clearly mark parts made in their factories in such a manner to be easily identified by the careful purchaser. It remains with the exhibitor and projectionist to use discretion in the selection of projector parts.

The cooperation of the exhibitor, projectionist, supply dealer and manufacturer is needed to stamp out "bootlegging" in machine parts. This cooperation will benefit everyone involved.



The Wonderland theatre, which is claimed to be the highest theatre west of the Rocky Mountains, being 4800 feet above sea level, located at Blowing Rock, N. C. E. G. Fitzgerald, manager.

(*Continued from preceding page*)

ignorant of the mechanical requirements for good projection. Manufacturers of substitute parts do not confine themselves to sprockets, but also manufacture gears and pinions. Better projection pays and, of course, the reverse is also true of poor projection. The projector is the tool with which the projectionist works, and, of course, it is impossible for him to get the best results if the tool is defective. The use of substitute or inferior parts is a serious menace to good projection, and we ask the entire motion picture industry to help us stamp out this abuse. The best way to do this is to see that genuine parts are used and by purchasing them from recognized manufacturers and reputable dealers.

Kansas City "Liberty" Reopens

The Liberty theatre, one of the largest down town houses in Kansas City, owned by Samuel and David Harding, opened its doors after three weeks of remodeling. The remodeling cost of the Liberty was $25,000. New drapes on the stage, redecoration, new loges and lobby furniture, as well as fountains on the mezzanine floor, are among the improvements, in addition to a thorough cleaning and dressing up of the exterior. New ventilating grills also were installed to provide a more pleasant atmosphere for the patrons.—*True.*

Jensen-VonHerberg Building in Seattle

Erection of a $200,000 motion picture theatre capable of seating 1,400 persons will be begun in Aberdeen, Wash., according to an announcement made in Seattle recently. The house will be built by the Jensen-VonHerberg circuit of Seattle, in conjunction with the Andrews & Wade Theatre Company in Aberdeen.

The theatre will be erected in the heart of Aberdeen's new business district, at the corner of Broadway and Wishkah Streets. It will be of concrete construction with a terra cotta exterior and will be entirely fireproof. Present plans include a large stage, which will be equipped to handle all types of theatrical productions. There will be stores on both street frontages in the new building, and some offices on the second floor.



Herbert Griffin, general sales manager of Nicholas Power, who delivered the talk before the A. P. S. presented on preceding page

Architects for the house will be H. Ryan of Seattle, in association with Dobell & Griffith of Aberdeen.

The new house in Aberdeen will form an important new link in the chain of thirty houses operated by Jensen-VonHerberg. The chain embraces leading theatres in many cities, including Great Falls and Butte, Mont.; Portland, Ore., and Wenatchee, Yakima, Seattle, Tacoma, Bremerton and other smaller towns in Washington.—Prager.

New Outdoor Set Lighting

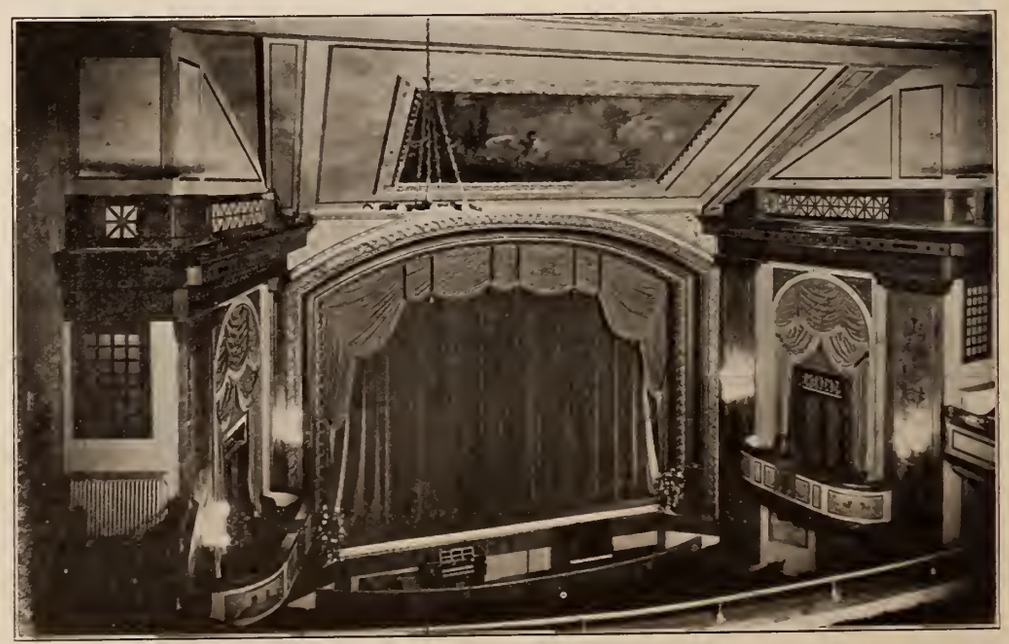
Electrical men of the motion picture industry are strongly interested in the radical development of a new lighting system for gigantic outdoor sets, that has taken place during the filming of "The Hunchback of Notre Dame" at Universal City. Harry D. Brown, chief engineer of the electrical department of Universal City for several years, is in charge of the biggest illumination project in the history of picture making.

Instead of having a few sun arcs boring down on the mass of darkness and dissolving it into light for the long shots and then moving every light on the set into different and closer position for the closeups, the lights used in the spectacular "Notre Dame" remain practically stationary. Only about one-third of them are moved for any one shot, even less on the average.

The reason for this is simple; the total power on the set, estimated in popular terms, is 160,000,000 candle power, or 200,000,000 watts. This is twice as much as is necessary. But the result is that with all this light turned on there is no need to change and concentrate the light for the closeups. The increased expense in lighting cost is only a fraction of the amount that is saved in time—with the overhead running from $1,000 to $1,500 an hour.

ILLINOIS

Harvey—Architect P. T. Haagen, 155 N. Clark St., Chicago, has plans for a motion picture and vaudeville theatre, $125,000, one story and balcony on Center near 154th St. for Fitzpatrick, McElroy Co., E. J. Miller, V. P., 202 S. State St., Chicago. Reinforced concrete and brick. Work to start about October.



Proscenium arch, stage and boxes of the Capitol theatre, Jackson, Mich., are especially worth notice, as they present a very pleasing appearance and are unpretentious in design.



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DALLAS, TEX.
Parker, D. F., 1913 Somerset Street
Southern Theatre Equipment Co., 1907 Commerce Street

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Denver Theatre Supply Company, 1436 Welton Street

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Consolidated Film & Supply Company, 309 Caples Bldg.

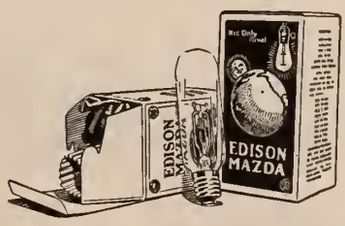
KANSAS CITY, MO.
Cole Theatre Supply Company, 109 West 18th St.
Kansas City Machine & Supply Co., 1710 Baltimore Ave.
Stebbins, Chas. M., 1028 Main Street
Yale Theatre Supply Co., 108 West 18th Street

LOS ANGELES, CAL.
Pacific Amusement Supply Co., 800 S. Olive St.

MILWAUKEE, WIS.
Smith Co., Ray, 172 Second St.

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Cole Theatre Supply Company
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Kaplan, Sam, 729 7th Avenue
Riley Sloan Corp., 122 Fifth Ave.

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Southern Theatre Equipment Co., 328 Cal. Ave.
Yale Theatre Supply Co., 10 S. Hudson Street

PHILADELPHIA, PA.
Brown & Earle, Wm., 1208 Vine Street
Philadelphia Theatre Equipment Co., 261 N. 13th Street
Swaab, Lewis M., 1327 Vine Street

PORTLAND, ORE.
Service Film & Supply Co., 78 West Park St.

PROVIDENCE, R. I.
Taylor Co., H. A. & E. S., 76 Dorrance Street

ST. LOUIS, MO.
Erker Bros. Optical Co., 608 Olive St.
Fulco Sales Co., 3301 Olive Street

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Enterprise Optical Mfg. Co., 833 Market Street
Western Theatre Supply Co., 121 Golden Gate Ave.

SCRANTON, PA.
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Theatre Equipment Company, 1927 Third Avenue

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National Anti-Misframe League Forum

Simplified Electricity for Projectionists

Alternating Current Machinery

Lesson VII—Part IV

Transformers

IN order to give a clearer explanation of the working of the different forms of induction motors which were scheduled to follow the description of the synchronous motor an apparent divergence from the original outline is necessary.

Since the operation of an induction is quite similar to that of a transformer, the action of the latter device will be given as the next logical step leading up to a description of the induction motor.

Use of Transformer

The projectionist thinks of the transformer essentially as a device used in connection with an A. C. arc, to enable him to reduce the voltage of the line to a value proper for the operation of the arc. These transformers are variously known as inductors, compensators, economizers, etc. Practically all of them are provided with means to enable the projectionist to vary the voltage across the arc over a range great enough to obtain different currents.

Aside from reducing the voltage of line to that of the arc, for projection purposes, transformers serve a variety of other uses such as transmitting electric energy economically over great distances; starting induction motors; balancing three wire systems; providing power for low voltage apparatus; operating street lighting systems; etc.

These usages naturally give use to different types of transformers since one type could hardly be expected to serve all purposes. Thus we have:

AS TO TYPE

Constant Potential Transformers: step-up, step-down, no voltage transformation
Constant current transformers
Current transformers
Auto-transformers
Single phase transformers
Three phase transformers

AS TO METHOD OF COOLING

Self cooled transformers
Air cooled transformers
Water cooled transformers
Oil cooled transformers

AS TO USE

Power transformers
Lighting transformers
Street lighting transformers
Instrument transformers (for metering)
Starting transformers
Toy, bell-ringing, etc.

There are really innumerable uses to which this instrument may be put and the above is but at best an incomplete list. However, it will serve to indicate some of various types.

Construction

A transformer consists essentially of *three* parts; a *primary* coil; a *secondary* coil; and a closed magnetic path joining these two coils called the *core*. There are two principal ways in which this core can be employed and this gives rise to a further classification of transformers as to the kind of core used. Thus we have *core* type and *shell* type transformers. Fig. 116-A shows the three phase core type and Fig. 116-B shows the three phase shell type.

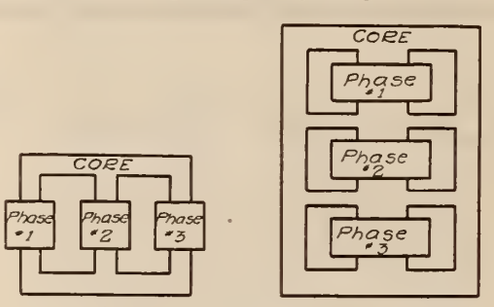


Figure 116

When a piece of soft iron comes under the influence of a coil of wire through which an alternating current is flowing an alternating flux will thread the iron and this, in turn, will cause currents to flow in the iron similar to those shown in Fig. 117-A. Now it is important that these "*eddy*" currents, as they are called, be kept as small as possible as they represent a needless waste of power and so decrease the efficiency of the transformer. The method commonly employed to do this is shown in Fig. 117-B. The core is built up of thin sheets of soft iron with some insulating material such as shellac, placed between them in order to place a high resistance in the path of the eddy currents. This method of construction does not entirely eliminate the eddy currents but considerably reduces them.

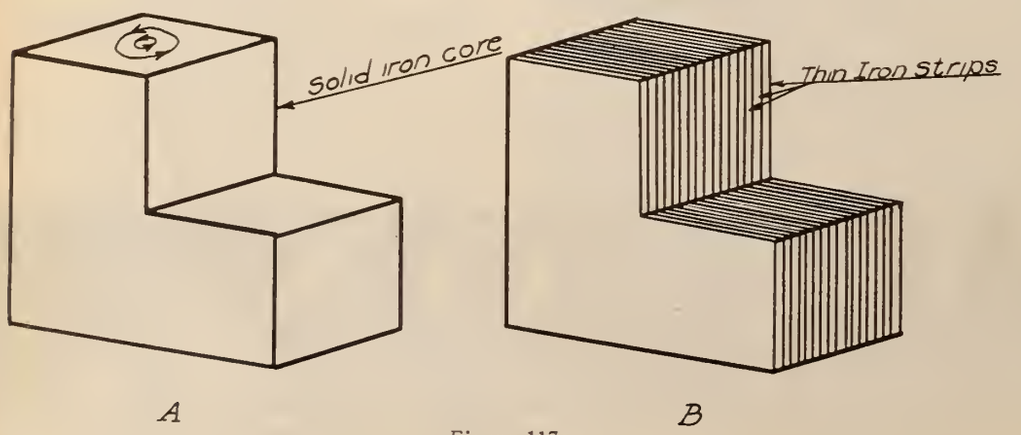


Figure 117

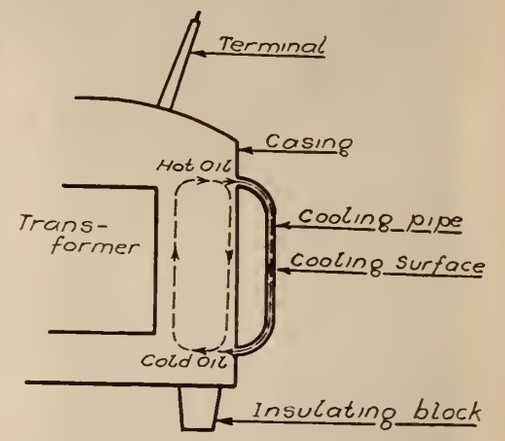


Figure 118

Cooling Transformers

Since transformers become heated up from the power lost in the windings and core some method must be used, in the case of large machines, to dissipate this heat as otherwise the insulation on the windings would soon lose its insulating properties.

Small transformers, several kilowatts capacity, do not require special cooling devices since the surface exposed is large compared with the volume. Now it is a fact that generally speaking the power losses in a transformer increase as the *volume* of the machine, whereas the radiating surface, which dissipates these losses in form of heat, increase only as the *area* exposed. Hence the losses increase faster than the radiating surface as the *size* of the transformer is increased so that large instruments require special cooling devices in order to carry off the surplus heat.

For transformers up to about 500 k.w. capacity, the coils and core are immersed in oil. The oil next to the windings will naturally heat first and this will rise and flow outward to the walls of casing where it is cooled. Cold oil will then take the place of heated oil next to the windings and thus a constant circulation of oil is maintained inside the casing as long as the load is connected.

In still larger machines a greater radiating surface must be provided and one way of accomplishing this is shown in Fig. 118. Pipes are built into the sides of the casing and the circulating currents of oil flow in at the top, are cooled in the pipe on the way down and then go out the bottom to repeat the cycle. Another method (not shown) makes use of iron flanges bolted to the sides of the casing similar to those used on the carbon holders of a high intensity arc and the increased surface thus provided keeps the transformer from heating up not more than

(*Continued on page* 1693)

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The Capitol theatre, Jackson, Mich., offers a commendable illustration of artistic and efficient theatre design. This house is owned by the McLaren Amusement Co., Inc., W. S. McLaren, mbanaging director. The house costs $275,000 and has a seating capacity of 1,230

Theatre Included in Amusement Park

Marlow's Park Corporation has secured a franchise for twenty-five years from the city of Herrin, Ill., which will give them the privilege of operating an amusement park, which they intend to erect, every day in the week, including Sunday.

This park will be located three blocks from the heart of the city, including a theatre with a seating capacity of 3,000, showing vaudeville and pictures. There will be a modern swimming pool, 100x200, to be supplied with salt water from a well 1,200 feet deep. There will aso be a dance hall 75x120. There will be at least ten or fifteen different amusement concessions in this park

Work was begun recently and is intended to be ready for operation May 1, 1924, and as Marlow's Park.



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"Capitol" Another Metropolitan House to Jackson's Theatre List

JACKSON will have in the Capitol a theatre as metropolitan and beautiful as the playhouses in any city of Michigan. No detail has been overlooked to make the new Capitol truly a theatre beautiful.

Lights at the entrance will be very brilliant and the effect will be further heightened by the new electric signs, the new theatre sign and the electric attraction sign over the marquee. Through the lobby and foyer the lights will grow gradually dimmer and in this way the sudden change from bright lights to the dark theatre interior will be done away with.

Lighting fixtures for the theatre will be developed in wrought iron in polychrome effect. A flower design is carried out in natural colors and crystal drops add to the charming effect.

The interior has been entirely decorated in an artistic color arrangement including Maxfield Parrish blue, Tudor pink and silver gray combined with antique gold.

Smaller lights on the side walls will also be done in wrought iron and lights in the boxes, foyer and lobby will be covered with soft silk shades. An unusual effect will be obtained with some small casement windows at the side of the theatre. These will be covered with silk hangings and lights placed at the top will shine through the silk covered glass.

The entrance is entirely finished in antique gold an done will enter the enclosure containing the ticket booth through French doors. Another set of French doors leads into the lobby with its gold mirrored doors on either side. The ticket office at the front, in which are installed the newest devices making for prompt and efficient service, will be for the use of motion picture patrons, while the ticket office at the rear of the lobby will be used for attractions requiring reserved seats.

The foyer and mezzanine floors will be made most attractive in their appointments. The floors and stairs will be heavily carpeted in blue floor coverings which will also be used in the theatre aisles and the boxes. Kaltex furniture in blue and gold will carry out the color arrangement and furnish a comfortable resting place for patrons. Beautiful mirrors with polychrome frames will also be hung here and pictures, copies of famous paintings and works of the best masters, will be placed on the walls. On the mezzanine floor several canary birds will add their note of cheerfulness.



Entrance to the orchestra and balcony of the Capitol theatre, Jackson, Mich.

Blue drapes will hang at the head of the aisles and in the loges, at the rear of the theatre, comfortable armchairs will be placed.

The ushers will wear smart gray uniforms, which are being made by Marshall Field & Company, Chicago.

PENNSYLVANIA

Charleroi—Architect V. A. Rigaument, 706 State Theatre building, Pittsburgh, is drawing sketches for a two-story and basement, 61 x 110, $50,000 theatre building on 6th and McKean Sts., for Robert Coyle, Charleroi, construction of brick, stone trim.

Tamaqua—Architect W. H. Lee, 32 S. 17th St., Philadelphia, is drawing plans for a five-story and basement $300,000 theatre and hotel building to be located on Broad and Pine Sts., of brick and steel, for P. J. Higgins & Son, 42 W. Independence St., Shamokin, Pa. Architect taking bids on general contracts.

WEST VIRGINIA

Huntington—Architect W. F. Diehl, 616 R. & P. building, is drawing plans for the remodelling of the Strand theatre, one-story and bal., 40 x 120, $50,000, for the Stone Amuse. Co., H. K. Pancake, 921 Fifth Ave., construction of brick and h. t.

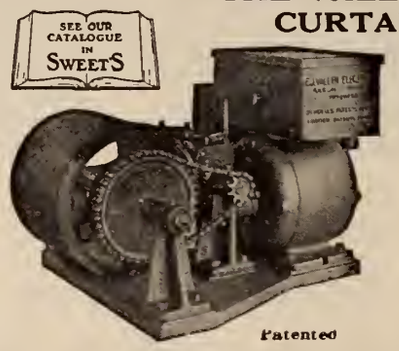
Wheeling—Architect G. H. Dieringer, 880 McCullough St., is drawing sketches for the remodelling of a one-story and basement theatre, 20 x 30, at Elm Grove for Leopold Miller, Pig Wheeling Creek Road, construction brick walls and trim, $10,000.

TWENTY-FIVE per cent. greater illumination without additional expense for current, or the same illumination with less current—with great improvement in brilliancy and contrast of pictures—is gained by using the

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Simplified Electricity for Projectionists

(*Continued from page* 1688)

55 degrees C above the room temperature.

A water cooled transformer is shown in Fig. 119. In this type the coils and core are immersed in oil and cooling pipes are placed in this oil. Water is then forced through the pipes which serves to keep the oil cool. The rate of flow of the water must be carefully gauged since if not enough is provided the transformer will heat up whereas if too much is provided the coils will become too cold and moisture is then likely to condense on them thus weakening the insulation.

There are still other methods of cooling transformers but the illustrations given will serve to indicate the method by which these machines are kept within a safe operating temperature.

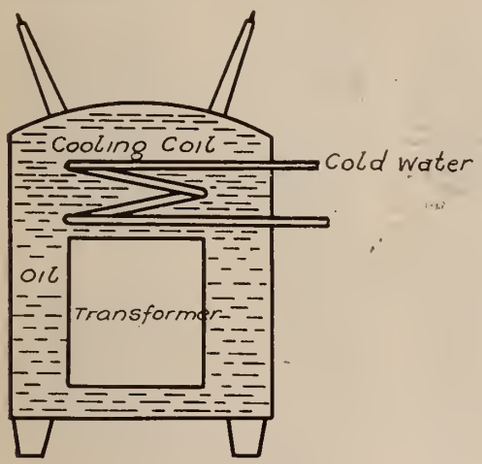


Figure 119

$200,000 Theatre for Los Angeles

Construction on a new 1,000-seat theatre at the corner of Pasadena Avenue and Avenue 56, Los Angeles, Cal., will begin shortly according to announcement by West Coast Theatres, Inc., following the closing of contracts with the Messrs. S. E. Philpott and J. A. Lewis, owners of the property who will construct a block containing stores, apartments and the theatre on a lot 100 ft. x 151 ft.

The property will be cleared immediately so that foundation work can begin within a short time. Approximately $175,000 is the investment incurred, while West Coast Theatres, Inc. and C. L. Langley, Inc., who have leased the theatre for fifteen years, will equip it with every modern facility known in show business. It is planned to make the new house the most elaborate neighborhood theatre of its kind, and orders will be placed for 500 loge chairs and 500 leather cushion chairs, which will comprise the sitting capacity. A $25,000 pipe organ will be installed as well as modern ventilating and heating equipment. The stores will front on both Pasadena Avenue and Avenue 56.

As soon as the construction of the bare walls has been completed three shifts of decorators and painters will work on the interior of the theatre.

Newsettes from the West

The American theatre, Enid, Okla., opened its doors recently under the new management of H. G. Manning. It has been completely remodelled into a first class motion picture and vaudeville theatre, one of the finest in Enid. New booth equipment has been installed.

The Empress theatre, Enid, Okla., under the management of Mr. Davison, has recently been reopened after being remodelled into a first class picture theatre. A new organ has been installed to furnish music for the pictures.

Work has started on the new Criterion theatre, Enid, Okla., and will be ready to reopen by December 1. Power's machines and other late type equipment will be installed at an early date.

C. Dunn has recently sold the Electric theatre, Saint Frances, Kan., to E. W. Eggeston, of Atwood, Kan. Motion pictures will be the policy. J. Earl Hayes, recent manager of the Grand theatre, Moberly, Mo., has leased the Yale Theatre Building, Macon, Mo., and will open it as the Royal theatre at an early date. New equipment is being installed.

The Elks theatre, Port Arthur, Tex., has been very extensively repaired and will reopen with pictures as the present policy. Messrs. Goss and Williams are the new managers, both oldtimers in the theatrical game.

H. W. Hall has recently purchased the Mission theatre at Beeville, Tex., from A. F. Rees. Will be operated as a first class picture house.

J. J. Morgan, general manager of the Denver Theatre Supply Co., has just returned from his vacation. The Denver Theatre Supply Co., Denver, Colo., have recently moved in their new store at 2106 Broadway, one of the largest supply houses in the middle west states.—W. Trout.

Business Offerings

FOR SALE—$2600 Bartola at a sacrifice, good as new. Just the organ for small picture theatre. Also 500 leather seats, good as new. Aurora Theatres Co., Inc., Aurora, Ill.

WANTED: To lease a motion picture or combination theatre in town of 5,000 or more. Give full particulars first letter. Terms; opposition; daily average attendance for year; admission price, etc. Department B, Motion Picture News, 752 S. Wabash, Chicago.

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FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

MARCH

Feature	Star	Distributed by	Length	Reviewed
Adam and Eva	Marion Davies	Paramount	7 reels	Feb. 10
Adam's Rib	Special Cast	Paramount	10 reels	Feb. 17
Are You a Failure?	Special Cast	Preferred Pict.	6 reels	Mar. 17
Bolted Door, The	Frank Mayo	Universal	5 reels	Mar. 3
Brass	Monte Blue	Warner Bros.	9 reels	Mar. 17
Call of the Hills	Special Cast	Lee-Bradford-S.R.	5 reels	
Can a Woman Love Twice?	Ethel Clayton	Film Book. Offices	6 reels	Mar. 10
Daddy	Jackie Coogan	First National	6 reels	Mar. 17
Down to Sea in Ships	McKee-Courtot	Hodkinson	8 reels	Dec. 2
Driven	Special Cast	Universal	6 reels	Dec. 9
Flames of Passion	Larkin-Stonehouse	Independent Pict.	5 reels	Jan. 20
Fourth Musketeer, The	Johnnie Walker	Film Book. Offices	6 reels	Mar. 31
Gallopin' Through	Jack Hoxie	Sunset Prod.	5 reels	
Glimpses of the Moon	Bebe Daniels	Paramount	7 reels	Apr. 14
Good-By Girls	William Russell	Fox	5 reels	Mar. 24
Gossip	Gladys Walton	Universal	5 reels	Mar. 10
Her Accidental Husband	Special Cast	C. B. C.-S. R.	6 reels	
High Speed Lee	Reed Howes	Arrow	5 reels	
In the Devil's Bowl	Neal Hart	Wm. Steiner-S. R.	5 reels	
Isle of Lost Ships	Nilsson-Sills	First National	7 reels	Mar. 24
Is Divorce a Failure?	Leah Baird	Asso. Exhib.	6 reels	July 21
Just Like a Woman	Special Cast	Hodkinson	5 reels	Mar. 17
Lamp in the Desert	Special Cast	C. B. C-S. R.	5 reels	
Law Rustlers, The	Wm. Fairbanks	Arrow	5 reels	
Leopardess, The	Alice Brady	Paramount	6 reels	Mar. 17
Little Church Around the Corner	Claire Windsor	Warner Bros.-S. R.	7 reels	Mar. 3
Lion's Mouse, The	Standing-Marsh	Hodkinson	5 reels	Mar. 31
Lost and Found	Special Cast	Goldwyn	7 reels	Mar. 17
Lost in a Big City	John Lowell	Arrow	7 reels	Jan. 27
Luck	Johnny Hines	Mastodon-S. R.	7 reels	Apr. 14
Mad Love	Pola Negri	Goldwyn	6 reels	Feb. 24
Man and Wife	Special Cast	Arrow	5 reels	Aug. 4
Midnight Guest, The	Special Cast	Universal	5 reels	Mar. 17
Mr. Billings Spends His Dime	Walter Hiers	Paramount	6 reels	Mar. 17
Nth Commandment, The	Special Cast	Paramount	7 reels	Mar. 31
Noise in Newboro, A	Viola Dana	Metro	6 reels	Apr. 28
Outlaws of the Sea	Marguerite Courtot	Selznick Dist. Corp.	5 reels	
Pilgrim, The	Charles Chaplin	First National	4 reels	Jan. 27
Racing Hearts	Special Cast	Paramount	6 reels	Feb. 24
Refuge	K. MacDonald	First National	6 reels	Apr. 21
Scars of Jealousy	Special Cast	First National	6 reels	Mar. 17
Shreik of Araby, The	Ben Turpin	Allied Prod. & Dist.	5 reels	Mar. 3
Single Handed	Hoot Gibson	Universal	5 reels	Mar. 31
Smilin' On	Pete Morrison	Sanford Prod.	5 reels	
Success	Special Cast	Metro	6 reels	Feb. 24
Temptation	Special Cast	C. B. C.-S. R.	7 reels	
Tents of Allah	Blue-Alden	Asso. Exhib.	7 reels	Apr. 21
Three Jumps Ahead	Tom Mix	Fox	5 reels	Apr. 14
Vanity Fair	Mabel Ballin	Goldwyn	8 reels	Mar. 17
Vengeance of the Deep	Special Cast	Selznick Dist. Corp.	5 reels	Apr. 28
Western Justice	Josephine Hill	Arrow	4 reels	
When a Woman Turns	Tom Kennedy	Norca Pict.-S. R.	5 reels	
Where the Pavement Ends	Special Cast	Metro	7 reels	Mar. 24
White Flower, The	Betty Compson	Paramount	6 reels	Mar. 10
Your Friend and Mine	Special Cast	Metro	6 reels	Mar. 31

APRIL

Feature	Star	Distributed By	Length	Reviewed
Abysmal Brute, The	Reginald Denny	Universal	8 reels	Apr. 21
Alice Adams	Florence Vidor	Asso. Exhibitors	7 reels	July 7
Backbone	Special Cast	Goldwyn	7 reels	May 12
Bella Donna	Pola Negri	Paramount	8 reels	Mar. 31
Bright Shawl, The	Rich Barthelmess	First National	8 reels	Apr. 28
Broken Violin, The	Special Cast	Arrow	6 reels	
Bucking the Barrier	Dustin Farnum	Fox	5 reels	Apr. 21
Clansmen of the North	Travers-R. Dwyer	Selznick Dist. Corp.	5 reels	
Cordelia the Magnificent	Clara K. Young	Metro	6 reels	June 2
Crashing Thru	Harry Carey	Film Book. Offices	5 reels	Apr. 7
Dead Game	Ed Gibson	Universal	5 reels	Apr. 21
Go-Getter, The	Special Cast	Paramount	8 reels	Apr. 21
Grumpy	Roberts-McAvoy	Paramount	7 reels	Mar. 31
Her Fatal Millions	Viola Dana	Metro	6 reels	May 5
Hunting Big Game in Africa		Universal	10 reels	Jan. 27
Jacqueline	Special Cast	Arrow	7 reels	Mar. 31
Little Red Schoolhouse	Special Cast	Arrow	6 reels	May 26
Lovebound	Shirley Mason	Fox	5 reels	May 19
Madness of Youth	John Gilbert	Fox	5 reels	Apr. 28
Nobody's Bride	Herbert Rawlinson	Universal	5 reels	Mar. 31
Old Sweetheart of Mine	Dexter-Eddy	Metro	6 reels	Apr. 14
Power Divine, The	Wynn-Livingston	Independent Pict.	5 reels	
Prodigal Daughters	Gloria Swanson	Paramount	6 reels	Apr. 28
Rip Tide, The	Special Cast	Arrow	6 reels	June 2
Safety Last	Harold Lloyd	Pathe	7 reels	Mar. 3
Salty Saunders	Neal Hart	Wm. Steiner-S. R.	5 reels	
Slander the Woman	Dorothy Phillips	First National	6 reels	May 19
Snow Bride, The	Alice Brady	Paramount	6 reels	May 26
Snowdrift	Charles Jones	Fox	5 reels	June 9
Souls for Sale	Special Cast	Goldwyn	8 reels	Apr. 7
Sunshine Trail, The	Douglas MacLean	First National	5 reels	Aug. 4
Tansy	Special Cast	Burr Nickle Prod.	5 reels	
Tiger's Claw, The	Jack Holt	Paramount	5 reels	Mar. 31
Town Scandal, The	Gladys Walton	Universal	5 reels	Apr. 14
Trailing African Wild Animals		Metro	7 reels	May 19
Trail of the Lonesome Pine	Mary M. Minter	Paramount	6 reels	Mar. 31
Timmed in Scarlet	Special Cast	Universal	5 reels	Apr. 7
Westbound Limited	Ralph Lewis	Fiml Book. Offices	7 reels	May 5
What Wives Want	Special Cast	Universal	5 reels	May 5
Within the Law	Norma Talmadge	First National	8 reels	May 12
Wonders of the Sea	Lulu McGrath	Film Book. Offices	4 reels	Nov. 4
You Are Guilty	Kirkwood-Kenyon	Mastodon-S. R.	5 reels	Mar. 31
You Can't Fool Your Wife	Special Cast	Paramount	7 reels	May 5

MAY

Feature	Star	Distributed By	Length	Reviewed
Affairs of Lady Hamilton	Liane Haid	Hodkinson	8 reels	Apr. 28
Bavu	Wallace Beery	Universal	8 reels	Apr. 28
Black Shadows		Pathe	5 reels	June 2
Boston Blackie	William Russell	Fox	5 reels	June 2
Burning Words	Roy Stewart	Universal	5 reels	June 2
Crossed Wires	Gladys Walton	Universal	5 reels	May 19
Double Dealing	Hoot Gibson	Universal	5 reels	May 26
Empty Cradle, The	Alden-Morey	Truart Film	7 reels	
Fighting Strain, The	Neal Hart	Wm. Steiner-R. R.	5 reels	
Fog Bound	Dorothy Dalton	Paramount	6 reels	June 9
Fortune of Christina McNab	Special Cast	Playgoers	5 reels	
Fools and Riches	Herbert Rawlinson	Universal	5 reels	May 12
Girl of the Golden West	Kerrigan-Breamer	First National	7 reels	June 2
Girl Who Came Back	Special Cast	Preferred Pict.	6 reels	Apr. 21
Lonely Road, The	Kath. MacDonald	First National	5 reels	May 12
Man From Glengarry	Special Cast	Hodkinson	5 reels	Mar. 31
Ne'er-Do-Well, The	Thos. Meighan	Paramount	7 reels	May 12
Ragged Edge, The	Lumt-Palmeri	Goldwyn	7 reels	June 16
Remittance Woman The	Ethel Clayton	Film Book. Offices	7 reels	May 19
Rustle of Silk, The	Compson-Tearle	Paramount	7 reels	May 12
Sixty Cents an Hour	Walter Hiers	Paramount	6 reels	May 26
Soul of the Beast	Madge Bellamy	Metro	5 reels	Apr. 21
Stepping Fast	Tom Mix	Fox	5 reels	May 26
Sunken Rocks	Alma Taylor	Burr Nickle Prod.	5 reels	
Valley of Lost Souls	Special Cast	Independent Pict.	5 reels	
Wandering Daughters	Special Cast	First National	6 reels	June 30
Wolf Tracks	Jack Hoxie	Sunset Prod.	5 reels	

JUNE

Feature	Star	Distributed By	Length	Reviewed
Bargains	Special Cast	Burr Nickle Prod.	5 reels	
Below the Rio Grande	Neal Hart	Wm. Steiner-S. R.	5 reels	
Counterfeit Love	Special Cast	Playgoers	5 reels	Aug. 11
Critical Age, The	Special Cast	Hodkinson	5 reels	May 19
Daughters of the Rich	Special Cast	Preferred Pict.	6 reels	June 30
Desert Rider, The	Jack Hoxie	Sunset Prod.	5 reels	
Devil's Partner, The	Norma Shearer	Independent Pict.	5 reels	
Divorce	Jane Novak	Film Book. Offices	6 reels	June 16
Don Quickshot of the Rio Grande	Jack Hoxie	Universal	5 reels	June 9
East Side, West Side	Harlan-Percy	Principal Pict.	6 reels	Apr. 21
Fog, The	Harris-Landis	Metro	7 reels	July 7
Exciters, The	Daniels-Moreno	Paramount	6 reels	June 16
Heart Raider, The	Agnes Ayres	Paramount	5 reels	June 16
Last Moment, The	Special Cast	Goldwyn	6 reels	May 19
Main Street	F. Vidor-Blue	Warner Bros.	10 reels	June 23
Man of Action	Douglas MacLean	First National	6 reels	June 4
Michael O'Halloran	Irene Rich	Hodkinson	7 reels	June 23
Monkey's Paw, The	Special Cast	Selznick	5 reels	
Mysterious Witness, The	Robert Gordon	Film Book. Offices	5 reels	June 30
Only 38	Special Cast	Paramount	6 reels	June 23
Paddy - the - Next-Best Thing	Mae Marsh	Allied Prod. & Dist.	6 reels	May 26
Purple Dawn, The	Bessie Love	Aywon	5 reels	Apr. 28
Queen of Sin	Special Cast	Selznick	6 reels	Apr. 7
Railroaded	Herbert Rawlinson	Universal	5 reels	June 16
Rum Runners	Leo Maloney	Aywon	5 reels	
Sawdust	Gladys Walton	Universal	5 reels	June 30
Shock, The	Chaney-Valli	Universal	7 reels	June 23
Sun-Dog Trails	Wm. Fairbanks	Arrow	5 reels	
Temporary Marriage	Harlan-Davis	Principal Pict.	7 reels	May 12
Trifling With Honor	Special Cast	Universal	5 reels	May 12
Western Blood	Pete Morrison	Sanford Prod.	5 reels	
Woman With Four Faces	Compson-Dix	Paramount	6 reels	June 30
Youthful Cheaters	Glenn Hunter	Hodkinson	6 reels	June 2

JULY

Feature	Star	Distributed By	Length	Reviewed
Brass Bottle, The	Special Cast	First National	6 reels	July 28
Children of Dust	Special Cast	First National	6 reels	June 23
Children of Jazz	Special Cast	Paramount	6 reels	July 21
Crashing Courage	Jack Livingston	Independent Pict.	5 reels	
Desert Driven	Harry Carey	Film Book. Offices	5 reels	July 14
Drug Monster, The	Special Cast	Aywon	5 reels	
Flying Dutchman	Special Cast	Film Book Offices	6 reels	Aug. 4
Forbidden Lover, The	Special Cast	Selznick	4 reels	
Forhidden Range	Neal Hart	Wm. Steiner Prod.	5 reels	
For You My Boy	Special Cast	Rubicon Pict.	6 reels	May 5
Gentleman of Leisure, A	Jack Holt	Paramount	5 reels	July 28
Good Men and Bad	Special Cast	Selznick	4 reels	
Homeward Bound	Thomas Meighan	Paramount	7 reels	
Itching Palms		Film Book Offices	5 reels	July 28
Law of the Lawless, The	Dorothy Dalton	Paramount	6 reels	June 30
Love Piker, The	Anita Stewart	Goldwyn-Cosmo.	6 reels	July 7
Man Between, The	Special Cast	Asso. Exhibitors	6 reels	
Man's Man, A	J. Karren Kerrigan	Film Book. Offices		
McGuire of the Mounted	William Desmond	Universal	5 reels	July 14
Penrod and Sam	Special Cast	First National	6 reels	June 23

Feature	Star	Distributed By	Length	Reviewed
Rapids, The	Harry Morey-Mary Astor	Hodkinson	5 reels	June 30
Self Made Wife, A	Special Cast	Universal	5 reels	July 21
Shootin' For Love	Hoot Gibson	Universal	5 reels	July 7
Skid Proof	Charles Jones	Fox	5 reels	
Stormy Seas	McGowan-Holmes	Asso. Exhibitors	5 reels	Aug. 4
Toilers of the Sea	Special Cast	Selznick	5 reels	
Trilby	Special Cast	First National	7 reels	Aug. 4
Victor, The	Herbert Rawlinson.	Universal	5 reels	July 28

AUGUST

Feature	Star	Distributed By	Length	Reviewed
Alias the Night Wind	William Russell	Fox		
Bright Lights of Broadway	Special Cast	Principal Pict.	7 reels	Sept. 8
Broken Wing, The	Special Cast	Preferred Pict	6 reels	Aug. 18
Circus Days	Jackie Coogan	First National	6 reels	June 30
Common Law, The	Special Cast	Selznick	8 reels	Aug. 11
Cricket on the Hearth	Special Cast	Selznick	6 reels	
Destroying Angel, The	Leah Baird	Asso. Exhibitors	6 reels	
Dulcy	Con. Talmadge	First National	6 reels	Sept. 8
Gold Madness	Guy Bates Post	Principal Pict.	6 reels	
Harbor Lights	T. Moore-Elsom	Asso. Exhibitors	5 reels	Sept. 8
Hollywood	Special Cast	Paramount	8 reels	July 14
Human Wreckage	Mrs. Wallace Reid.	Film Book Offices	7 reels	July 14
Huntress, The	Colleen Moore	First National		
If Winter Comes	Special Cast	Fox	12 reels	Mar. 17
Legally Dead	Milton Sills	Universal	5 reels	Aug. 18
Love Brand, The	Roy Stewart	Universal	5 reels	Aug. 11
Man Who Won, The	Dustin Farnum	Fox	5 reels	Sept. 1
Miracle Baby	Harry Carey	Film Book Offices	6 reels	Aug. 18
Out of Luck	Hoot Gibson	Universal	5 reels	Aug. 4
Purple Highway, The	Madge Kennedy	Paramount	7 reels	July 7
Range Patrol, The	Livingston-Wynn	Independent Pict.	5 reels	
Rupert of Hentzau	Special Cast	Selznick	10 reels	July 21
Salomy Jane	Special Cast	Paramount	7 reels	Aug. 18
Scarlet Lily, The	K. MacDonald	First National	6 reels	
Second Hand Love	Charles Jones	Fox		
Shadows of the North	William Desmond	Universal	5 reels	Aug. 25
Soft Boiled	Tom Mix	Fox		Aug. 4
Spoilers, The	Special Cast	Goldwyn-Cosmo	8 reels	June 30
Tea—With a Kick	Special Cast	Asso. Exhibitors	6 reels	Sept. 8
Three Wise Fools	Special Cast	Goldwyn-Cosmo	7 reels	July 7
Tinned Off	Special Cast	Playgoers Pict.	5 reels	
Wife in Name Only	Special Cast	Selznick	5 reels	
Yesterday's Wife	Rich-Percy	C. B. C.-S. R.	6 reels	

SEPTEMBER

Feature	Star	Distributed By	Length	Reviewed
Ashes of Vengeance	Norma Talmadge	First National	10 reels	Aug. 18
Barefoot Boy, The	Special Cast	C. B. C.-S. R.	6 reels	
Blinky	Hoot Gibson	Universal	6 reels	Sept. 1
Bluebeard's Eighth Wife	Gloria Swanson	Paramount	6 reels	July 14
Breaking Into Society	Bull Montana	Film Book Offices	5 reels	
Broadway Gold	E. Hammerstein	Truart Film	7 reels	July 7
Cheat, The	Pola Negri	Paramount	8 reels	Aug. 11
Clean Up, The	H. Rawlinson	Universal	5 reels	Sept. 22
Daytime Wives	Derelys Perdue	Film Book Offices	6 reels	Sept. 8
Eleventh Hour, The	Jones-Mason	Fox	7 reels	Aug. 4
Enemies of Women	L. Barrymore-Rubens	Goldwyn-Cosmo	10 reels	Apr. 14
Exiles, The	John Gilbert	Fox		
Fair Cheat, The	Special Cast	Film Book Offices	6 reels	
Fighting Blade, The	Rich. Barthelmess.	First National		
French Doll, The	Mae Murray	Metro	7 reels	July 28
Gun Fighter, The	William Farnum	Fox	5 reels	Sept. 15
Haldane of Secret Service	Houdini	Film Book Offices	6 reels	
Hell's Hole	Charles Jones	Fox	6 reels	Aug. 11
Her Reputation	Special Cast	First National	7 reels	Sept. 22
Lawful Larceny	Special Cast	Paramount	6 reels	Aug. 4
Lone Star Ranger, The	Tom Mix	Fox		
Monna Vanna	Lee Parry	Fox	11 reels	
Merry-Go-Round	Philbin-Kerry	Universal	10 reels	July 14
Mothers-in-Law	Special Cast	Preferred Pictures	7 reels	Aug. 18
Potash and Perlmutter	Barnard-Carr-Gordon	First National		
Rouged Lips	Viola Dana	Metro	6 reels	Sept. 8
Scarred Hands	Smith-E. Sedgwick.	Madoc-S. R.	5 reels	
Silent Command, The	Special Cast	Fox	9 reels	Sept. 15
Silent Partner, The	Special Cast	Paramount	6 reels	Sept. 1
Souls in Bondage	Special Cast	Sanford Prod.	6 reels	
St. Elmo	John Gilbert	Fox	6 reels	Aug. 18
Strangers of the Night	Special Cast	Metro	8 reels	Sept. 15
Tango Cavalier, The	Geo. Larkin	Aywon	5 reels	
Three Ages	Buster Keaton	Metro	6 reels	July 21
To the Last Man	Special Cast	Paramount	7 reels	Sept. 8
Unknown Purple, The	Walthall-Lake	Truart Film	7 reels	
Untameable, The	Gladys Walton	Universal	5 reels	Sept. 8
Virginian, The	Special Cast	Preferred Pict.		
Vow of Vengeance	Jack Livingston	Independent Pict.	5 reels	
Wanters, The	Special Cast	First National		
Where Is This West?	Jack Hoxie	Universal	5 reels	Sept. 22

Comedy Releases

Feature	Star	Distributed By	Length	Reviewed
Ain't Love Awful		Universal	2 reels	May 26
Alley Cat, The	Aesop's Fables	Pathe	2/3 reels	Mar. 24
All Over Twist	Buddy Messinger	Universal	2 reels	
Amateur Night on Ark	Aesop's Fables	Pathe	2/3 reels	May 26
Applesauce		Fox	2 reels	
Author, The	Al St. John	Fox	2 reels	
Babies Welcome	Dorothy Devore	Educational	2 reels	Mar. 3
Backfire	Lige Conley	Educational	2 reels	June 23
Back Stage	Children	Pathe	2 reels	June 2
Back to Earth	Earle-Engle	Universal	2 reels	Sept. 15
Back to the Woods	Neal Burns	Educational	2 reels	June 16
Bad Bandit, The	Aesop Fables	Pathe	2/3 reel	
Barnyard, The	Larry Semon	Vitagraph	2 reels	May 12
Beauty Parlor, The	Aesop's Fables	Pathe	2/3 reel	
Before the Public	Snub Pollard	Pathe	2 reels	Mar. 3
Be Honest	Dippy Doo Dad	Pathe	1 reel	Aug. 18
Between Showers		Educational	1 reel	
Borrowed Trouble	Carter DeHavens	Film Book. Offices	2 reels	
Bowled Over	Paul Parrott	Pathe	1 reel	Mar. 24
Boys to Board	Children	Pathe	2 reels	
Broke	Jimmie Adams	Educational	1 reel	Mar. 3
Buddy at the Bat	Buddy Messinger	Universal	2 reels	
Bum Grafters	Neely Edwards	Universal	1 reel	
Bumps		Educational	1 reel	
Bum Slickers	Edwards-Roach	Universal	1 reel	
Burglar Alarm, The	Aesop's Fables	Pathe	2/3 reel	
Bus Boy, The	Buddy Messinger	Universal	2 reels	
Busher, The	Lee Moran	Educational	2 reels	Aug. 18
Busy Body, The	Murray-Anderson-McKee	Hodkinson		
California or Bust	Snub Pollard	Pathe	2 reels	Apr. 28
Captain Applesauce	Eddie Lyons	Arrow		
Carmen, Jr.	Baby Peggy	Universal	2 reels	
Cat That Failed, The	Aesop's Fables	Pathe	2/3 reel	
Chop Suey Louie	Joe Rock	Jo-Rok Prod.	2 reels	
Circus Pals		Fox	2 reels	
Clothes and Oil		Fox	2 reels	May 26
Coal Dust Twins	Neely Edwards	Universal	1 reel	
Cold Chills	Louise Fazenda	Educational	2 reels	Apr. 28
Collars and Cuffs	Stan Laurel	Pathe	1 reel	
Courtship of Miles Sandwich	Snub Pollard	Pathe	2 reels	June 30
Covered Push-Cart, The	Aesop's Fables	Pathe	2/3 reel	July 7
Col. Heeza Liar and the Burglar		Hodkinson	1 reel	
Col. Heeza Liar in Uncle Tom's Cabin		Hodkinson	1 reel	
Col. Heeza Liar, Nature Fakir		Hodkinson	1 reel	
Col. Heeza Liar's Vacation		Hodkinson	1 reel	
Crimson Coppers	Neely Edwards	Universal	1 reel	
Dad's Boy	Buddy Messinger	Universal	2 reels	
Day By Day—In Every Way	Aesop's Fables	Pathe	2/3 reels	
Dogs of War	Children	Pathe	2 reels	
Day By Day—In Every Way		C. B. C.-S. R.	2 reels	
Don't Flirt		Pathe	1 reel	May 26
Don't Get Fresh	Buddy Messinger	Universal	2 reels	June 30
Do Your Stuff	Paul Parrott	Pathe	1 reel	Mar. 3
Dude, The	Adams-Vance	Educational	1 reel	Apr. 14
Easter Bonnets		Educational	2 reels	
Easy Terms	Neely Edwards	Universal	1 reel	
Empty Bottles	Bert Roach	Universal	1 reel	
Exit Stranger		Educational	1 reel	May 12
Fakers	Edwards-Roach	Universal	1 reel	
Family Troubles	Eddie Barry	Educational	1 reel	Mar. 31
Fare Enough	Jack Cooper	Universal	2 reels	June 23
Farmer Al Falfa's Bride	Aesop's Fables	Pathe	2/3 reels	May 5
Fish Story, A	Aesop's Fables	Pathe	2/3 reels	
F. O. B.	Lloyd Hamilton	Educational	2 reels	May 5
For Art's Sake	Paul Parrott	Pathe	1 reel	May 26
For Guests Only	Paul Parrott	Pathe	1 reel	
For Safe Keeping	Paul Parrott	Pathe	1 reel	Mar. 17
For the Love of Tut	Eddie Lyons	Arrow	2 reels	
Fortune's Wheel	Lewis Sargent	Universal	1 reel	
Forward March	Larry Semon	Vitagraph	2 reels	
Fourflusher, The		Fox	2 reels	May 5
Fresh Eggs	Paul Parrott	Pathe	1 reel	June 30
Gamblers, The	Aesop's Fables	Pathe	2/3 reels	
Gas and Air	Stan Laurel	Pathe	1 reel	
Get Your Man	Paul Parrott	Pathe	1 reel	Mar. 31
Giants vs. Yanks	Children	Pathe	2 reels	Mar. 31
Good Deeds	Walter Forde	Universal	1 reel	
Good Riddance	Paul Parrott	Pathe	1 reel	Apr. 14
Great Explorers, The	Aesop Fables	Pathe	2/3 reel	
Green as Grass	Jimmie Adams	Educational	2 reels	Apr. 14
Green Cat, The	Snub Pollard	Pathe	2 reels	Aug. 4
Handy Man, The	Stan Laurel	Metro	2 reels	
Helpful Hogan	Charles Murray	Hodkinson	2 reels	July 14
High Kickers	Cooper & Follies	Universal	2 reels	Sept. 1
His School Daze	Bert Roach	Universal	1 reel	Sept. 8
Hold On	Engel-Earle-Marcel.	Universal	2 reels	
Hold Tight	Lige Conley	Educational	2 reels	Mar. 3
Host, The	Neely Edwards	Universal	1 reel	Aug. 4
Hot Water	Neal Burns	Educational	2 reels	Mar. 24
Imperfect Lover, The	Brownie (dog)	Universal	2 reels	
In Hock	Neely Edwards	Universal	1 reel	July 7
Jack Frost	Snub Pollard	Pathe	2 reels	July 21
Jazz Bug, The	Bert Roach	Universal	1 reel	
Jolly Rounders, The	Aesop's Fables	Pathe	2/3 reels	
July Days	Children	Pathe	2 reels	Aug. 25
Jungle Romeo, A	Snooky	Geo. H. Wiley	2 reels	Mar. 17
Kick Out	Lige Conley	Educational	2 reels	
Kid Reporter, The	Baby Peggy	Universal	2 reels	June 9
Kill or Cure	Stan Laurel	Pathe	1 reel	July 14
Kinky		Educational	1 reel	
Knockout, The	Lyons-Moran	Universal	1 reel	
Live Wires	Paul Parrott	Pathe	1 reel	Aug. 25
Lodge Night		Pathe	2 reels	July 28
Lots of Nerve	Pal (dog)	Universal	2 reels	Aug. 18
Love Nest, The	Buster Keaton	First National	2 reels	Mar. 24
Maid to Order	Lewis Sargent	Universal	1 reel	
Marathon Dancers, The	Aesop's Fables	Pathe	2/3 reel	Aug. 4
Midnight Cabaret, The	Larry Semon	Vitagraph	2 reels	
Mouse Catcher, The	Aesop's Fables	Pathe	2/3 reels	
Movie Dare Devil, The	Hurd Cartoon	Educational	1 reel	Apr. 14
Mummy, The		Fox	2 reels	June 2
Mysteries of the Sea	Aesop's Fables	Pathe	2/3 reel	
Mystery Man, The	Snub Pollard	Pathe	2 reels	Aug. 18
Nobody's Darling	Baby Peggy	Universal	2 reels	Aug. 4
Nip and Tuck		Pathe	2 reels	Aug. 11
Noon Whistle, The	Stan Laurel	Pathe	1 reel	May 5
No Wedding Bells	Larry Semon	Vitagraph	2 reels	Feb. 10
Nuisance, The	McKee-Anderson-Murray	Hodkinson	2 reels	Feb. 17
Oh, Nursie	Marcel-Cooper	Universal	2 reels	May 26
Oh Shoot	Bobby Dunn	Arrow	2 reels	
Oh, Sister	Adams-Vance	Educational	1 reel	Mar. 3
One Hard Pull	Aesop's Fables	Pathe	2/3 reels	
One Wild Day	Bull Montana	Metro	2 reels	
Oranges and Lemons	Stan Laurel	Pathe	1 reel	Aug. 11
Pace That Kills, The	Aesop's Fables	Pathe	2/3 reel	
Panic's On, The	Carter DeHavens	Film Book. Offices	2 reels	
Peanuts	Lewis Sargent	Universal	1 reel	
Pearl Divers, The	Aesop's Fables	Pathe	1 reel	Aug. 11
Peg o' the Movies	Baby Peggy	Universal	2 reels	
Pencil Pusher, The	Chuck Reisner	Universal	1 reel	Aug. 25
Pharoah's Tomb	Aesop's Fables	Pathe	2/3 reels	

Feature	Star	Distributed By	Length	Reviewed
Pick and Shovel	Stan Laurel	Pathe	1 reel	June 16
Pill Pounder, The	Charles Murray	Hodkinson	2 reels	
Pitfalls of a Big City	Ben Turpin	Pathe	2 reels	
Pleasant Journey, A	Children	Pathe	2 reels	Mar. 24
Please Arrest Me	Monty Banks	Federated- S. R.	2 reels	
Plumb Crazy	Bobby Vernon	Educational	2 reels	June 2
Plus and Minus	Bowes-Vance	Educational	1 reel	Aug. 11
Pop Tuttle's Lost Nerve	Dan Mason	Film Book. Offices	2 reels	May 26
Pop Tuttle's Russian Rumor	Dan Mason	Film Book. Offices	2 reels	June 2
Pop Tuttle's Tactics	Dan Mason	Film Book. Offices	2 reels	
Post No Bills	Paul Parrott	Pathe	1 reel	Aug. 4
Private, Keep Off	Carter DeHavens	Film Book. Offices	2 reels	
Radio Romeo	Walter Forde	Universal	1 reel	
Rice and Old Shoes	Carter DeHavens	Film Book. Offices	2 reels	June 16
Ringer for Dad, A	Carter DeHavens	Film Book. Offices	2 reels	
Roaring Lions on Steamship		Fox	2 reels	July 28
Roll Along	Jimmie Adams	Educational	2 reels	May 26
Salesman, The	Al St. John	Fox	2 reels	Apr. 14
Say It With Diamonds	Carter DeHavens	Film Book. Offices	2 reels	
Sheik, The	Aesop's Fables	Pathe	2/3 reels	
Shoot Straight	Paul Parrott	Pathe	1 reel	Mar. 17
Short Orders	Stan Laurel	Pathe	1 reel	Sept. 1
Should William Tell	Edwards-Roach	Universal	1 reel	July 7
Sing Sing	Edwards-Roach	Universal	1 reel	Sept. 1
Sister's Beau	Buddy Messinger	Universal	2 reels	
Skeletons	Neely Edwards	Universal	1 reel	
Skylarking		Pathe	2 reels	Sept. 8
Small Change	Eugene-Vance	Educational	1 reel	May 26
Smarty	Buddy Messinger	Universal	2 reels	
Smile Wins, The	Paul Parrott	Pathe	1 reel	
Snowed Under	Bull Montana	Metro	2 reels	
Sold at Auction	Snub Pollard	Pathe	2 reels	May 26
So Long, Buddy	Buddy Messinger	Universal	2 reels	Aug. 25
So This Is Hamlet	Charles Murray	Hodkinson	2 reels	
Speed Bugs	Fred Spencer	Universal	2 reels	
Speed the Swede	Paul Parrott	Pathe	1 reel	Apr. 28
Spider and the Fly	Aesop's Fables	Pathe	2/3 reels	
Spooks	Aesop's Fables	Pathe	2/3 reels	June 2
Spooky Romance, A	Jack Cooper	Universal	2 reels	
Spring Fever	Fred Spencer	Universal	2 reels	Aug. 4
Springtime	Aesop Fables	Pathe	2/3 reels	
Stork's Mistake, The	Aesop's Fables	Pathe	2/3 reels	
Sunny Gym	Brownie (dog)	Universal	2 reels	
Sunny Spain	Paul Parrott	Pathe	1 reel	May 5
Sweet and Pretty	Brownie (dog)	Universal	2 reels	
Sweetie	Baby Peggy	Universal	2 reels	Feb. 24
Tail Light	Bowes-Vance	Educational	1 reel	July 14
Take the Air	Paul Parrott	Pathe	1 reel	Sept. 8
Take Your Choice	Bobby Vernon	Educational	2 reels	Apr. 14
Taking Orders	Baby Peggy	Universal	2 reels	June 23
Their Love Growed Cold	Hurd Cartoon	Educational	1 reel	June 2
This Way Out		Educational	2 reels	
Thoroughbred, The	Aesop's Fables	Pathe	2/3 reel	
Three Gun Man, The		Fox	2 reels	May 26
Three Strikes	Lige Conley	Educational	2 reels	June 30
Tin Knights in a Hallroom		C. B. C.-S. R.	2 reels	
Tips	Baby Peggy	Universal	2 reels	
To and Fro	Neely Edwards	Universal	1 reel	
Traffic		Educational	1 reel	May 12
Tramps of Note	Neely Edwards	Universal	1 reel	
Traveling Salesman	Aesop's Fables	Pathe	2/3 reels	
Tropical Romeo, A	Al. St. John	Fox	2 reels	
Tut Tut King	Edwards-Roach	Universal	1 reel	
Two Auctioneers, The		Universal	1 reel	
Two Twins, The	Bull Montana	Metro	2 reels	Apr. 28
Uncovered Wagon, The	Paul Parrott	Pathe	1 reel	July 7
Under Two Jags	Stan Laurel	Pathe	1 reel	June 2
Uneasy Feet	Lloyd Hamilton	Educational	2 reels	Mar. 24
Unhappy Husbands	Barton Editorial	Second National	1 reel	
Vamped	Jack Cooper	Universal	2 reels	
Walrus Hunters, The	Aesop Fable		2/3 reel	
Watch Dog, The		Pathe	1 reel	June 9
West is West	Bowes-Vance	Educational	1 reel	Aug. 11
Where Am I?	Snub Pollard	Pathe	2 reels	Mar. 31
Where's My Wandering Boy This Evening	Ben Turpin	Pathe	2 reels	July 7
Where There's a Will		Fox	2 reels	
Whiskers	Lewis Sargent	Universal	1 reel	
White Wings	Stan Laurel	Pathe	1 reel	
Why Dogs Leave Home	Brownie (dog)	Universal	2 reels	
Wild and Wicked	Charles Murray	Hodkinson	2 reels	July 21
Winter Has Came	Dorothy Devore	Educational	2 reels	May 5
Won't You Worry?	Bert Roach	Pathe	1 reel	July 21
Wrecks		Educational	1 reel	July 28

Short Subjects

Feature	Star	Distributed By	Length	Reviewed
Alaskan Honeymoon, An (Educational)		Fox	1 reel	
Algeria (Educational)		Fox	1 reel	
Alpine Ride Up Stanserhorn (Burlingham)		Truart Film	1 reel	
Arctic Hike on Great Aletsch Glacier		Truart Film	1 reel	
Barnaby's Grudge, Reginald Denny		Universal	2 reels	
Bath, Famous British Spa (Burlingham)		Truart Film	1 reel	
Better Than Gold (Drama), Roy Stewart		Universal	2 reels	June 23
Borneo Venice, A (Burlingham)		Truart Film	1 reel	
Broad Highway (Bray Romance)		Hodkinson	1 reel	
Cat and the Fiddle, The (Hodge-Podge)		Educational	1 reel	
Cataracting Around Niagara (Burlingham)		Truart Film	1 reel	
Champion in the Making, A		State Rights		
Christopher of Columbus (Geo. O'Hara)		Film Book. Offices	2 reels	
City of Dreams (Bray Romance)		Hodkinson	1 reel	
Close Harmony (Sing Them Again Series)		Educational	1 reel	July 28
Columbia the Gem of the Ocean, R. Denny		Universal	2 reels	
Crystal Ascension, The (Artfilm)		Pathe	1 reel	May 26
Crystal Jewels (Educational)		Fox	1 reel	
Dark Timber (Wilderness Tales)		Educational	1 reel	
Dipping in the Deep (Hodge Podge)		Educational	1 reel	Aug. 11
Dizzy Land of Wm. Tell (Burlingham)		Truart Film	1 reel	
Don Coyote (Drama), Reginald Denny		Universal	2 reels	
Double Cinched (Drama), Leo Maloney		Pathe	2 reels	Mar. 3
Double Suspicion (Drama), Neal Hart		Universal	2 reels	
Down the Crater of Vesuvius		Truart Film	1 reel	
Drifter, The (Drama), Harry Carey		Universal	2 reels	
Duck, The (Rod-Gun Series)		Hodkinson	1 reel	
Eagle's Talons, The (Serial)		Universal	15 episodes	
Einstein's Theory of Relativity		Premier Prod.	2 reels	
End of a Perfect Fray, Geo O'Hara		Film Book. Offices	2 reels	
Extra Seven, The (Drama), Leo Maloney		Pathe	2 reels	Mar. 31
Face to Face (Drama), Edmund Cobb		Universal	2 reels	Sept. 15
False Play (Drama), Pete Morrison		Universal	2 reels	
Festive Haul, The		Pathe	1 reel	
Fight for a Mine, A (Drama), Roy Stewart		Universal	2 reels	June 9
Fighting Blood (Drama), George O'Hara		Film Book. Offices	2 reels	Feb. 3
Fighting Fists (Drama), Jack Ford		Universal	2 reels	
Fighting Skipper, The (Serial)		Arrow	15 episodes	
Fight in the Fog, The, Jack Mulhall		Universal	2 reels	
Forgetting the Law, Jack Daugherty		Universal	2 reels	
From Montreuv to Bernese Alps		Truart Film	1 reel	
From the Windows of My House		Educational	1 reel	May 12
Fun From the Press		Hodkinson	1 reel	
Gall of the Wild, Geo. O'Hara		Film Book. Offices	2 reels	
God's Law (Drama), Roy Stewart		Universal	2 reels	
Golf Played by Gene Sarazen		Educational	1 reel	June 9
Gray Rider, The (Wilderness Tales)		Educational	1 reel	July 14
Grim Fairy Tale, A, Geo. O'Hara		Film Book. Offices	2 reels	June 16
Guilty Hand, The (Drama), Roy Stewart		Universal	2 reels	
Hard to Beat (Drama), Roy Stewart		Universal	2 reels	
Haunted Valley (Serial)		Pathe	15 epis'ds.	Apr. 28
Heavyweight Fight Pictures		Universal	3 reels	May 26
Her Dangerous Path (Serial)		Pathe	10 episodes	
Homeward Trail, The, Pete Morrison		Universal	2 reels	July 14
Hyde and Zeke (Drama), Leo Maloney		Pathe	2 reels	June 9
Immortal Voice (Bray Romance)		Hodkinson	1 reel	July 14
In the Days of Daniel Boone (Serial)		Universal	18 epis'ds.	June 30
In Wrong Right (Drama), Leo Maloney		Pathe	2 reels	
Island of Surprise (Burlingham)		Truart Film	1 reel	
Jenkins and the Mutt (Wilderness Tales)		Educational	1 reel	Feb. 3
Judy Punch, George O'Hara		Film Book. Offices	2 reels	
Jungle Belles of Borneo (Burlingham)		Truart Film	1 reel	
King of the Ice		State Rights	2 reels	
Knight in Gale (Drama), Geo. O'Hara		Film Book. Offices	2 reels	Feb. 3
Knight That Failed, Geo. O'Hara		Film Book. Offices	2 reels	
Land of Tut Ankh Amen		Fox	1 reel	
Lonesome Luck, Jack Daugherty		Universal	2 reels	June 23
Long Live the Ring, George O'Hara		Film Book Offices	2 reels	
Lure of the South Seas (Burlingham)		Truart Film	1 reel	
Lyin' Hunt, A (Howe Hodge-Podge)		Educational	1 reel	
Mediterranean Scenes (Burlingham)		Truart Film	1 reel	
Memories of Alpine Republic		Truart Film	1 reel	
Mixed Trails (Wilderness Tales)		Educational	1 reel	June 16
Monkey Land Up Barito River, Borneo		Truart Film	1 reel	
Mont Blanc (Burlingham)		Truart Film	1 reel	
Moon Blind (Wilderness Tales)		Educational	1 reel	Feb. 3
Naked Fists (Drama), Neal Hart		Universal	2 reels	
Night Riders, The (Drama), Harry Carey		Universal	2 reels	
One Hundred Per Cent Nerve (Leo Maloney)		Pathe	2 reels	Apr. 28
One of Three (Drama), Roy Stewart		Universal	2 reels	
Oregon Trail, The (Serial)		Universal	18 epis'ds.	Feb. 10
Outlaw and the Lady (Drama), Harry Carey		Universal	2 reels	
Paradising on Italian Lakes		Truart Film	1 reel	
Partners Three (Drama), Leo Maloney		Pathe	2 reels	Mar. 17
Pelican Island (Burlingham)		Truart Film	1 reel	
Perilous Ascent of Zinal-Rothorn		Truart Film	1 reel	
Phantom Fortune, The (Serial)		Universal	12 epis'ds.	Mar. 17
Quaint Berne, Swiss Capital		Truart Film	1 reel	
Radio Active Bomb (Drama), Roy Stewart		Universal	2 reels	
Red Russia Revealed		Fox	2 reels	
Right of Way Casey (Drama), Neal Hart		Universal	2 reels	
Romance of Life (Bray Romance)		Hodkinson	1 reel	
Roped and Tied (Drama), Neal Hart		Universal	2 reels	
Rustlin' (Drama), Jay Morley		Universal	2 reels	Aug. 18
School Days in Japan (Educational)		Fox	1 reel	
Science of Life (Series)		Bray Prod.	1 reel	May 12
Sea of Dreams		Educational	1 reel	June 16
Secret Code, The (Drama), Roy Stewart		Universal	2 reels	
Sentinels of the Sea (Educational)		Fox	1 reel	
She Supes to Conquer, George O'Hara		Film Book Offices	2 reels	
Shooting the Earth (Hodge Podge)		Educational	1 reel	June 9
Six-Second Smith (Drama), Geo. O'Hara		Film Book. Offices	2 reels	Feb. 3
Sky Trails Above Lake Lucerne		Truart Film	1 reel	
Some Punches and Judy, Geo. O'Hara		Film Book. Offices	2 reels	
Some Sense and Some Nonsense		Educational	1 reel	May 5
Something For Nothing, Reginald Denny		Universal	2 reels	
So This is Hollywood, George O'Hara		Film Book Offices	2 reels	
Speed Demons (Hodge Podge)		Educational	1 reel	
Starland Revue (Series)		Film Book. Offices	1 reel	
Steel Shod Evidence, Leo Maloney		Pathe	2 reels	July 7
Steel Trail, The (Serial)		Universal	15 epis'ds	Aug. 11
Strike of the Rattler, Pete Morrison		Universal	2 reels	Aug. 25
Tarpon Fishing (Hodge Podge)		Educational	1 reel	
Tempest Cody Rides Wild, Marie Walcamp		Universal	2 reels	
This Wife Business		Alexander Film	2 reels	
Tom, Dick and Harry, Leo Maloney		Pathe	2 reels	June 30
Trail of No Return (Drama), Hart-Sedgwick		Universal	2 reels	May 26
True Gold, Jack Daugherty		Universal	2 reels	
Turkey, The (Rod and Gun Series)		Hodkinson	1 reel	
Two Stones With One Bird		Film Book. Offices	2 reels	
Under Secret Orders (Drama)		Universal	2 reels	
Unsuspecting Stranger (Drama), Pathe		Pathe	2 reels	May 26
Wandering Two (Drama), Reginald Denny		Universal	2 reels	
Wedding Feast Among Borneo Dyaks		Truart Film	1 reel	
Weeping Waters (Artfilm)		Pathe	1 reel	May 5
When Fighting's Necessary, Leo Maloney		Pathe	2 reels	Apr. 14
When Gale and Hurricane Meet		Film Book. Offices	2 reels	
Widower's Mite (Drama), Reginald Denny		Universal	2 reels	
Wild Waters (Educational)		Fox	1 reel	
Will He Conquer Dempsey? Firpo		Selznick		
Wings of the Storm (Drama), Leo Maloney		Pathe	2 reels	May 12
Winter in the Engadine		Truart Film	1 reel	
With the Movie Camera Through the Bolshevic Revolution		Mondial Film-S. R.	3 reels	
Yellow Men and Gold, Leo Maloney		Pathe	2 reels	

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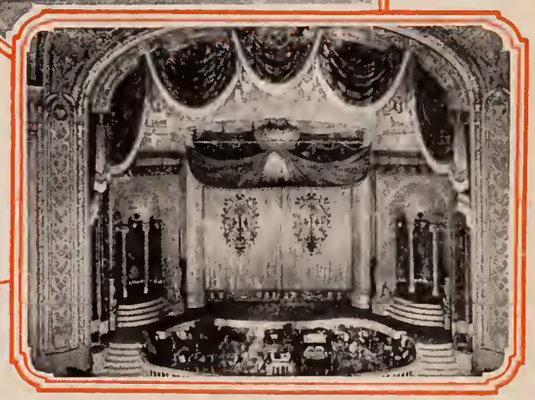
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Charles H. Duell, Jr., President,
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" The White Sister " from the
Novel by F. Marion Crawford,
Adapted by George V. Hobart
And Charles E. Whittaker.
Photography by Roy Overbaugh,
William Schurr and Ferdinand
Rish. Made in Rome, Italy.
Art Director, Robert W. Haas—
Edited by Duncan Mansfield—
Titled by Will M. Ritchey and
Don Bartlett. Among the artists
Supporting Miss Gish are seen
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J. Barney Sherry, Charles Lane,
Juliette la Violette, Sig. Serena,
Alfredo Bertone, Ramon Ivanez
And Alfredo Martinelli—
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in
"The White Sister"

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OCTOBER 13, 1923

Motion Picture News

Reg. U. S. Patent Office

The Most Lavish Production In Screen History

Distributed by

Goldwyn–Cosmopolitan



VOL. XXVIII No. 15 *Entered as Second Class Matter, October 13, 1913, at the Post Office at New York, N. Y., under the Act of March 3, 1879*

PRICE, 20 CENTS

Published Weekly—$3.00 a year

Los Angeles — 729 Seventh Avenue, New York — Chicago

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12 New Paramount Pictures No Wise Showman Should Miss

Jesse L. Lasky
presents
GLORIA SWANSON
in
A Sam Wood Production
"Bluebeard's 8th Wife"
Screen version by Sada Cowan
From Charlton Andrews' adaptation of Alfred Savoir's play

EVERYBODY reports big business with "Bluebeard's 8th Wife." Here are a couple of reports from Exhibitor's Herald:

"Packed my house for four big days. Pleased 100 per cent. It's a great entertainment, just the right length."—George Rea, Colonial Theatre, Washington, O.

"Gloria's best picture and a sure-fire box office attraction. Good story, well directed. Six reels of excellent entertainment."—Arthur Richardson, Strand Theatre, Schroon Lake, N. Y.

NOT one critic failed to praise this production. It has done big business everywhere. In Fort Madison, Wis., where the whole town voted as to what should be the opening attraction at the New Orpheum Theatre, more than half the votes were for "Hollywood."

Motion Picture News says: "This exceptional picture will create box office records everywhere. The whimsical story, the humor, the title, and the long list of stars and celebrities will stimulate deep interest in any community. Get it quick, boys!"

Jesse L. Lasky
presents
A James Cruze Production
"HOLLYWOOD"
22 real stars, 56 screen celebrities
From the story by Frank Condon
Adapted by Tom Geraghty

Adolph Zukor
presents
POLA NEGRI
in
A George Fitzmaurice Production
"The Cheat"
with
Jack Holt
Supported by Charles de Roche
Adapted by Ouida Bergere
From the story by Hector Turnbull

POLA NEGRI'S first American picture in which she plays a sympathetic role with a happy ending, is an assured success.

Motion Picture News: "'The Cheat' marks the comeback of Pola Negri. One hundred per cent. better than 'Bella Donna' and the best acting the Polish actress has done since 'Passion.'"

Moving Picture World: "Pola Negri is marvelous. No overacting here, just histrionic perfection such as we are seldom given on the screen. As a production equally good from every standpoint, 'The Cheat' is hard to beat."

THREE in a row for Jim Cruze—"The Covered Wagon," "Hollywood," and "Ruggles of Red Gap."

"Ruggles of Red Gap?" says the News, "A delightful comedy gem, excellently directed and acted by artists who understand real entertainment values!" And Moving Picture World: "If your patrons enjoy good, spontaneous comedy that will make them laugh out loud, don't hesitate to give them this one. They will thank you for it."

And watch out for the next Cruze hit—"To the Ladies."

Jesse L. Lasky
presents
A James Cruze Production
"RUGGLES OF RED GAP"
with
Edward Horton, Ernest Torrence, Lois Wilson, and Fritzi Ridgeway
Adapted by Walter Woods and Anthony Coldewey from the play and novel by Harry Leon Wilson

FAMOUS PLAYERS LASKY CORPORATION
ADOLPH ZUKOR President
NEW YORK CITY

12 New Paramount Pictures No Wise Showmen Should Miss

Adolph Zukor
presents

THOMAS MEIGHAN
in
"Woman-Proof"
by
George Ade
Directed by Alfred E. Green

IT'S a known fact that no star has the surefire universal following of Tom Meighan. Rich or poor, highbrow or lowbrow, men and women—he brings 'em all out.

And when you can offer Meighan in "Woman-Proof"—Meighan in a love-comedy by the author of "Back Home and Broke" and with the same director and leading woman (Lila Lee)—you can expect the records to topple.

"Woman-Proof" is an ideal Meighan vehicle with an ideal title for exploiting. Grab it!

HARD-BOILED New York went crazy over "Zaza," and it had to be held over an extra week. Louella O. Parsons, of the N. Y. Telegraph, saw the picture on a Thursday afternoon and reports: "Every seat was filled and there were many people standing. Tell me when such a condition has prevailed in any of the Broadway theatres at an early afternoon performance."

Variety's showman-critic says: "A real bet. A good picture for the box office and the screen."

Adolph Zukor
presents

GLORIA SWANSON
in
"ZAZA"
An Allan Dwan Production
From the play by Pierre Berton and Charles Simon
Screen play by Albert Shelby LeVino

Adolph Zukor
presents
An Allan Dwan Production

"LAWFUL LARCENY"
with
Hope Hampton, Nita Naldi, Lew Cody and Conrad Nagel.
Adapted by John Lynch from the play by Samuel Shipman

THIS picture is cleaning up all over the country. It is exactly the sort of box office fare the public wants.

Variety says: "Here is a whale of a picture for entertainment purposes. Sure-fire for any type of audience. Featuring of Hope Hampton, Nita Naldi, Lew Cody and Conrad Nagel gives more power at the box office." Harrison's Reports say: "100 per cent. satisfaction."

"THE COVERED WAGON" proved they like worthwhile "westerns" filmed in a big, striking way. So does "Salomy Jane."

Moving Picture World says of "Salomy Jane": "Admirers of Bret Harte fiction will find excellent entertainment in Paramount's presentation of one of his popular stories. The picture has the romantic and melo-dramatic character of the West of '49 well reproduced. It should bring desirable box office results everywhere."

Jesse L. Lasky
presents
A George Melford Production

"SALOMY JANE"
with
Jacqueline Logan
George Fawcett and Maurice Flynn
Adapted by Waldemar Young from the story by Bret Harte and the play by Paul Armstrong.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

12 New Paramount Pictures No Wise Showman Should Miss

Jesse L. Lasky
presents
Zane Grey's
"TO THE LAST MAN"
with
Lois Wilson and Richard Dix
Supported by Frank Campeau, Robert Edeson and Noah Beery
Adapted by Doris Schroeder
Directed by Victor Fleming

AT last—a Zane Grey's story filmed as Zane Grey's hundreds of thousands of readers want to see it. The author himself declares in a signed statement that it is "the finest western picture I ever saw." Audiences everywhere are echoing this opinion.

Moving Picture World says: "What one might expect from Zane Grey's novel—a Western with a punch—has been produced by Paramount. It is a stirring example of this popular type of picture and should have a large following."

Now in production—Zane Grey's "Call of the Canyon" and "Heritage of the Desert."

THIS picture, marking the return of Madge Kennedy to the screen after two years' absence, has met with large, enthusiastic audiences everywhere. In New York the critics were especially appreciative. Here are some reviews:

N. Y. World: "The performance of Miss Kennedy is one of the bright bits of acting of the current season."

N. Y. News: "One of the loveliest actresses on the silver screen. You should see Madge Kennedy in her comeback."

Kenma Corporation
presents
"THE PURPLE HIGHWAY"
with
Madge Kennedy
Adapted by Rufus Steele from the play "Dear Me"
by Luther Reed and Hale Hamilton
Directed by Henry Kolker

Jesse L. Lasky
presents
A Charles Maigne Production
"THE SILENT PARTNER"
with
Leatrice Joy
Owen Moore and Robert Edeson
Adapted by Sada Cowan from Maximilian Foster's Saturday Evening Post serial.

EXHIBITORS tell us they've never seen a picture that grips the women like "The Silent Partner." They eat it up. And, of course, that means sure success. It's a big, sincere drama about marriage handled in a startlingly frank way.

Arthur Richardson, Schroon Lake, N.Y., exhibitor, sums it up: "Good picture that holds the interest throughout. Both stars exceptionally good. An excellent box office attraction."

WILLIAM de Mille pictures are aristocrats of the screen. They bring out the highbrows as well as your regular audience and give your theatre prestige.

"The Marriage Maker," from the play in which William Faversham scored a big stage success, was hailed by the New York papers as the outstanding film novelty of the new season. It dares to be original about love and marriage and reaps the rewards of originality.

Now in production—William de Mille's "Everyday Love."

Adolph Zukor
presents a
William de Mille Production
"THE MARRIAGE MAKER"
with
Agnes Ayres and Jack Holt
Supported by Charles de Roche, Mary Astor and Robert Agnew
Screen play by Clara Beranger
From the play "The Faun" by Edward Knoblock

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

UNIVERSAL SUPER JEWEL

MERRY GO ROUND
Directed by
RUPERT JULIAN

UNIVERSAL JEWEL

A CHAPTER IN HER LIFE
A LOIS WEBER PRODUCTION
With a brilliant cast • Based on the story of "JEWEL" by Clara Louise Burnham

UNIVERSAL JEWEL

DRIFTING
Starring PRISCILLA DEAN
From the play by John Colton and Daisy H. Andrews
Directed by Tod Browning from W. A. Brady's Production

UNIVERSAL SUPER JEWEL

THUNDERING DAWN
with J. Warren Kerrigan and Anna Q. Nilsson
A Harry Garson Production

UNIVERSAL JEWEL

THE SPICE OF LIFE
Starring REGINALD DENNY
Story by Byron Morgan • Directed by Harry Pollard

UNIVE
HAS THE

"WITH THE EXCEPTION

ONCE more the Universal delivers the goods while others are delivering promises.

With all the big publicity promises about "new sales plans" and "giving the exhibitor a new deal," it looks to me as though the only big hits the exhibitor can get while they're hot are the Universal's.

Did you read the editorial in the Moving Picture World, in which the editor published a letter he had received from "a small town exhibitor?" The exhibitor wrote:

"We fellows in the small towns have not been able to get the season started. I made a little jaunt to five of the neighboring towns recently and without exception THEY HAD NOT BOUGHT NOR WERE THEY ABLE TO BUY a single new picture of the so-called big features. Such is the case with us at the present time WITH THE EXCEPTION OF THE UNIVERSAL'S JEWELS."

I hope you will let that fact sink deep into the old bean. I hope you will read it carefully enough to get the full significance of it.

For one thing it means that nobody is keeping promises and living up to advertising EXCEPT THE UNIVERSAL.

For another thing it means that right now when the exhibitor needs the red

DATE THE B

Presented
CARL

RSAL PICTURES

OF THE UNIVERSAL!"

hot hits while they are piping hot, he cannot get them EXCEPT FROM THE UNIVERSAL.

And for another thing it means that the exhibitors are sore at all prices EXCEPT THE UNIVERSAL'S.

Except Universal—always and forever except Universal! You hear it everywhere — throughout the United States and Canada and England and South America and the whole wide world. The Universal is always on the job, ready to do a clean-cut business with any and every clean-cut exhibitor.

This good will is the greatest stuff on earth. It is better than cash, because cash can dwindle away. It is better than stocks and bonds, because stocks and bonds are cold blooded things even though it is nice to have them. It is the thing that warms the cockles of the heart and makes the game worth playing.

Universal has less trouble with exhibitors than any concern in the business. It is the EXCEPTION. Exhibitors damn producers right and left but they always EXCEPT the Universal.

Thousands of exhibitors this very minute are just as glad as I am that Universal has the pictures. They take a personal pride in the fact. To my dying day I will glory in the knowledge that OUR CUSTOMERS ARE OUR FRIENDS.

Carl Laemmle

—from current issue, "Universal Weekly"

IG TEN NOW

y

LAEMMLE

UNIVERSAL SUPER JEWEL

A LADY OF QUALITY

Starring VIRGINIA VALLI

with MILTON SILLS and an extraordinary cast

A HOBART HENLEY PRODUCTION

From Frances Hodgson Burnett's famous novel and play

UNIVERSAL JEWEL

MORALITY

Starring MARY PHILBIN

From a story by Owen Kildare

Directed by Irving Cummings

UNIVERSAL SUPER JEWEL

THE ACQUITTAL

with

CLAIRE WINDSOR and NORMAN KERRY

Directed by Clarence Brown • From COHAN & HARRIS' Production of Rita Weiman's play

UNIVERSAL JEWEL

WHITE TIGER

Starring PRISCILLA DEAN

Directed by TOD BROWNING

UNIVERSAL JEWEL

me — BABY PEGGY

in my first big feature

THE DARLING of NEW YORK

Directed by KING BAGGOT

Each Good For 15 Weeks

The STEEL TRAIL

Starring

Wm DUNCAN

Supported by

Edith Johnson

presented by

Carl Laemmle

Action!



"I claim this is the greatest continued feature ever made!"—**Whitehouse Theatre, Milwaukee, Wis.**

"Ranks high as a serial. There is something doing every minute."—**Moving Picture World.**

"Will be a delight to serial lovers. There are enough thrills to satisfy the most pronounced fan."—**Exhibitors Trade Review.**

"Ought to register big business at the box office. Filled with lively incidents, dramatic sequences and stirring finishes at the end of each chapter—the kind of finish that will bring 'em back."—**Motion Picture News.**

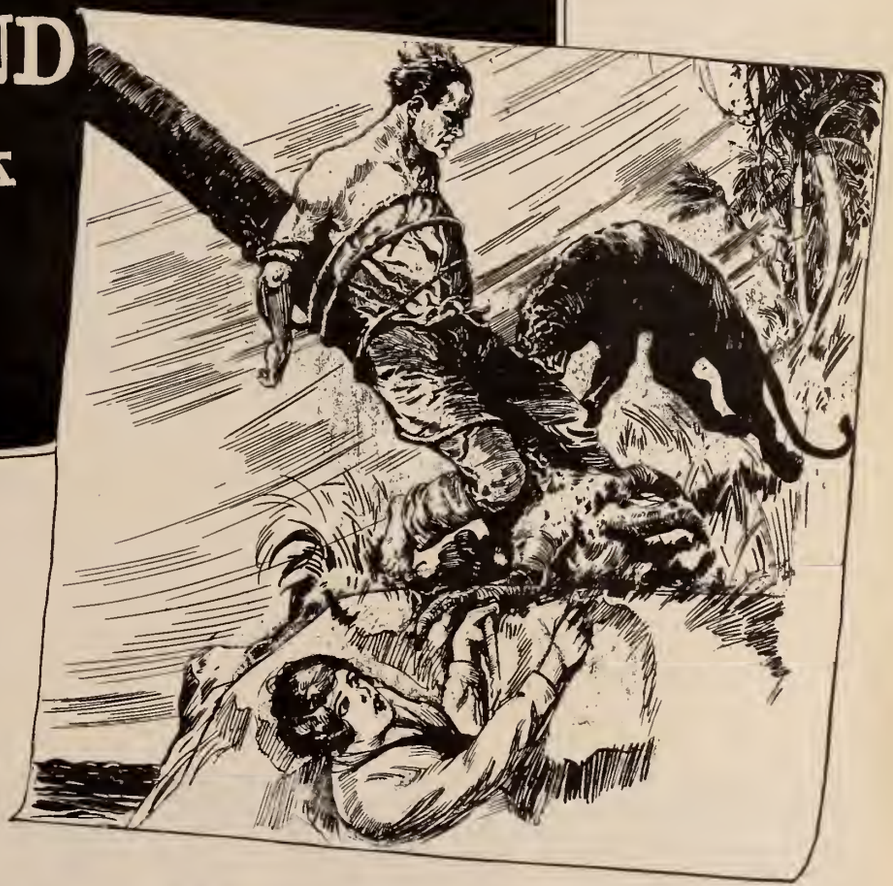
UNIVERSAL

Of Big Business !

BEASTS of PARADISE

Starring
Wm DESMOND
and
Eileen Sedgwick
Directed by
J. Marchant

7 thrills!



HERE'S a new kind of thriller that will register greater business at your box office. Never before in the Chapter Play field have exhibitors had such opportunity to offer their patrons anything as novel, original or thrilling as this romantic story of adventure. Showmen who want to keep abreast of the times, and who want to give their patrons the latest and best type of film entertainment, will find it in this wonderful continued feature. NOW BOOKING AT ALL UNIVERSAL EXCHANGES!

CHAPTER PLAYS

EXCLUSIVE

International

has the *Only* and actually showing Tokio the day and during

INTERNATIONAL NEWS No. 80 was the first news reel on Broadway to show pictures of the great Japanese disaster. The entire reel was devoted to these remarkable scenes.

But now International News goes itself and every other news reel on the market one better. International now offers you an exclusive scoop in International News No. 81 which shows the **ONLY AND EXCLUSIVE PICTURES TAKEN OF**

One of the Truly Great

What Jos. Plunkett, Strand Theatre, N. Y., says:

"CONGRATULATIONS on your quick delivery of the film of the Japanese Earthquake. Such service as you have rendered in this important news event is worth a great deal to the exhibitor, and I want you to know that I appreciate it."

What Fred S. Meyer, Palace, Hamilton, Ohio, wires:

"UNQUESTIONABLY greatest scoop ever shown in this city. Pictures are excellent. Photography perfect and fire scenes achievement that will go down in history as real worth while feat. Thanks for this earnest cooperation."

BOOK IT NOW INTERNATI

Released thru

SCOOP! A beat that beats them all.....

News #81

exclusive pictures in flames—taken on the great disaster

TOKYO ACTUALLY BURNING, with the crowds fleeing, panic stricken, from the flames and earthquake. Only International can offer you this **exclusive beat.**

International gives it to you, without extra charge, as part of its regular news reel service; another evidence of the remarkable service International News **can** and **does** give you.

Cinema Achievements

Here's One from David Idzal, Rivoli Theatre, St. Louis:

"INTERNATIONAL NEWS motion pictures of Japanese earthquake a sensation. Turned hundreds away. Scooped all others by twenty-four hours. Editors of papers assigned special reporters to view picture for feature stories. Mailing letters commending picture as the best and most authentic."

Another from G. E. Williams, Olympic Theatre, Buffalo

"POSITIVELY greatest scoop in history. Opened to capacity business. Advertised in advance one day. Congratulations."

ONAL FIRST with the BEST NEWS

Universal



Greatest of all Race Track Romances

JOHNNY HINES

in "LITTLE JOHNNY JONES"

from the celebrated play by
GEORGE M. COHAN

Directed by Arthur Rosson

The story of a famous Derby won—and the heart of a pretty girl along with it. A stirring adventure of the Turf, filled with life, action and romance. Bigger and better in every way than the famous stage play in which George M. Cohan scored so notable a success.

A Warner Bros.

WARNER BROS.
Classic of the Screen



Warner Bros. "Classics of the Screen"

"The Gold Diggers"
"The Age of Innocence"
"Lucretia Lombard"
"Being Respectable"
"The Tenth Woman"
"Tiger Rose"
"The Country Kid"
"Daddies"
"Cornered"
"Conductor 1492"
"Lover's Lane"
"Beau Brummel"
"Broadway After Dark"
"The Printer's Devil"
"How to Educate a Wife"
"Geo. Washington, Jr."
"Babbitt"
"The Marriage Circle"
"Where the North Begins"

"Classic of the Screen"

To all exhibitors throughout



F.B.O.'s New Calendar Prosperity Season 1923-

Here is F.B.O.'s list of sixteen releases for Sept.-Oct.-Nov.-Dec. and January exploitation acknowledged by the majority of exhibitors throughout the ent in the business. Every picture on this calendar a sure fire winner, with outst nearest F.B.O. Exchange Mgr. for more details. Watch for the press sheets Leave open time for these 16 winners. What F.B.O. has done in the past w for this season with every picture. Tie up with this live wire outfit, and assu

SEPTEMBER RELEASES

" DAYTIME WIVES "

Starring Grace Darmond—Derelys Perdue—Wyndham Standing and brilliant cast.

CONCEDED to be the biggest Box Office title of the season. . . . Smashing press book—wonderful posters and advertising matter. BILLBOARD said—" Here is a picture with a whale of a box office title " . . . and a story that lives right up to the title. . . . Grab this one. . . . It's a winner.

Released Sept. 2nd

" THE FAIR CHEAT "

Starring Dorothy MacKaill, Edmund Breese and Wilfred Lytell

THE public is awaiting this brilliant, beautiful young Ziegfeld Follies star. Read the trade paper criticisms and learn what a corking picture this is. Big time advertising material and exploitation.

Released Sept. 16th

" HALDANE OF THE SECRET SERVICE "

Starring the great Houdini and Gladys Leslie, feminine star of " If Winter Comes "

HOUDINI'S name out front always means capacity. He does his stuff in this picture in a manner that will pack 'em in for you. Remarkable advertising matter and exploitation. Get a copy of the big press book.

Released Sept. 30th

OCTOBER RELEASES

"BREAKING INTO SOCIETY"

Starring Bull Montana

HUNT STROMBERG'S biggest feature comedy smash—novel, new, shriekingly funny—special posters, special adv. matter, wonderful exploitation. See the press books. Here's one you can write on your cuff as a money getter.

Released Oct. 14th

" LIGHTS OUT "

Starring Ruth Stonehouse and big cast

FROM the successful Broadway stage success, by Mann Page and Paul Dickey. The Ex. Herald said: " If you want something new and different hop to it and grab ' LIGHTS OUT.' " Big time adv. matter and unusual exploitation angles.

Released Oct. 21st

"DANCER OF THE NILE"

Starring Carmel Myers—June Elvidge—Bertram Grassby—Malcolm McGreggor

HUGE screen extravaganza, brilliant, colorful and a red hot passionate love story of the days of King Tut who has had 100,000,000 dollars worth of front page newspaper publicity. Extraordinary press book with remarkable posters, advertising matter and new exploitation ideas. One of the big ones for this season.

Released Oct. 28th

Extra Release Oct. 28th "MICKEY" THE MACK SENNETT production that " mopped-up " for Independents. Nothing to tell you about Mickey. You know what it has done. This is a brilliant new re-issue with new prints, new advertising matter and corking exploitation.

FILM BOOKING OFFICES

723 Seventh Avenue, New York.

SALES OFFICE, UNITED KINGDOM: R-C PICTURES CORPORATION, 26-2

the world — Be sure to see

of Pictures for the for Fall and Winter - 1924



Genuine Showman's pictures backed by F.B.O.'s brilliant advertising and re country to be miles the greatest exploitation ever offered by any Company anding super specials that are destined to smash box office records. Ask your adv. matter and exploitation on each production. Look over your play dates. th exploitation to help exhibitors isn't a marker to what we have for you re yourself of a full season of genuine sure fire money making pictures.

NOVEMBER RELEASES

"THE LULLABY"

Starring Jane Novak with Rob't Anderson

CHESTER BENNETT'S biggest screen production to date . . . a super special production destined to mop up for exhibitors. Cost a fortune to make and eight months time. . . . You can look for something out of the ordinary in "THE LULLABY."

Released Nov. 11th

"THE LOVE PIRATE"

(Formerly "The Silent Accuser") starring Carmel Myers and great cast

A HIGH pressure mystery problem play and murder mystery . . . powerful theme and wonderfully acted . . . big time advertising matter and special posters . . . a picture your patrons will long remember. . . . Carmel Myers does her best acting in this production. . . . Don't fail to play it.

Released Nov. 18th

"BLOW YOUR OWN HORN"

Starring Ralph Lewis—Derelys Perdue—Warner Baxter and big cast

A SCREEN play with three stars in a story packed with sparkling new angles. . . . It's Owen Davis' successful four-act stage play. . . . Done in a manner that makes it a sure fire winner. . . . Special posters, accessories and unusual exploitation stunts. . . .

Released Nov. 25th

DECEMBER RELEASES

"THE MAILMAN"

With Ralph Lewis—Johnnie Walker, and the usual big time Johnson cast

EMORY JOHNSON'S mightiest screen epic . . . bigger than "In The Name Of The Law"—"Third Alarm"—or "Westbound Limited." A colossal box office crash that will be heard around the Globe. . . . Extraordinary exploitation unheard of to date in the picture business. . . . Giant press book packed with money getting stuff. . . . Out of the ordinary posters and advertising matter. . . . What more need be said.

Released Dec. 9th

"FASHIONABLE FAKIRS"

(Formerly "The Worm")
Starring Johnnie Walker

HERE'S something brand new . . . with a whale of an exploitation title and backed by advertising matter and exploitation that guarantees your box office a real success. . . . Ask for a copy of the press sheet and see what it contains for you.

Released Dec. 16th

"ALIMONY"

Starring Derelys Perdue—Warner Baxter and Ruby Miller sensational European Star

CHESTER BENNETT'S next big one for the delight of thousands of exhibitors and millions of fans. . . . Play it right after you play Bennett's great picture "Divorce." . . . Striking new posters, unusual exploitation angles and plenty of red fire material to put this one over big. A. T. Locke's big story brilliantly done.

Released Dec. 23rd

JANUARY RELEASES

"JUDGMENT OF THE STORM"

Starring Lloyd Hughes—Myrtle Stedman—George Hackathorne—Lucille Ricksen—Philo McCullough

PALMER PHOTO PLAY CO.'S big production backed by colossal advertising campaign to top anything yet heard of in the picture industry. Watch for more details coming that will astound the entire trade.

Released Jan. 6th

"PHANTOM JUSTICE"

Starring Rod LaRoque—Estelle Taylor and Katharine McGuire

A GRIPPING crook melodrama that will make 'em hang to their seats. Plenty of the usual F.B.O. red fire exploitation and startling advertising matter for this one. You can bank on this one to please your patrons.

Released Jan. 13th

"BEWARE THE WOMAN"

(Formerly "Born of the Cyclone")
Starring Ralph Lewis—Derelys Perdue—Lloyd Hughes

DERELYS PERDUE in her greatest role . . . a gypsy story that possesses brand new twists, love interest, punch, power and drama of the unusual sort. . . . Backed by corking advertising material and accessories. Watch for it.

Released Jan. 20th

OF AMERICA, Inc.

N. Y., Exchanges Everywhere

D'ARBLAY STREET, WARDOUR ST., LONDON, W. 1, ENGLAND

AMERICA!



Where Every Boy Has a Chance!

Clarence Budington Kelland, unexcelled creator of romances of youth, has written a story bursting with the glorious spirit of American Boyhood.

It carries a punch! It packs a wallop! And as for sentiment it's sweet as honey! You'll love it, and what's more you'll love to play it, for its got Box-Office Stuff!

THE STEADFAST HEART

Adapted by PHILIP LONERGAN *from the* Collier's Weekly *story by* CLARENCE BUDINGTON KELLAND

with

Marguerite Courtot, Mary Alden, Joseph Striker, Miriam Battista *and* Joseph Depew

Directed by Sheridan Hall

Produced by

DISTINCTIVE PICTURES Corporation

For Distribution by

Goldwyn-Cosmopolitan



ASSOCIATED

FOREIGN REPRESENTATIVE
SIDNEY GARRETT

ARTHUR S. KANE.

FOOLISH



E X H I B I T O R S

PRESIDENT.

Physical Distributors
PATHE EXCHANGE, INC.

PARENTS

It's the story, not of a mother who sang "Where Is My Wandering Boy Tonight?" but of a kiddie who might have sung "Where Are Mother and Dad?"

Mother and Dad weren't intentionally mean but they did neglect little Archie for society and motor cars and house parties and sports until—

They reached the end of their financial rope and were "sold out." Then—

A friend who had more time for children offered to take the youngster off their hands—for $50,000!

What followed forms another chapter—it's told in the picture—and it plays a tattoo on the heartstrings—

How they met the test—the battle between worldly ambition and human devotion—Mrs. Grundy's opinion and the appeal of a child—is revealed in

A Thrilling Moving Gripping Drama That Strikes Home

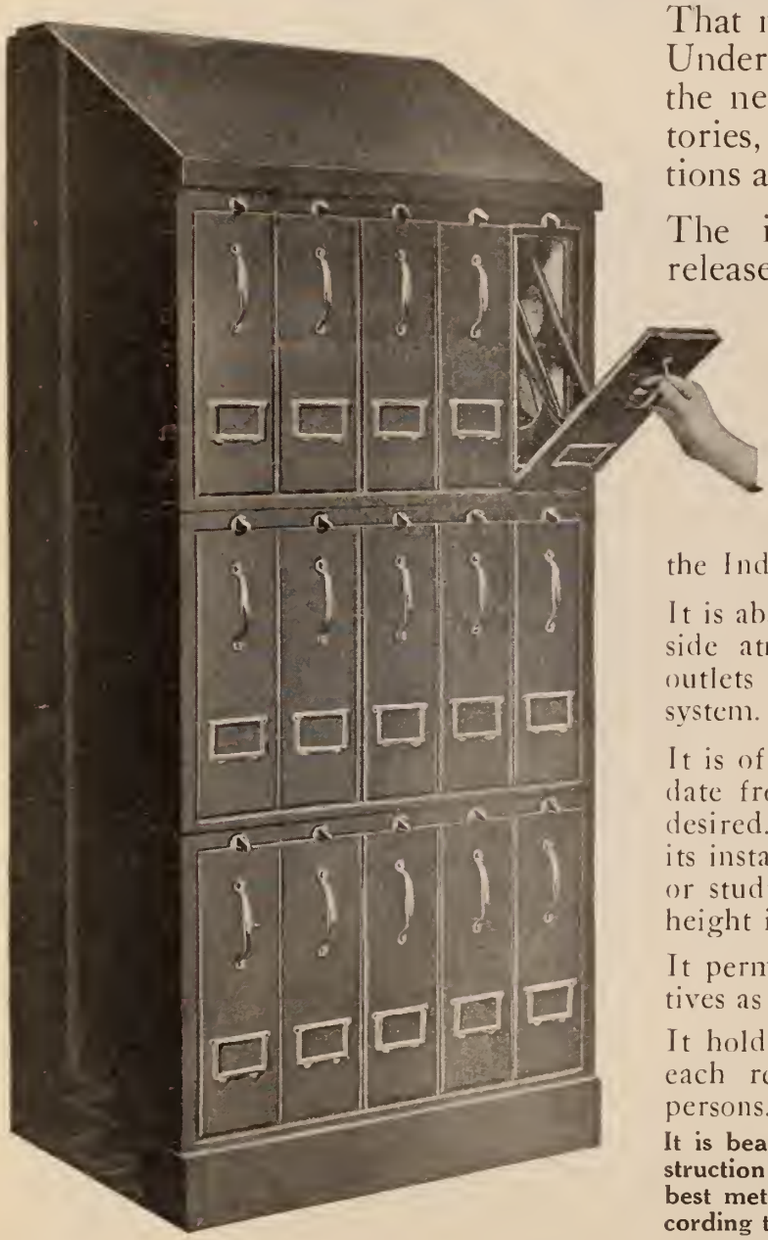




ANNOUNCEMENT

FOR years there has existed a need for a device perfectly adapted to the storage of films, secure from fire and theft, yet permitting easy access to them by authorized parties.

That was economical of storage space and as flexible in regard to expansion as a sectional book case.



That met all the requirements of the Fire Underwriting Boards and was able to fulfill the needs of producers, exhibitors, laboratories, projectionists, educational institutions and industrial concerns.

The increasing quantity and value of releases has constantly added to the need, but heretofore no one device has been ONE HUNDRED PER CENT efficient along ALL of the above requirements.

After years of test and research, the AMERICAN FILM-SAFE is now in production and at the service of the Industry at large.

It is absolutely fireproof and is vented to the outside atmosphere, by means of patented valved outlets which lead into a progressive ventilation system.

It is of sectional construction and will accommodate from five to five thousand reels, as may be desired. Its flexibility of arrangement will permit its installation in any projection room, laboratory or studio, irrespective of whether floor space or height is the limiting factor.

It permits of the classification of prints or negatives as if they were books or documents.

It holds film absolutely secure against theft, yet each reel is instantly accessible to authorized persons.

It is beautiful in appearance and the details of its construction compare favorably, and even excel, that of the best metal furniture; it may be finished in any color according to the wishes of the individual purchaser.

Installation plans and estimates of cost will be furnished free, upon receipt of a rough diagram of your projection room or storage space and information as to the number of films to be stored.

It costs nothing to investigate and it may save you hundreds or even thousands of dollars. Write today.

American Film-Safe Corporation

1800 Washington Boulevard, Baltimore, Maryland



Robert W. Chambers'
famous novel

The COMMON LAW

Co-Starring
CORINNE GRIFFITH
CONWAY TEARLE
and **ELLIOTT DEXTER**

A Myron Selznick Master Picture

Directed by
George Archainbaud



CORINNE GRIFFITH
as VALERIE WEST



CONWAY TEARLE
as LOUIS NEVILLE

SELZNICK
DISTRIBUTING
CORPORATION

An absorbing, fascinating, convincing story from the talented pen of Robert W. Chambers



ELLIOTT DEXTER
as JOSÉ QUERIDA



DORIS MAY as
STEPHANIE SWIFT

SELZNICK
DISTRIBUTING
CORPORATION

The Principal Roles Brilliantly Portrayed by Corinne Griffith, Conway Tearle, Elliott Dexter



HOBART BOSWORTH
as HENRY NEVILLE



BRYANT WASHBURN
as JOHN BURLESON

SELZNICK
DISTRIBUTING
CORPORATION

A Supporting Cast Which Includes the Names of Many of The Screen's Most Notable Artists



MISS DU PONT
as LILY NEVILLE



HARRY MYERS as
PENRHYN CARDEMON

SELZNICK
DISTRIBUTING
CORPORATION

Flawless Direction and Perfect Continuity Both Faithfully Visualize the Tense, Gripping Story



PHYLLIS HAVER
as RITA TEVIS



DAGMAR GODOWSKY
as MAZIE

SELZNICK
DISTRIBUTING
CORPORATION

A Picture Whose Tremendous Drawing Power Is Attested By Its Impressive First Run Bookings



ROBERT W. CHAMBERS
AUTHOR



MYRON SELZNICK
PRODUCER

SELZNICK
DISTRIBUTING
CORPORATION

A Superb Motion Picture, Created Expressly For, And Released Only To, Motion Picture Exhibitors


The Common Law
by Robert W. Chamber's
Directed by
George Archainbaud
Scenario by
Edward J. Montagne
Photography by
Jules Cronjager
Settings by
Stephen Goosson
Film Edited by
Harold J. McCord
The entire production under
the personal supervision of
MYRON SELZNICK
SELZNICK
DISTRIBUTING
CORPORATION

D. W. GRIFFITH

presents

The WHITE ROSE













For the Millionaire; For the Shop Girl, Too

No matter whether your audiences are made up of millionaires, or clerks and shop girls, you try always to get the best picture possible.

You want a picture that is beautiful, that has interesting characters who are real—a picture that holds the audience in tight admiration and rigid interest.

You want the best film the motion picture industry can give you at all times. And when you select that picture you will be right in taking

D. W. Griffith's "The White Rose"

It is good enough for a millionaire audience, and it has everything in it for any kind of audience.

See It! ***Book It!*** ***Play It!***

NOW BOOKING

UNITED ARTISTS CORPORATION

MARY PICKFORD CHARLIE CHAPLIN
DOUGLAS FAIRBANKS D. W. GRIFFITH
HIRAM ABRAMS · PRESIDENT

A Great Box-office Star
In a Great Audience Picture

Here's a rare combination for every exhibitor. A successful novel millions have read, turned into a tremendously successful stage play, then made into an enormously appealing motion picture by a star of known box-office value and audience pull. A feature sure to please any kind of public. See it. Book it.

Graham Wilcox Productions, Ltd.

present

MAE MARSH

in

"Paddy-the-Next-Best-Thing"

By Gertrude Page

The Star

Mae Marsh returns to the screen in this big picture with all the artistry and charm that brought and kept her fan popularity. She is at her very best here—and that says a lot. She is dainty, fascinating, appealing; sure to please.

The Picture

The picture is as good as the star, and has everything for all classes of patrons. A beautiful love story and lots of action; tense drama interspersed with genuine comedy and real pathos, and a climax that is without equal.

Now Booking

Allied Producers and Distributors Corporation
729 Seventh Ave., New York
Hiram Abrams, President

A Branch Office located in every United Artists Exchange

Associated Authors, Inc.
Frank Woods AA Elmer Harris
Thompson Buchanan Clark W. Thomas
present

"RICHARD THE LION-HEARTED"

A Frank Woods Production

Based on Sir Walter Scott's novel, "The Talisman"
with Wallace Beery as "King Richard"
the role he created in "Robin Hood"

"100 per cent Entertainment"
"Overnight Sensation"

G. N. W. TELEGRAPH CO.
CANADIAN NATIONAL TEL. CO.
Exclusive Connection with
WESTERN UNION TEL. CO.
Cable Service to all the world
Money Transferred by Telegraph

CANADIAN NATIONAL TELEGRAPHS
TELEGRAM

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L.

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

HEAD OFFICE, TORONTO, ONT. GEO. D. PERRY, GENERAL MANAGER

BYA 339 147 COLLECT NL 6 EXTRA 1-63

Ottawa,Ont 21

United Artists Corpn Ltd 6 Dundas St W Toronto,Ont.

Have just screened 'Richard,the Lion-Hearted' for two hundred Ottawa prominent citizens and am pleased to advise same was received with great enthusiasm.Mayor Plant was so impressed he has forwarded me letter of endorsation and the Rev.Wesley Megaw,pastor of Stewarton Presbyterian Church is delivering sermon on picture.Personally I think it ranks with the biggest pictures that have been produced to date from standpoint of production and interest.The cast is hand-picked and Wallace Beery does best work of his career.The little touches of comedy relief throughout the picture make it 100 per cent entertainment and I am pleased to have the opportunity of presenting 'Richard,the Lion-Hearted' for its world premier showing in Ottawa,and I feel confident it will become an overnight sensation.

O.D.Cloakey,Mgr.,Regent Theatre,
Ottawa,Ont.

Now Booking
Allied Producers and Distributors Corporation
729 Seventh Ave., New York
Hiram Abrams, President
A Branch Office Located in every United Artists Exchange

While Other News-Reels Were Shouting
About "Great Scoops" and "Specials"

KINOGRAMS

THE VISUAL

NEWS

of ALL THE WORLD

Provided Its Regular Subscribers With the

Greatest Story Put on the Screen
By Any News-Reel of the

JAPANESE EARTHQUAKE DISASTER

All Authentic News Direct From Japan—
Without Extra Cost—
And to Regular Subscribers ONLY

BOOK EDUCATIONAL'S NEWS-REEL, KINOGRAMS, AND
GET ALL THE NEWS OF ALL THE WORLD



EDUCATIONAL
FILM EXCHANGES, Inc.
E. W. HAMMONS, President

"Salvos of Applause"



Audience Enjoys Singing Old Songs At Metropolitan

The overflow crowds that packed Crandall's Metropolitan theater yesterday had the time of their lives. They took part in the entertainment, so they know it was good. It was this way: Following hard on the heels of last week's "Beside a Babbling Brook" musical novelty, the Metropolitan this week presents for the first time in Washington a recl called "Close Harmony," which visualizes a group of old song hits as first release in a "Sing Them Again" series. The lyrics are flashed on the screen at intervals and the entire house joins in the songfest. Yesterday's audiences greeted this innovation with salvos of applause and, as implied, had the time of their lives. This, however, contrasted but one

from overflow crowds
greeted the first of the

"SING THEM AGAIN" Series

By Norman Jefferies

"CLOSE HARMONY"

at
Crandall's METROPOLITAN, Washington, D.C.

Read what THE WASHINGTON POST says about this innovation

■

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MORE RELEASES
BOOKING

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"COMPANIONS"

Introducing
"Comrades"
"The Curse of an Aching Heart"
"When You and I Were Young, Maggie"

"GOLDEN GEMS"

Introducing
"Put On Your Old Gray Bonnet"
"Father, Dear Father, Come Home"
"The Old Oaken Bucket"

Educational Pictures
"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc., *E. W. HAMMONS, President*

Exhibitors and Critics agree

THE ONLY COMEDIES BOOKED SIGHT UNSEEN



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SAN FRANCISCO

LEON L. KAHN
LOUIS R. GREENFIELD

New Princess-Honolulu

July 18, 1923.

Mr. Al Christie,
Sunset at Gower St.,
Los Angeles, California.

My dear Mr. Christie:

In looking over the various theatres in Los Angeles and watching the situation in general, here also, it seems to me that the Christie Comedy is an outstanding feature on all entertainments offered at the big theatres. To me this is not a surprising fact because, being an exhibitor, operating six theatres, I have learned the value of a comedy carrying the Christie Trade-mark.

I might inform you that Christie Comedies are booked in our theatres without being reviewed and that these are the only comedies that are booked in this manner. I can also let you know that our advertising efforts generally are concentrated on our feature picture, but whenever a Christie Comedy is on the program it is included in our advertising throughout.

Right in line with the high entertainment value of your product is Mr. G. C. Blumenthal in San Francisco, who is responsible for placing them in this territory. Between the Christie Trade-mark and Mr. Blumenthal, there is nothing left to be desired.

Thanking you again for your kindness to me during my visit to Los Angeles, and with very best wishes, I am

Sincerely,

Louis R. Greenfield

LRG:EL.

NEAL BURNS

Christie Comedies

BOBBY VERNON

When it's Christie Comedies

CHRISTIE COMEDIES SAVE MANY WEAK SHOWS

THE CHICAGO TRIBUNE

Mae Tinee, gives a severe panning to the feature picture at McVickers' Theatre and concludes her review by saying: 'MY ONLY RECOMPENSE FOR YESTERDAY'S VISIT TO McVICKERS' WAS A NEGRO COMEDY 'ROLL ALONG.' IF YOU LIVE THROUGH THE FEATURE YOU'LL LAUGH THROUGH THE FUNNY."

Billy Leyser in
THE CLEVELAND NEWS-LEADER

"Best comedy of the year. . . . . any of the Christie Comedies can be classified in this column."

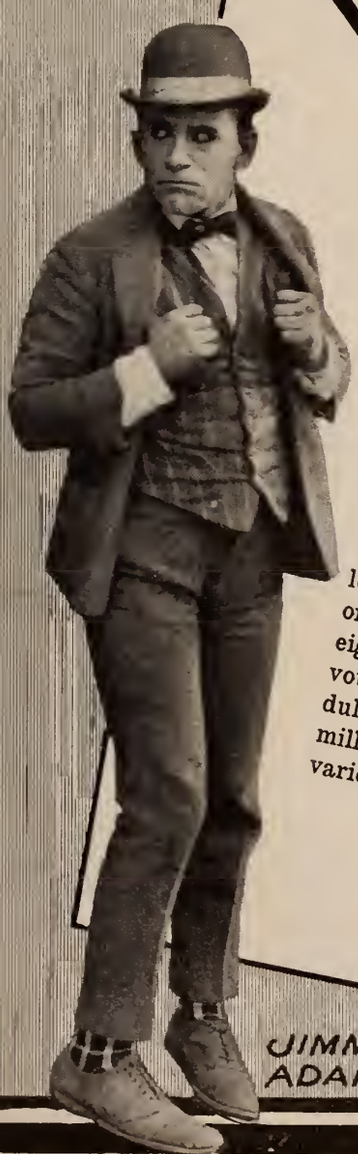
"Danny" in
THE FILM DAILY

". . . . but a Christie Comedy on the bill sent them out feeling fine, and they forgot all about the punk special attraction."

LIFE

Robert E. Sherwood, famous film critic, advises exhibitors to pass up a few of the so-called "box office hit" features and play some worth while short subjects of which he lists **CHRISTIE'S "ROLL ALONG" AT THE HEAD OF THE COMEDIES.**

Sherwood says: "Feature pictures are becoming so long these days that there is scarcely any room left on the average program for spice and snap. Seven, eight, and so on up to twelve reels is too much to devote to one subject, particularly when that subject is dull, hackneyed and stupid to start with. One of the million odd things the world needs is a little more variety.

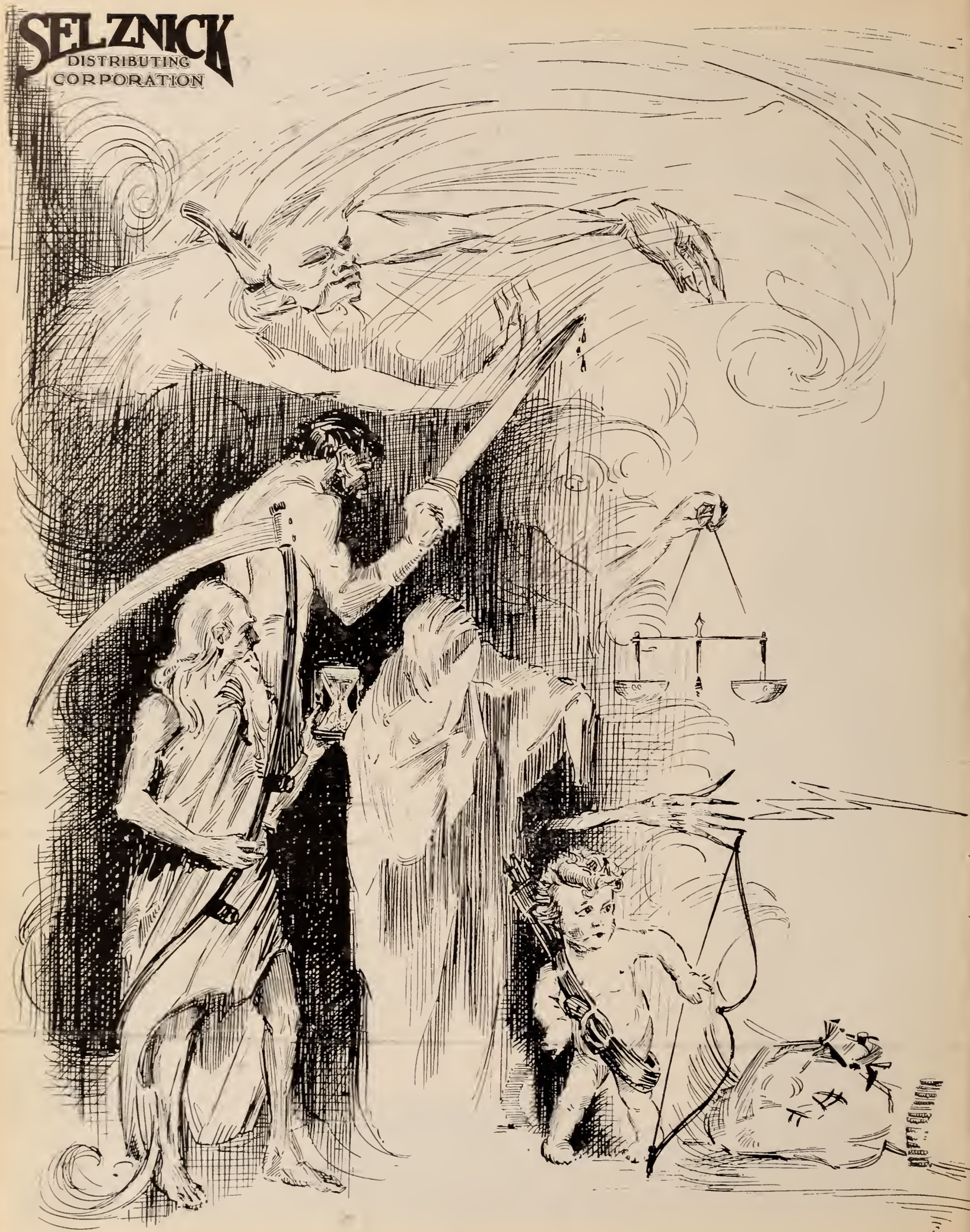




Educational Pictures

"THE SPICE OF THE PROGRAM"

REG. U. S. PAT. OFF


SELZNICK
DISTRIBUTING
CORPORATION

DEFYING DESTINY

by
Grace Sanderson Michie

Featuring

MONTE BLUE
and IRENE RICH

A Louis Wm. Chaudet Production







WILLIAM FOX presents

CAMEO KIRBY with JOHN GILBERT

GERTRUDE OLMSTED-JEAN ARTHUR

From the Great Stage Success by

BOOTH TARKINGTON and HARRY LEON WILSON

A JOHN FORD PRODUCTION



20 YEARS OF PROGRESS — FOX — FOX FILM CORPORATION

INDEPENDENCE STRENGTH

WILLIAM FOX presents

"IF WINTER COMES"

MIGHTIER THAN THE BOOK

NOTED STARS IN FOX PHOTO PLAYS OF SOUND BOX OFFICE VALUE



WILLIAM FOX *presents*

WILLIAM FARNUM in The Gunfighter

A powerful drama of love and mountain feuds



William Fox *presents*

DUSTIN FARNUM in The Grail

The story of a man's triumph over self



William Fox *presents* **William Russell** in

TIMES HAVE CHANGED

Excitement - Thrills - Mystery - Romance

20 YEARS OF PROGRESS — FOX — FOX FILM CORPORATION

INDEPENDENCE & STRENGTH

WILLIAM FOX *presents*

"IF WINTER COMES"

MIGHTIER THAN THE BOOK

Service

Motion Picture News strives continually to give more in SERVICE.

A page that fails to meet this requirement, in our estimation is counted a loss.

That's why exploitation, reviews, box-office reports, information about current and coming pictures, release charts and the accessory departments keep growing in size and importance.

No other publication in the field gives so much in SERVICE and that's why—

The News Alone Covers the Field

PIONEER TRAILS





AN EPIC of the golden West when brave adventurers blazed paths to new homelands through virgin prairie and unmarked mountain wilderness.

A DRAMA of sun-scorched plains when cruel Indians in vivid warpaint overwhelmed caravans of prairie schooners and wreaked horrible vengeance on innocent women and children with scalplock knife and tomahawk.

A STORY of youth's fair love, rising above the hardships and perils and treachery of frontier life, sustained by a girl's unfaltering faith in the man she adored.

A David Smith Production

VITAGRAPH

ALBERT E. SMITH PRESIDENT

He scores again



Thos. H. Ince *presents*

"Her Reputa

Distributed by Associated

with a big one!

In the language of the critics—

MOVING PICTURE WORLD: "Appealing heart interest and thrilling melodrama vie with each other to grip the interest in this one."

EXHIBITOR'S HERALD: "Good melodrama—well acted is always popular if it contains sentimental appeal and plenty of action. 'Her Reputation' moves along swiftly and holds attention for this reason."

MOTION PICTURE NEWS: "Here is an Ince production the thrills of which will vibrate the spine of the most jaded patron. Into this film has been built not one but a half dozen big moments; any one of which would have been sufficient to put over an ordinary film. Any audience will find entertainment in this one."

PORTLAND OREGONIAN: "Thomas H. Ince has acquired his reputation for thrills honestly, the flood and the fire scenes in 'Her Reputation' are convincing and marked with a genuineness in their enactment seldom attained in similar screen efforts."

CHICAGO HERALD: "Good old-fashioned melodrama for a change. Flood, fire and automobile wreck give the visible thrills to those who get no kick out of mental anguish."

CHICAGO POST: "The events, although melodramatic, in 'Her Reputation' are set forth convincingly and the fine acting, especially that of May McAvoy, gives the play an atmosphere of realism rare in such an exciting feature."

An Ince Production Means Box-Office Punch!

FIRST NATIONAL PICTURES

tion" with May McAvoy

First National Pictures Inc.

THE LEVIATHAN



Inspiration Pictures Inc.
Charles H. Duell, President
presents

Richard Barthelmess

A
JOHN
ROBERTSON
production

Story by Beulah Marie Dix
Scenario by Josephine Lovett
Art Director Everett Shinn
Technical Dir. Wiard B. Ihnen
Photography by George Folsey

—Says Laurence Reid in the "Motion Picture News":

"THAT Richard Barthelmess is going in for the bigger expressions cannot be denied after viewing the impressive and artistic seventeenth century romance, 'The Fighting Blade,' based as it is upon the dramatic events leading to the overthrow of Charles I, by Oliver Cromwell. It is a distinct

FIRST NATIONAL PICTURES

A FIRST NATIONAL ATTRACTION

OF THE SCREEN



departure for the star—who, because of his adaptability for the role of the courageous swordsman, succeeds in establishing himself firmly on the heights.

The Barthelmess of the simple, though rugged homespun drama is thoroughly at home in costume drama. Not since he reached stardom has he had such dramatic opportunities as are presented here. Director John Robertson has permitted him to get the utmost from every scene, dwelling long enough upon the romantic episodes to show a different Barthelmess.

This swashbuckling story holds one in a tight embrace because of its emotional sweep —to say nothing of the spectacular appeal so well established in the gorgeous sets—all of which have been faithfully reproduced by the art director, Everett Shinn. The sponsors have seemingly co-operated in perfect harmony to record accurately a story replete with clashing elements—a story rich in daring exploits, plot, intrigue, adventure and romance."

Foreign Rights Controlled by Associated First National Pictures, Inc., 383 Madison Ave., New York

AVAILABLE ON THE OPEN MARKET

~and there is an audience punch in every subtitle!

"Come wiz me—I rob ze jewelry store for you. We get plenty dronk. I show you 'ell of a hot time."



"Too long have you lived wiz ze tired business man. You shall come wiz me to ze land of ze purple mountains; where I shall love you myself—personal."



"You will soon grow fat like ze tub. Eef you don't marry soon—it will be too late."



"Eef she is all right bye and bye, why the 'ell ees she all wrong now?"



"How many times mus' you die before you ees dead?"



"You have ze soul that is yellow and ze liver that is white."



"Ees there no way to pleez you? Ze 'ushand alive, ees all wrong. Ze 'usband dead, ees all wrong. What shall I do wiz ze damn 'usband?"



"Eet is the first time I have want a woman all day and not take her."



"Een pleasure a woman go to man she theenk she love. Een danger she go to man she really love."



"THE BAD MAN"

EDWIN CAREWE presents

by PORTER EMERSON BROWNE
WITH
HOLBROOK BLINN

AND AN ALL STAR CAST
DIRECTED BY EDWIN CAREWE
SCREEN ADAPTATION by JOHN LYNCH
SCENARIO by FINIS FOX
PHOTOGRAPHY by SOL POLITO, A.S.C.

Many a big picture has been ruined because of poor subtitles. In "The Bad Man," you have a great picture with every subtitle a knockout. They are subtitles that will be remembered and repeated to others. That's what you want—Word of Mouth Advertising—the kind that builds bus ness.

FIRST NATIONAL PICTURES

Foreign Rights Controlled by Associated First National Pictures Inc. 383 Madison Avenue, New York

A First National Picture

Published Weekly
Motion Picture News, Inc.
William A. Johnston, President
E. Kendall Gillett, Treasurer
729 7th Avenue, New York City
752 South Wabash Ave., Chicago
Room 616 Security Bldg., Hollywood, Calif.
Western Union Cable Address is "Picknews," New York
Entered as Second-Class Matter, October 13, at the Post Office at New York, N. Y., under the Act of March 3, 1879

Motion Picture News

Founded in September 1913

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William A. Johnston, Editor
J. S. Dickerson, Managing Editor
Fred J. Beecroft, Advertising Mgr.
L. H. Mason, Chicago Representative
J. C. Jessen, Los Angeles Representative

Subscription price $3 per year, postpaid in United States, Mexico, Hawaii, Porto Rico, and Philippine Islands. Canada, $5. Foreign, $10.

VOL. XXVIII NEW YORK, OCTOBER 13, 1923 No. 15

Specialization

J. D. WILLIAMS, one of those few who have always visioned the motion picture well into the future, makes an interesting prophecy.

Within a year, he states, there will be at least five hundred picture theatres in this country devoted wholly to "big" pictures and giving two regular and specified performances daily. They will charge a good admission price and guarantee that the picture shown will not be seen in other local theatres for a certain length of time.

* * *

We carried an editorial a few months ago calling attention to the new specialization in the making of pictures—as contrasted with the old rule of volume production.

And we added that specialization in distribution and exploitation must logically be used with these "specially" made pictures.

"You don't go far enough," says Mr. Williams. "Specialization in production in distribution, in exploitation—yes. But there must also be specialization in exhibition."

Hence—the 500 *specialized* theatres.

* * *

The public undoubtedly wants the "big" picture today. The public is in an a la carte and no longer a table d'hote mind.

And Mr. Williams undoubtedly is right. The special, "big" picture cannot be sold or advertised or presented as program pictures have been. It cannot be shackled by past policies.

The only fly we see in the ointment is the "bigness" of the pictures. Assuredly they must be big if all this special treatment is to be made to pay. And of all the various elements that make pictures big in the public eye there's one essential that stands biggest. That's—the *story!*

High Salaries

R. A. ROWLAND, just back from Hollywood, tackles the high cost of films in his usual blunt fashion.

It is principally due, he says, to the fact that production is centered in one small place; and in that small place there is a limited number of desirable players—headliners, you might style them; and everybody wants them at once.

Hence the high salaries.

Of course.

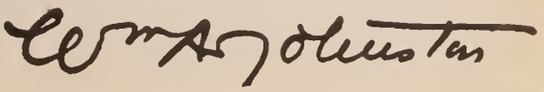
Three years ago in Hollywood everybody wanted leading men all at once. There were only a half dozen in demand and, naturally, salaries became scandalous. One man got $2200 a week so easily and from so many sources that he became quite bored over it all.

"Why," it was suggested to a few producers, "don't you jump east and get some good actors? You could pick up another half dozen at the Lambs Club any afternoon."

"Well," they said, "they were too busy; and they hadn't foreseen the situation."

And it is just the same today. About seventy "headliners" are in constant demand in Hollywood today. And there are seventy just as good people working in stock right now.

But everybody is too busy to go forth and find them.



PICTURES AND PEOPLE

WITH all due respect to our best directors, it has taken Chaplin to show them the way toward revolutionizing the technique of screen drama. His position in the industry is so high that he could afford to experiment where others were forced to bow to the conventions. We are not saying that Chaplin is a pioneer in his treatment of suggestion. What he has done is to go considerably further in that treatment. Others might have placed revolutionary twists in single episodes. He is revolutionary throughout. And because he is Chaplin he is certain to command attention.

A genius at pantomine, he has adapted his methods so that his players act with the same economy of effort. When he is acting one doesn't need boldly planted scenes to catch their meaning. He has always been understood with titles almost negligible. And so this master of pantomime has made a picture of pantomime—one which is thoroughly intelligible to a child—though a child may not comprehend the theme.

He doesn't employ the customary effects. No cloudbursts—no massive sets—no elaborate emotions. He portrays life as it is—in an even sing-song way—life which carries on evenly, taking what comes, accepting the worst with the best. If his hero commits suicide through unrequited love or because a selfish mother would not condone his mistake—the girl takes the tragedy with deep feeling, yet she has to live her life—and hers is not the suicide way. She goes to the country to live a placid existence. The wealthy roué shrugs his shoulders and disappears. It isn't his sin any more than it is the woman's. She has accepted the easiest way—and she doesn't pay the conventional price of sinking to the depths of forcing her lover to make amends. What a vital touch is that final scene when the roué and a companion are motoring along the country road. The friend inquires: "By the way what has ever become of Marie St. Clair?" The answer is a shrug of the shoulders. Meanwhile Marie, seated in a peasant's cart, passes them in their automobile—the vehicles going in opposite directions. Naturally they don't see each other.

These indirect touches saturate the picture from inception to conclusion. It is even suggested that she might eventually become a Parisian demi-monde since her father expels her and the artist's father refuses to give her shelter. When she does become a mistress she takes it as a matter of course—something unavoidable. Pangs of conscience do not trouble her—and yet she is not a bold, daring creature. She is just a pleasure-loving woman with a fondness for luxury. In other words, Chaplin carries out the old adage—not only with this character, but with all of them—"there's a little bit of good in the worst of us, and a little bit of bad in the best of us."

Such revolutionary treatment may offend many who have grown accustomed to seeing virtue and villainy sharply divided—with virtue represented in a sanctified hero and villainy exposed by a scoundrel with cloven hoofs. Drama doesn't need to carry a string always. It may be found in a placid, even existence. But it is being enacted everywhere and often—real often. It is not expressed in terms of "How dare you!" It is not always expressed with a wringing of hands and a tearing of hair. Sometimes quarrelsome couples laugh when their anger has abated. There is a slight tiff in the Chaplin picture. She scolds him a little. He takes it good-naturedly. And she says: "I never want to see you again." He replies: "Call me up sometime."

And so this story is told—not a big story we admit. Merely a little slice of life told in a very simple, human way. It is even familiar in its outline but oh!—the vast difference in treatment. The daring strokes, the clever satire, the simplicity of expression—the things which make up the everyday round of life—these are complete and accurate.

Charles Chaplin has started something. Perhaps it is too revolutionary to please the picture public long schooled in the conventions. What he has introduced will be adopted. Those who do not subscribe to Chaplin's ideas will live to enjoy them. Because it is certain that the technique employed here will be adopted far and wide. It is the only way if the screen is to progress.

Economy of effort. Economy of effort. That will be the slogan. With the public educated to absorb the simple, natural methods of suggestion no director would dare resort to the stereotyped standardization of films. "What's wrong with this picture?" may well be the war cry if the director has veered away from the Chaplin idea.

* * *

YALE UNIVERSITY has recorded history and Pathe should make history when "Columbus," the first of the "Chronicles of America," is presented next Sunday night at the Yale Club, New York. The Chronicles are the series of compact volumes published upon separate phases of American history by the Yale University Press. Screen patrons will be interested to know that the historians and dramatists who have executed the work have stuck to historical facts and records without distorting them with the conventional love interest, "punch incident," and other devices of the producer.

The Yale Press hasn't departed from truth and accuracy. Furthermore the sponsors haven't employed high salaried and over exploited stars to enact the historical figures of our country.

There is not a tinge of "highbrowism" about the Chronicles—which snap judgment might have indicated with some because they were conceived by historians and professors of Yale. The sponsors felt secure because they knew that the pictures would prove acceptable in every higher institute of learning, church and school. They also felt that if the public-at-large could view them they would create a wide demand and prove immensely popular.

The professional verdict upon these pictures is most praiseworthy. They carry sound dramatic interest made convincing because they are founded upon facts. There is evidence that they were a work of sincere enthusiasm because of the infinite care given to details. The story of Columbus is a tense drama—a drama of a daring explorer whose vision and courage carried him far over the seas—in a long, hard struggle to succeed.

The Yale Press is to be congratulated for adding its mark toward screen upliftment and Pathe deserves congratulations for realizing the entertainment values of these Chronicles by taking them for distribution.

* * *

GEORGE ARLISS will return to the United States upon the completion of the London run of his stage play, "The Green Goddess." He is scheduled to make another picture for Distinctive.

* * *

IT'S a well known fact in the thespian world that an actor given a role wherein he is allowed to appear in costume goes the limit in expressing emotion. The swank of the period he represents permits him to strut accordingly.

This may be the case with bad actors, but not with good actors. Take Lewis Stone for example. In "Scaramouche"

he has an actor-proof role—one which gives him unlimited opportunities to play the dandy. He plays the dandy sure enough, but with no suggestion of making himself unduly important. We've never seen a more graceful figure in costume than Stone. He is not only in character, but his acting is also in good taste. He makes the pompous, lordly, lazy aristocrat completely fascinating. He puts a minimum of effort in his carriage, his gestures, his postures. A turn of the eyebrow or the finger speaks volumes. He frowns upon the republicans with the scorn of one accustomed to a superior station in life.

Though the picture carries romantic figures as well as such historical figures as Danton, it is this suave popinjay in silks and satins who compels the deepest interest. Whether his attention is paid toward a kiss on a pair of red lips or toward thrusting his sword in a masculine heart, Stone makes the character vital and appealing.

Watching him over a score of years we have yet to see him in a poor characterization. He always lends tone and dignity to his portrayals. And he is always what he pretends to represent.

While speaking of acting, "Scaramouche" is well interpreted throughout. Ramon Novarro in his biggest role emerges as a finished romantic actor, while George Siegmann is the most vivid Danton of them all—and we've had quite a few Dantons the past few years. His work here is limited to a bit of speech-making and leading the frenzied republicans, but so forceful is his sketch that it stands forth like a cameo.

Rex Ingram is a masterful guide toward correct interpretation. He always has his players in character and gets results by compelling them to use restraint. Another mark in his favor is his progressive way of building a story. And he can reveal that same story by developing his character. He never beats around the bush in reaching a climax.

* * *

COURSES in Photoplay Composition will be given at Columbia University during the winter and spring sessions, in which practical instruction in cinematic plot composition will receive special attention. There will also be a course of Motion Picture Production in which students will have experience with the functions of production by actually producing a picture. In addition pictures will be shown in the classroom to illustrate the technique and artistry used in production.

Five topics of study are also included in the course. These include the physics of production including a study of the nature and phenomena of light; the chemistry of production, especially the manufacture of raw stock, developing, printing, tinting and toning; the mechanics of production, with consideration of various types of motion picture cameras and their method of use; the functions of production, with analysis of the duties of scenario writer, production manager, director, actor, art director, cameraman, and editor; the factors of production including types of photography, as straight, trick, natural color, and microscopic, and the making of cartoons and technical drawings.

The instructor is Rowland Rogers, Ph.B., J. D., formerly editor of Paramount and Goldwyn Pictographs, and production manager of Bray Studios.

Because pictures are here to stay and because they affect the lives, habits, and culture of millions of people who see them mostly during their leisure hours each day, we predict that the screen and all it involves will be studied sooner or later in every college of the country.

Might better put the boys and girls studying the screen instead of thrusting the dead languages upon them. If they had any choice in the matter Greek and Latin would soon be in the discard.

* * *

NAT ROTHSTEIN was the recipient last week of a large silver flask, the gift of Thomas H. Ince. There is an inscription on it—an appreciation by Mr. Ince of Nat's services—and we may add—good fellowship. It reads as follows:

To Nat—"Hoping that you can keep this as full as you do the Front Pages!"

THOS. H. INCE.

The flask will come in handy on those cold October days when Nat swings through the fairway. Those afternoons when Nat is relieved of official duties and is not holing out in one, he is welcome to the News office to demonstrate the proper grip, stance, swing and follow-through.

* * *

MOTION pictures will show for the first time the growth of an American skyscraper, when the film, now being taken of the thirty-two story Straus Building, Michigan Avenue's highest office building, is released in December. When finished the pictures will have made it possible for theatre audiences to see within twenty minutes the growth of a skyscraper from the digging of the caissons to the completed building.

In order to carry this out, a special motion picture cage has been constructed in Grant Park, Chicago, where every morning for the next three months, a film operator will take twenty to thirty feet of film. Close-ups will also be taken of the placing of the tile arch flooring, the setting of the steel columns, the riveting gangs, and numerous human interest features.

When completed the pictures will be loaned to engineering schools for the purpose of illustrating building construction methods.

* * *

WEDDING bells rang out their glad tidings for Matthew Taylor last Wednesday morning. Matt, who started his journalistic activities upon the NEWS *where he was a member of the editorial staff for two years—and who, after a season of writing publicity for F. B. O., became associated with First National in a similar capacity, took as his bride, Marion Baxter, the daughter of Mrs. Anna Baxter. The ceremony was performed at the Church of St. Ursula, Mt. Vernon, N. Y. Congratulations and happy days!*

* * *

AMONG those glimpsed at the opening of Charles Chaplin's picture, "A Woman of Paris," at the Lyric theatre, Monday night were: Mr. and Mrs. Ben de Casseres, J. D. Williams, Hiram Abrams, John McCormack (the tenor), Richard Barthelmess, Mr. and Mrs. Tom Geraghty, John Robertson, Josephine Lovett, Burton Rascoe, Conrad Bercovici, D. W. Griffith, Sam Goldwyn, Jules Brulatour, Dagmar Godowsky, Norman Hapgood, J. E. D. Meador, Mae Busch, Lew Cody, Emmett Flynn, Allan Dwan, Walter Wanger, May McAvoy, George Ade and Chaplin, himself, in a stage box, accompanied by his assistant director, Eddie Sutherland.

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PICTURE COSTS AND

Leading Distributors Give

HAVE production costs risen to the danger point? Are exhibition values inflated? Is the "big picture" a menace or a blessing? What will be the effect on the industry, and the public's attitude toward the screen, of the rush of specials now being released and in prospect?

These questions, taken together, form a subject of vital interest to all branches of the industry. It concerns the relation of distributor and producer, but also is of first importance to the exhibitor.

The situation created by rising production costs and what have been termed "inflated" exhibition values is uppermost in the minds of producer, distributor and exhibitor alike. With a view to finding out how the distributor looks upon the matter, MOTION PICTURE NEWS this week sought the opinions of a number of leading figures in the business. What they have to say follows:

"We need more frankness and sincerity to-day—need it badly; and not merely between distributors and producers, but also between exhibitor, producer and distributor," declared Adolph Zukor, President of Famous Players-Lasky.



Adolph Zukor

"Would it not be a good idea," suggested the MOTION PICTURE NEWS representative, "to publish the exact gross figures of pictures in the trade papers?"

"Why, certainly," agreed Mr. Zukor. "Why not? It would be much better to print the truth than circulate rash figures by loose talking."

"But, let us think rightly and clearly," said Mr. Zukor, earnestly. "This is a year of great pictures. Why? Because the public demands them. And the box-office rules us all.

"Now the exhibitor wants these atractions. And he doesn't object to the high prices of these higher cost pictures. The costly picture to him is the one that doesn't measure up.

"I repeat: the exhibitor wants these greater box-office pictures. Suppose he didn't have them. Suppose he had to run on the pictures of two years ago. He would have to close his doors, and the whole industry would collapse.

"We are simply going ahead, that's all. That's the vital thing. We are meeting the public taste and the thing to do now is to spur up the rest of the machinery of the business so that it can take care of these new and greater pictures.

"We can do it.

Era of Exploitation

"I repeat to you what I said a short time ago and what you have advocated ably in your editorials that we are now in an era of exploitation.

"Exploitation—that's the big thing. Now that we've got these better pictures we must tell the public—all the public—all about them. They don't know. And it is up to us. I don't mean a wild orgy of advertising or overadvertising; but cleverly, insistently, judiciously telling just what the new and better motion picture is."

"Do you think that these big productions will cut into our annual gross rentals so that the smaller picture will be crowded out of its ordinary earnings?"

"Not in the least," Mr. Zukor readily answered. "Right now Broadway has an astonishing number of big, high admission pictures running successfully. When they opened up I was frankly afraid they would hurt the Rivoli and Rialto theatres. But they didn't at all. It is a fact that not only have they not hurt but that the Capitol, Strand, Rivoli, Rialto, Cameo are doing a better business than usual.

"The exhibitors are doing well all over the country. It is an exhibitors' year. They have no cause to worry about high rentals. Their problem is to get the people in to see the better picture. And assuredly we have better pictures from all sources—remarkably better pictures.

"These big successes are great stimulants. They stimulate the public and the box-office; they increase general attendance; they stimulate other producers to do better things. They vitalize the whole industry. We will have a greater box-office income this year and a greater rental income.

"We are going forward—that's the big thing to think about. High production costs can be helped by the producers getting together and discussing frankly their plan so that we may dovetail and thereby avoid wanting everything and everybody all at once. This excessive production activity and corresponding slump is all wrong and unnecessary."

"Can this producer co-operation be had?"

"Why, certainly."

"If," said Mr. Zukor in conclusion, "the question before us and regardless of any other consideration is to make big pictures or not I say: *make big pictures.*

"And then—exploit them as big as they *deserve.*"

Public Wants Big Pictures

J. D. Williams was very positive in his statement to a MOTION PICTURE NEWS interviewer. "The big producers know very well what their pictures gross. They are not fooled one bit. They realize that in making their huge investments they are taking heavy chances; but they are perfectly willing to take the gamble. In fact, they won't take any other kind of a chance because they know that the public of today wants the kind of pictures they are making.



J. D. Williams

"You might as well call a spade a spade. The big stars and directors are the very fountain head of this business. Mary Pickford, Douglas Fairbanks, Charlie Chaplin, Harold Lloyd, Rudolph Valentino, D. W. Griffith, Cecil DeMille, Marshall Neilan, Norma Talmadge, Thomas Meighan, Frank Lloyd, Ernst Lubitsch, Henry King (and a few others I could mention) are satisfied with present negative costs. They know they cannot be avoided. Do you think there is any doubt that they will get back the money they are now putting into pictures?

"Is there any doubt but that the public and the exhibitors want these pictures? It would certainly be disastrous if they didn't get them.

"These big attractions, of course, have got to be handled differently. Being specially made they must be specially distributed—so that profits can be fairly apportioned, specially shown and above all specially exploited so that he public money can be had as it should and must be had. This is highly important.

"The amusement business is a gamble, any way. It always has been and always will be. Don't you think that Charlie Chaplin is taking a big gamble with his 'Woman of Paris'; and don't you know that he knows he is?

"Look at the legitimate field. For years and years about 25 per cent each season succeed. The other 75 per cent go into the discard. No way has been found to change the situation. It's a gamble.

"We are better off. That is to say our big stars and directors don't make many failures. Not more than 10 per cent, any way. And that is 10 per cent against the 75 per cent failures in the legitimate field.

"The trouble right now is that we have only a dozen or so of these big producers. We should have and we will have fifty. We need them.

Survival of the Fittest

"One trouble today is this: Our rentals total from $120,000,000 to $130,000,000. The larger number of big productions this year is going to cut into this amount and the smaller productions will suffer accordingly. It is a case of the survival of the fittest. This business changes rapidly and you have to keep up with the procession.

"As a matter of fact, nothing is wrong today. On the contrary, the industry is in better shape than ever. The exhibitors of the country are making as much money now as they ever made. And they want these good pictures. We ought not to agitate against these big producers. We ought to encourage these mainstays of the business and encourage more to join them. Most of them own their pictures or are working on a percentage of gross rentals, so they suffer most for their mistakes anyway.

"Mark what I tell you: We are going in a few years to have fifty such stars and directors, as I have mentioned, and then we will have a much greater business than we have today."

"One of the big perplexing problems of distributors is to get producers to realize that every picture cannot be a million dollar picture, but at the same time to keep up the producer's enthusiasm during the course of production so that he will put into it every ounce of producing knowledge that he has. Every producer when he starts to make a picture believes that this one is going to break into the million dollar class," said Al Lichtman.



Al Lichtman

"The big thing is to impress on producers the fact that the mere expenditure of money doesn't make a picture of big box-office value. Production costs must be consistent with the advance estimate of the box-office value of each particular subject. One hundred thousand dollars is the danger line for the average good picture unless the subject matter or star has selling value justifying the high cost."

EXHIBITION VALUES

Views on Vital Questions

Elmer Pearson, of Pathe, said: "With normal film rentals at one hundred and thirty millions, wouldn't it be interesting to compare that amount with the aggregate expectancies and so-called exhibition values for a year?



Elmer Pearson

"Judging by the very few pictures that actually gross over half a million as compared to the great number that during production are confidently (?) expected to do so, the aggregate expectancy for all subjects must be several hundred million.

"Producers are not the type of men who would deliberately waste money nor would they knowingly plan to spend a quarter of a million dollars in the production of a picture unless according to available information they thought the picture could gross a half million or more.

Extravagant Claims

"We will probably always have with us distributors who as an inducement to secure desirable product make extravagant claims of efficiency and prowess as a sales organization and modestly (?) admit the probability that such a remarkable star or such a wonderful title would gross through their exchange upwards of seven hundred thousand.

"Let's be charitable and allow that they actually think so, but is a producer or star warranted in proceeding to invest moneys in his pictures based only on estimates and loquacious promises?

"Probably the most destructive factor the industry contains is the fellow from several of our reputable (?) distributors and some outside, who go about spreading discontent, bull and fabulous offers to producers and stars whom they know are under such contract obligations that acceptance of their ridiculous offers are impossible.

"He talks debonairly of the grosses their such and such pictures have done and are going to do (mostly going to do) and no matter how much the producer or star exaggerates the returns he is receiving from his present distributor, it is waved aside as mere pin money and usually departs with the solemn (?) admonition 'when next ready to contract, go to all the rest and get the best propositions you can, then come to us and we will give you much more.'

"Naturally, the star and producer doesn't believe all he hears, much as he would like to, yet he sees various of these men's names in the trade journals and associated with what appear to everybody as reputable concerns and his statements must be given some credence, and since he hears so much chatter of the same sort, even if he discounts the sum total by 50 per cent, his conclusions would still be considerably higher than possibility.

"Then, again, the actual difference between probability and possibility is in more instances than we think, 33⅓ per cent. or more.

Probabilities vs. Possibilities

"If one bases investment on possibility instead of probability he will frequently find himself money out of pocket.

"No producer or star wants to distribute through a calamity howler or pessimist, and no one but an optimist could succeed as a distributor (or producer either), but it seems that there should be a place where the word 'optimist' leaves off and 'damphul' begins.

"The exhibitor has occasion to congratulate himself so long as he is the beneficiary by securing for a hundred and thirty million, product that to be profitable should bring two hundred million.

"On the other hand, if only half as many pictures were made all could be better, and each would gross more at lower rentals, because of securing double the present average distribution.

"Many less pictures would be made if all film executives had the moral and business courage to tell present and prospective producers the unvarnished truth."

"We are taught in school and by our experiences in life that every effect has a cause. The motion picture industry is generally discussing the effects of a lot of mistakes it has been making for some time past and since one executive has been courageous enough to come out with some pertinent statements as to what is wrong many others are agreeing with his conclusions," declares W. W. Hodkinson.



W. W. Hodkinson

"What else can they do but agree? It is obvious that costs are too high; that the public cannot be made to pay, through the exhibitor, for all the waste and extravagance of production. But, after all, are the causes for this condition going to be considered and a remedy applied or is it just so much conversation and no constructive moves made, depending on the elimination of enough factors in the 'crash' that is so freely predicted to permit conditions to right themselves?

"Let me do some small part to help clarify the situation with a discussion of causes as I see them, and a suggestion as I see it as to what the present situation requires.

Hodkinson Gives Views

"The prime reason for the widely predicted chaos ahead in this industry is lack of confidence. To what degree it is justified it is not for me to attempt to say—but no one has any confidence in anyone else.

"A preliminary step to the restoration of confidence should be a gathering of all the heads of important producing and distributing interests to see if plans can be formulated for stopping the unreasoning competition among themselves. Such a meeting will be fruitless unless each is adjusted to standing absolutely on the merits of his efforts and not going in with the old desire to 'put something over.'

"If it is possible for producers and distributors to reconcile their conflicting viewpoints and establish mutual confidence it is then time to consider what steps can be taken to treat with responsible exhibitors singly or in groups to bring about further confidence. So far I have been unable to see any solution to this problem except the final concentration of various producers' product through some channel not controlled by either producer or exhibitor, but the success of which depended upon establishing such a balance between these two opposing viewpoints that confidence could be established.

"I am still unable to see any practical solution except this, but it is possible that some other method of marketing motion pictures is sufficiently detached to establish confidence between the different competing producers on one hand and the exhibitor on the other.

"I believe that if the industry as a whole does not more successfully co-operate and succeed in establishing more confidence on the part of the public it is bound to gravitate into a non-theatrical condition on one hand and a limited number of big theatrical productions on the other.

"I believe that the establishment of the percentage basis for bookings, the abolishment of the system requiring arbitrary lengths of pictures and the classification of houses and pictures is needed to restore and keep public confidence. These things cannot be done without co-operation and teamwork on the production side of the business. Only through neutral channels can I see such progress for the industry made possible and truly neutral channels would insure confidence in all parts of the industry."

Rowland Sounds Warning

Without equivocation, without attempting to cover the true state of affairs with a cloak of flimsy optimism, Richard A. Rowland, of First National, sounds a warning that it is high time for producers to stop kidding themselves with phony gross figures.



Richard A. Rowland

"I gathered from my recent visit on the coast that there was an erroneous opinion amongst directors and producers about the gross business their pictures do. They will tell you sums of money that I know from a practical standpoint are impossible, and whether they are kidding themselves on these figures or really believe them, I am firmly of the opinion that these figures they have in mind—which are never done—have a tendency to materially increase the costs of pictures, because in laying out production costs they have these bogus figures of gross in their minds.

"Unless the distributors of motion pictures sit down and discuss with the directors and producers the real truth as to what the possibility of gross on pictures is, sooner or later directors, producers and distributors are apt to be sitting down with the sheriff trying to figure out what has happened. Intelligent enlightenment on this subject is very essential.

"Mythical Grosses"

"The trouble is that a few big pictures have gone to the heads of producers and directors and blinded them to the sober facts of the balance sheet. They are planning and working in terms of mythical grosses when the actual figures are about one-half. Where are they going to get a return on this money?

"Here is the situation," continued Mr. Rowland. "Motion picture men have talked big figures until they have come to be accepted as facts, when in reality most of them are fiction. As a result pictures are being made at an excessive and unreasonable negative cost. The production bubble is going to be pricked by the bookkeeper's pen.

"Figure it out for yourself. During the

(*Continued on page* 1759)

Kansas Session Pleases Exhibitors

Semi-Annual Convention Largest and Most Satisfactory Ever Conducted

WITH a straight face the exhibitor who attended the convention in Wichita, Kansas, September 24 and 25 will say that never has the semi-annual meeting of the Kansas organization produced such exceptional results. More than ever before was attempted and as much completed.

Of the many important steps taken the following were of the most progressive sort:

It was voted to set aside October 9 as a day when the gross receipts of Kansas theatres would be devoted to the central seed wheat pool. The money taken in on this day will be loaned the stricken wheat producers in the southwestern part of Kansas to buy seed and in return a fifth of the wheat crop will be taken.

Approximately 250 of the leading theatres of the state are involved in the program and it is expected that at least $15,000 will result from the action of the organization.

When this subject was broached before the representatives few were there who did not readily voice instant approval. Immediately they foresaw the result of such action: that not only the farmer's friendship would be gained but that the theatre owner himself would benefit materially.

On October 9, the theatres entered into the scheme will have a banner strung across their front reading: "Seed Wheat Day." Those shows which do not usually carry programs on Tuesday will secure pictures without cost and widespread publicity will be given the showings. In fact, many of the exhibitors will feature extra big pictures on that day.

Former Governor Henry Allen, in speaking before the organization, complimented the body upon its move.

The executive board endorsed the proposed plan of reciprocal insurance and pledged its support to bring it about. It was figured that fifteen to forty per cent. could be saved by this method.

At Tuesday's session the ten per cent. "war tax" was discussed and finally a plan was hit upon whereupon petitions signed will be forwarded to Congressmen not only in the Kansas district but in other states as well. This petition will request the repeal of the law requiring the tax. Personal letters also will be written to Congressmen.

In an attempt to secure faster mail service the parcel post in place of express will be used if possible. A request will be made to the Postmaster General in Washington that a central shipping office be established for the exchanges in Kansas City. Such a move would expedite delivery threefold for, whereas an exhibitor now, in securing a feature, a comedy and a news film, must deal with three deliveries with a centralized shipping point the three deliveries would be cut down to only one.

A code of ethics was adopted as another step toward the new era. At a preliminary meeting on Sunday it was voted to retain C. E. "Doc" Cook for another year as business manager of the organization. R. G. "Dick" Liggett, of course, is held as president.

The various committees chosen:

Resolutions—M. B. Shanberg, chairman; Charles Bull, Edward Frazier, Roy Burford and A. Jackett.

Investigation—Stanley Chambers, chairman; Gus Rubaugh and Robert Holmes.

Ways and Means—A. F. Baker, chairman; Edward Frazier, M. B. Shanberg, Harry McClure.

Taxation and Insurance—R. R. Biechele, chairman; Gus Rubaugh, C. L. Hooper, W. H. Weber, Raymond Gear, James Hirshman, R. R. Hansen, Roy Burford, Stanley Chambers and R. G. Liggett.

Promotion—R. R. Biechele, chairman; C. L. Hooper, R. G. Liggett, Charles Baron, C. L. Geese, Stanley Chambers and Tom Brown.

Transportation—M. B. Shanberg, chairman; C. E. Cook and R. G. Liggett.

Special Committee—Charles Smith, chairman; A. H. Cole and Charles Baron.

Cleveland Music Strike Is Terminated

CLEVELAND motion picture theatres resumed their musical policies on Sunday, Sept. 30, following the settlement of the musicians' wage scale for the coming year. Musicians settled for a 12½% increase over last year.

The fight between exhibitors and musicians has been going on since July 1, when last year's scale expired. Ever since then, neighborhood houses have been without music. The exhibitors demanded that the new agreement shall cover a period of two years. Another important section of the agreement provides that there shall be an arbitration board consisting of exhibitors and musicians, to adjust all differences arising henceforth between them.

New York Charters Granted Many Companies

Motion picture companies incorporating in New York State during the past week showed the following directors and capitalization: S. R. T. Pictures, Inc., $500, C. H. MacGowan, C. R. Jones, Mary Kaufman, New York; Washburn Productions, Inc., $20,000, George W. Washburn, North Asbury Park, N. J.; D. E. Hardy, Amherst, Mass.; Wallace Wilson, New York City; Calderone Lynbrook Theatre Corporation, Hempstead, $20,000, Leonardo Calderone, Roosevelt, N. Y.; W. R. Jones, Hempstead; H. L. Maxson, Freeport; Calvert, Inc., $20,000, Samuel W. Rose, Louis and Abraham C. Cohen, New York City; Ernest Mattsson, Inc., $100,000, Ernest Mattsson, H. G. Kosch, A. Thompson, New York City; Standard Cinema Corporation, $500, L. J. Darmour, Joseph W. Schleiff, Mark Hyman, New York City; Morris County Theatre Co., Inc., $6,000, Maurice Sutta, Nathan Frankel, Dorothy Cohen, New York; Finis Fox, Inc., $20,000, Finis Fox, Los Angeles, Calif.; Pearl Cohen, Isabel Kaplan, New York City.

Detroit Invites Industry To Golf Tourney

Detroit filmdom is planning a big golf tournament for a date late this month still to be determined, and to which everyone in the industry is invited. The competition will be held on the Redford Country Club course, the courtesies of that club having been extended by Maurice Caplan.

National Press Club Sees Talking Pictures

THE National Press Club was entertained at Washington, D. C., last Saturday with the first local showing of the 1923 model of talking pictures.

On the program were a humorous talk by Irvin S. Cobb, a tenor solo by Earnest Davis of the Metropolitan Opera Company, addresses by Secretary of Labor James J. Davis, Walter Damrosch and D. W. Griffith.

Virginia Issues State Dry Enforcement Film

Superintendent David Hepburn recently told his associates in the Virginia Anti-Saloon League that their state was the first to film bootlegging and prohibition enforcement activities. Actual scenes of the every-day experiences of the state dry agents are covered, along with the actual operation of some of the largest stills ever operated by illicit distillers.

Filthy conditions surrounding the manufacture of bootleg beverages are shown, such as dirty vats and stills and unclean and unsanitary modes of concealment. In one instance a still was concealed in a pig pen, and in another case in a horse stable, he said. The dangers, risk of life and inconvenience to both enforcement agents and their quarry, the contraband liquor makers and venders is shown in the picture, which is to be known as "The Last Raid." Director of Prohibition for Virginia Harry B. Smith and his immediate superior, Attorney General John N. Saunders, were filmed for the picture by the film company making the production. Release to colleges, churches and schools of the Old Dominion will be made about October 1.

Knickerbocker Cases Up in October Session

Three cases involving the defunct Knickerbocker Theatre Company's liability for loss of life, and for injuries sustained, in the collapse of the theatre's roof, on the night of January 28, 1922, come up for trial at the October term of the District of Columbia Supreme Court.

The theatre corporation's liability for the deaths of two of the victims of the tragedy and its responsibility for the proximate cause of injury to the third plaintiff are almost the first cases to be passed on by a jury of the court. The cases to be determined name only the theatre concern and are not covered by the special appeal recently allowed in several of the suits, charging the contractors, builders and the District Commissioners with responsibility on the score of faulty inspection.

Robbers Make Rounds of Des Moines Theatres

Robbers have been making the rounds of the Des Moines theatres the last week and succeeded in making away with $500 from the Royal theatre safe. The Majestic theatre, just around the corner from the Royal theatre, was also visited and the lock was blown off the safe but due to the caution of Omar Kenyon, manager of the Majestic, in banking the money from his Saturday and Sunday shows on Sunday evening, the safe was emptied before the thieves arrived.

The Rialto theatre which is within half a block of these theatres was also visited but the thieves were apparently scared away.

Screen Is Best as Visual Educator

Used in Industry, Schools, Church

THAT the value of the screen is being more and more appreciated for educational purposes is evidenced by statements from leaders in industry, schools, colleges and churches published in the magazine, "Visual Education," under the heading "Why We Use the Movies." In the September issue two pages are devoted to these statements, excerpts from which follow:

Forest Service, United States Department of Agriculture:

"As the phonograph has brought good music into more American homes than ever knew it in the past, and as a consequence has greatly stimulated attendance at operas and concerts, so scenic films bring the lure of the great outdoors to the movie audience and stimulate patriotism and travel-hunger in many stay-at-home souls."

United States Department of Commerce:

"Trade follows the motion pictures. Wealthy citizens of Buenos Aires who have been in the habit of purchasing their clothes in Paris go to see an American film. With pleased surprise Señor Gonzales notes the perfectly fitting attire of the hero. He had always imagined that Americans were less well dressed than Europeans.

Influence on Women

"Turning to his wife to express these views, Señor Gonzales finds her in equally rapt contemplation of the leading woman's gowns. She, too, has made an illuminating discovery. And the result of the matter is that two prosperous residents of Buenos Aires now purchase their clothes in New York instead of Paris."

Rev. C. H. Cleaves, pastor Congregational Church, Pocatello, Idaho:

"When our Sunday school began at 10 we had a large number of pupils who would come in late, some as late as 10:15. Now that we have a motion picture reel every Sunday,



Nat G. Rothstein, F.B.O. Advertising and Publicity chief with the cups he won in the recent golf tourney

which begins at 9:45, the room is full by 10 o'clock, and when our song service begins it is really worth while."

American Museum of Natural History, New York City:

"We have recently begun a series of experiments in teaching nature study to children through the use of the motion picture as the medium for displaying primitive life in all its aspects. . . .

"The response of the children was instant. They came in great numbers, two or three showings of every film being necessary."

Dr. A. C. Watson, head of department of psychology, Marietta College, Marietta, Ohio:

"Before a product or an idea can be sold to a prospect it is necessary first to attract attention and then to create interest. The same psychological principle holds good in the classroom. Therefore we are using educational films in all those departments to which the plan is adapted in order to attract attention and hold the interest of the students to the course that is being given."

Teaching Science

E. R. Chapman, head of science department, high school, Traverse City, Mich.:

"For the first time in the history of our city schools moving pictures are being used for classroom instruction. To date we have shown reels describing the manufacture and use of the X-ray machine, films on physics and chemistry and others dealing with general science. The experiment is proving highly satisfactory. The movie presentation of an intricate subject holds the student's attention closely and provides the class with accurate visualizations that are impossible in the regular course of instruction."

Visual and Vocational Departments, Los Angeles Public Schools:

"Motion Pictures will be used in the Los Angeles schools as an aid in helping young people to choose their life-work. Films will show in detail the requirements and the kind of work in each of the industries, trades and professions. In other words, if a young man wishes to be a mechanic he will see graphically, by way of the screen, just what sort of work he will be required to perform."

So. Enterprises Officials Start Exodus to N. Y.

The exodus of Southern Enterprises officials from the former head offices in Atlanta to New York city will begin early in October. Although the home offices will be transferred to the head offices of Famous Players-Lasky Corporation, to be in closer touch with Harold Franklin and the other heads of departments, it is announced that district offices will be maintained in Atlanta and will also be established in Charlotte, Jacksonville, Memphis, Dallas, Oklahoma City and San Antonio, in order to extend the executive activities of the organization throughout the South.

Dan Michalove, director of all Southern theatres, will be one of the first officials to move to New York. Others who will leave about the same time will include F. D. Metzler, secretary and treasurer, and M. C. Talley, assistant to Mr. Metzler.

Income Tax Bureau Gives Foreign Item Data

The Bureau of Internal Revenue has just issued the following:

"Article 1079 of Regulations 62 as amended by Treasury Decision 3497 requires returns of information on Forms 1096 and 1099 in all cases where income of $1,000 or more consisting of foreign items is paid in any taxable year. The term 'foreign item' means any dividend payment upon the stock of a non-resident foreign corporation or any item of interest upon bonds of foreign countries or non-resident foreign corporations, whether or not such dividend or interest is paid in the United States or by check drawn on a domestic bank."

Motion Picture Engineers in Ottawa Session

THE Society of Motion Picture Engineers swung into its annual fall convention at the Chateau Laurier, Ottawa, Ontario, on Monday, October 1, with a programme arranged for four days. One of the outstanding figures at the conference was C. Francis Jenkins of Washington, D. C., a noted inventor and the father of the society.

Mr. Jenkins brought with him tangible evidence of the progress which he is making in the transmission of still photographs by radio, a number of actually transmitted pictures being exhibited as an indication of the work that has also been accomplished.

Announcement was also made that Mr. Jenkins has been at work for a considerable period on the plan of transmitting moving pictures by wireless. The broadcasting of moving pictures can be accomplished, in the opinion of this inventor.

Double Bills Are Killed in Rhode Island

A CO-OPERATIVE organization of Rhode Island managers has not only furnished the solution of the double and treble bill problem, but has incidentally resulted in an organized increase of admission. According to information received this week from Providence, R. I., theatres in that city have abandoned the double bill program and in its stead have substituted a single feature, thus cutting down the overhead, but augmenting the receipts by increasing the admission from 35 cents to 40 cents top.

Co-operative advertising in local newspapers had "sold" the public. The Providence solution marks the first "break" from the double bill policy that has menaced exhibition in New England for the past three years.

Palmer Announces Releasing Plans

"Judgment of Storm" First of Series To Be Distributed Through F. B. O.

THE Palmer Photoplay Corporation of Hollywood has entered the list of producers with what it characterizes as "pictures of the people, for the people, by the people," the basic idea being that the screen needs new stories and that these stories have to be originals.

Film Booking Offices of America has been selected to handle the company's product.

The contract for distribution was signed this week by Roy L. Manker, president of the company and F. B. O., with J. I. Schnitzer and Harry Berman acting for the latter.

Three productions are ready for release, according to an announcement from F. B. O. "Judgment of the Storm" is to be the first, being listed for December 1. The other two will follow at fixed intervals.

The three pictures are original stories, the works of writers trained by the Palmer Photoplay Corporation, which has conducted an educational institution for new writers for more than five years. The productions were made at the Thos. H. Ince studios under the supervision of the Ince directorial and technical staffs; Del Andrews being the actual director of "Judgment of the Storm."

"Judgment of the Storm" and other Palmer plays are to have sensational advertising and exploitation support, according to pledges of Mr. Manker and Mr. Schnitzer. A campaign in 21 large nationally circulated magazines is already in full swing. This will be backed by big newspaper space, to be paid for by the producer to be used concurrently with the first runs.

Mr. Schnitzer said, discussing the Palmer plays:

"Entry of the Palmer Photoplay Corporation into the production branch of motion pictures is probably the most significant development of the picture year, because the Palmer company has been one factor in the industry that has sought consistently to develop a distinctive literature for the screen. Through its efforts and accomplishments an astonishing number of men and women have been interested in screen technique; and this vast number will be curious to see the first production by the company as well as others to follow."

Roy L. Manker, after concluding negotiations with F. B. O., said:

"Exhibitors of the country have been howling for new and better stories, their complaints being the reflection of audience and newspaper views. Adaptation of published stories and stage plays has not met with the cordial reception and profitable returns producers and distributors expected; a fact proved at the International Motion Picture Congress, which recently went on record in advocacy of a distinctive screen literature. Authors, producers and directors were virtually unanimous in agreeing that the motion picture has a technique all its own and that authors must master this technique before the screen can hope to progress commercially and artistically.

"This feeling extends to the paying public. The box-office support is growing tired of a diet of second-hand story material. Its cry is for fresh stories—stories 'of the people, by the people and for the people,' as Lincoln might have phrased it.



Roy L. Manker, president of Palmer Photoplay Corporation.

Legal Tangle Threatened with "Why Worry"

LEGAL entanglements threaten "Why Worry" if a threatened suit by Owen Davis, author of the stage play "The Nervous Wreck" are carried out. It is alleged by Davis that the Lloyd picture is a plagiarism on the stage play, which it is said was produced on the coast before the picture was written.

At a recent conference in the office of Sam Harris, theatrical producer it is said that John C. Ragland, Eastern representative of Harold Lloyd, Owen Davis and Hal Roach were present. At that session Owen Davis declared "Why Worry" an infringement on "The Nervous Wreck," and demanded the withdrawal of the picture. The manuscript of the play is said to have been turned over to Mr. Ragland for perusal.

The Lloyd interests contend there is no plagiarism and that the basic principle of the picture is built about a subject that is not new. Meanwhile, it is said—attorneys O'Brien, Malevinsky and Driscoll for Owen Davis are preparing to institute suit for an accounting of the earnings of "Why Worry" and against Harold Lloyd.

Paramount Opens Exchange in Gautemala

Headquarters for the distribution of Paramount pictures in the five Central American republics have been opened at Guatemala City, Guatemala, according to an announcement made by E. E. Shauer, director of the Foreign department of the Famous Players-Lasky Corporation. This new office, which will be under the jurisdiction of Famous Players-Lasky S. A., of Mexico City, will be in charge of C. C. Margon, who has been in Guatemala for several weeks making arrangements for the opening of the new exchange. This will be the thirty-sixth exchange operated by Famous Players in foreign countries.

Holubar to Film "Human Mill" in Tennessee

Allen Holubar, who will shortly begin active production on "The Human Mill," the picturization for Metro of John Trotwood Moore's novel, "The Bishop of Cottontown," is now completing arrangements to film many of the scenes in Tennessee, where Mr. Moore's story is laid.

Eve Unsell is writing the adaptation for Mr. Holubar.

Charles Henderson Added to "Big Brother" Cast

Charles Henderson, who recently closed a New York stage engagement with "Icebound," has been added to the cast of Allan Dwan's latest Paramount picture, "Big Brother," by Rex Beach, which is now in production at the Long Island studio. He will have the role of Father Dan.

Equipment Dealers Attend Chicago Dinner

Active and associated members of the Motion Picture Equipment Dealers of America, attended the dinner given by the Chicago local group at the Morrison hotel on last Friday night. It was the first of the "get-together" dinners which will be held once a month, and brought out a representative gathering of both classes of members.

Secretary Barth, who had just returned from an organization tour which took him to a number of eastern cities, made a report of his trip at the dinner, which was most encouraging, as it showed that the East is becoming strongly organized.

A. C. Roebuck, of the Enterprise Optical Manufacturing Company, made an interesting talk on the necessity of closer co-operation between dealers and manufacturers, and also attacked the "bootleg" part of the industry, showing where it worked to the disadvantage of both sellers and makers of equipment, as well as to the exhibitors who purchase spurious parts for replacements on projectors and other mechanical devices used in theatres.

It was announced that a central west zone meeting will be held at Omaha on October 15, at which dealers from Chicago, Cincinnati, Detroit, Milwaukee, Kansas City, St. Louis, Des Moines and many other cities will be present.

Whittaker Will Select Sawyer Pictures

Arthur H. Sawyer has engaged Charles E. Whittaker in an editorial capacity to give his expert opinion on the suitability of any or all of the stories submitted to Associated Pictures Corp. for production, with Barbara La Marr as the star.

Whittaker is responsible for "The White Sister" starring Lillian Gish.

Claire Windsor in New Carewe Picture

Announcement has been made in Los Angeles that Claire Windsor will have the leading feminine role in the production which Edwin Carews will film in Algiers for release by Associated First National.

Picture Costs and Exhibition Values

(Continued from page 1755)

past year how many productions have actually grossed over $500,000? A few, but not many. Most assuredly they are the exception, not the rule. And it will be the same this season.

"We may divide pictures into three general classes, eliminating the big stars. There is the lowest grade, including productions that vary from poor to fair and may gross from $75,000 to $100,000; next the high-class average photoplay which comprises the great bulk of the yearly supply for the leading theatres and may be expected to gross from $300,000 to $400,000 top; and finally the unusual super-production which may pass the million mark.

"It is not difficult to foresee what will happen when producers with pictures that belong in the first or second class permit a negative cost warranted only by inclusion in the third class."

"Elements in our business are worth what they bring at the box-office. Those with pre-established values are naturally most in demand. That is what causes rising costs, and is the reason why these costs cannot be controlled or limited," declared Arthur S. Kane, President of Associated Exhibitors.



Arthur S. Kane

"No sound producer of experience would start capitalizing elements of absolutely unknown values into tremendous cost pictures, but some producers, when dealing with factors of pre-established values, seem to cast discretion to the winds instead of reading the charts on the past performances of these elements.

Costs and Grosses

"Stars, directors, players and famous stories are the usual pre-established high cost elements. Now, with the exception of the stories, these all have commercial histories. It is comparatively easy to find out what these commercial histories are. With regard to the relative popularity of the vehicles, that can be judged also in their own fields. Therefore, it should be possible for any producer to judge rather accurately the minimum grossing with a well-made picture containing these elements. Of course nobody can judge accurately in advance the maximum, but the minimum is what most concerns the producer as a factor of safety.

"Take the case of a star, for instance. Higher cost productions are justified only by increasing grosses on past pictures—not what one hopes more expensive pictures will do. If there is an increasing gross from picture to picture, then more expensive productions are safe. In such a case the table is easily read.

"The distributor has influenced the high cost pictures by showing or quoting figures on certain pictures, and the producer has jumped to the conclusion that if this could be done on one thing it could be done on another.

"Both producer and distributor realize, of course, that ours is a business of progress—that what was good enough yesterday will not do to-day, and to-morrow's must be better still. The rising costs, therefore, are absolutely logical. What is illogical is the capitalizing, out of all proportion in comparison to their past histories, of elements which go into pictures.

"If an element is big the public will tell it quickly enough. If the public has told you so in one or more pictures then you can believe it. But until the public has had its say it is not safe for the producer or the distributor to count on it.

"In this market the very low cost picture and the very high cost picture are the big gambles. To put this into dollars and cents, the picture which costs much below $100,000, or that on which much more than $200,000 is spent seems to me to be the greatest risk. It is true there are certain stars and directors who safely can be capitalized for more than $200,000, but they are few and they are exceptions. Just because William Fox made 'Over The Hill' at a low cost and grossed big money with it is no reason why another producer should argue that he can make a picture of like cost and do the same amount of money. Conversely, if he is starting to spend more than $200,000 to $250,000, merely because other pictures which have cost that or more have done big business, he is on unsafe ground, unless he has the same elements—star, director, players, equally famous story, etc.—in his picture that were in one of those.

Distributor Sells "Price"

"The distributor is a salesman. Salesmen are optimistic. Distributors, therefore, with their faith in their distributing machines, are prone to visualize and forecast big grosses for a production which strikes their fancy. But let no one be deceived. Distributors do not sell pictures; they only sell price. That is the condition to-day. The producer himself sells his picture when he is making it, or rather, when he decides what elements are going into it. He himself determines whether it will be a wide seller or not. Unless he chooses elements that will make his picture in demand and puts them together in such a way that they give satisfaction or even make a 'hit' picture, the distributor cannot sell it to a big gross.

"The producer has done his work well only when he has made a picture which the public and the exhibitors demand. The distributor has done his well when he has sold price on such a picture.

"The producer's protection, and his only protection is the past histories of the elements which he molds into a production. Those are his guides as to safety and cost."

President W. C. J. Doolittle, of Selznick Distributing Corporation, gave his views as follows:

"It seems to me that one principal difficulty in the past has been that we have been expending more money to market our product to our ultimate consumer, the public, than its actual selling cost will merit. In other words, we are spending let us say, 30 or 35 cents to manufacture, distribute and eventually sell a commodity which can only be retailed for 25 cents.

"This can mean but one thing; production costs have been excessive and distribution costs equally so. Possibly the final cost of exhibition has come the nearest to keeping within economic limits.

"There is no feasible way to fix on a standard production cost for motion pictures, but it is quite possible to limit the negative and distribution costs of any given production to a figure which will admit of its being leased to exhibitors at a gross revenue sufficient to meet all costs plus a fair margin of profit to producer, distributor and exhibitor alike.

"I am firmly of the belief that the budget plan is the only safe procedure for producers, exactly as it is the only safe procedure in every big business. This is the day of the efficiency man, and the first principle of efficiency is to know exactly what will be the manufacturing cost of a commodity and also what the expenditure will have to be for successful merchandising.

"Roughly speaking, there are five grades of pictures in the feature length; these grades being gauged by their gross revenue possibilities. The lowest grade will gross anywhere from $50,000 to $100,000, the next best from $100,000 to $200,000, the third from $200,000 to $300,000, the fourth from $300,000 up to $500,000 and the fifth, the so-styled "super picture," anywhere from $500,000 up to and above the million-dollar mark.

"A producer planning a production today must decide to make a picture which will classify itself in some of these grades, and it is almost bromidic for me to say that the man who plans a picture destined to rank in the first-mentioned class commits financial suicide if he runs up a production cost justifiable only in productions of the higher classes.

"If motion picture producers would keep in closer touch with distributors and would consult with them in advance of production they would find that in all properly functioning distribution organizations the sales department could in every instance estimate in advance of production the probable gross on any given type of picture, basing this judgment on the proposed story, direct, cast, personnel and general production plans.

"It is a business of distributors in every line to know at what gross revenue they can market their wares, and it is just as reasonable to suppose that it is possible to estimate the marketing value of motion pictures as it is to figure out in advance the ultimate revenue on any other type of creative product.

No Standardized Ratio

"Do not misunderstand this to mean that there is an absolute standardized ratio between negative cost and gross revenue obtainable, because this is anything but the fact, as productions of relatively small negative cost have been sold for a national gross all out of proportion to their cost. This, however, is the exception to the rule, but it effectually eliminates any possibility of a fixed relation between production and selling costs.

"The crux of the whole matter seems to me to resolve itself into this: The negative cost on any production must align itself within the class to which it is assigned by the experienced vision of the selling organization through which it is to be marketed and, while there is always the possibility of errors in judgment on the part of sales departments, I believe that in most cases it will be found that efficiently functioning sales organizations, while not infallible, are ninety per cent dependable.

"The day is speedily passing when a producer with a finished product can say to a distributor: 'Here is my picture. Get me $350,000 gross. I must have that, as my negative cost was $175,000.' The routine of the future—the very near future—will be: 'My plans for my production including the following factors: What gross can your sales department secure for me and what safe negative cost I assume?'"

"U" Offers Five October Releases

One Jewel Production and Four Features Included in Schedule for Month

UNIVERSAL has marshaled an unusual list of pictures for release during the month of October, the current release schedule of that corporation shows. It includes one Jewel production and four features.

Leading the list is "Drifting," Priscilla Dean's melodramatic adaptation of the stage play of that name, and which has been made as a Universal Jewel production by Tod Browning. "Drifting" was shown pre-release in New York City at the Capitol theatre recently.

It boasts a cast including Wallace Beery, Matt Moore, J. Farrell McDonald and Anna Mae Wong.

"Drifting" is one of the Big Ten, Universal's half-year schedule of Jewel releases. Its release is dated October 1.

The week following the release of "Drifting," Universal will release "The Six-Fifty." It was adapted from a story by Kate McLaren and directed by Nat Ross. The principal players include Renee Adoree, Orville Caldwell, Catherine MacDonald, Niles Welch, Bert Woodruff and Gertrude Astor.

The third October release is "The Ramblin' Kid," a Hoot Gibson Special Production. Edward Sedgwick directed it from a story by Earl Wayland Bowman. Laura LaPlante is the leading woman in this picture. "The Ramblin' Kid" is scheduled for release October 15.

"The Wild Party," the October 22nd release, is a new Gladys Walton picture, adapted from a story by Marion Orth and directed by Herbert Blache. The cast includes Robert Ellis, Kate Lester, Joseph W. Girard, Esther Ralston, Freeman Wood, Sydney De Grey, Lewis Sargent, Sidney Brace, Dorothy Valerga and William Robert Daly. The story is laid in the editorial rooms of a great city newspaper.

The last picture scheduled for release in October is "Men in the Raw," a Jack Hoxie production. It was directed by George Marshall from a story by W. Bert Foster, and the cast supporting Hoxie includes Marguerite Clayton, Sid Jordan, Tex Parker, Tom Kerrick, J. Morris Foster, William A. Lowery and Art Manning.

Lasky Selects Cast for "Flaming Barriers"

Jesse L. Lasky has announced that the featured players in George Melford's Paramount production, "Flaming Barriers," will be Jacqueline Logan, Antonio Moreno, Walter Hiers, and Charles Ogle.

The cast will also include Robert McKim, Luke Cosgrave and Warren Rogers. The scenario was prepared for the screen by Harvey Thew from the original screen story written by Byron Morgan.

Charles G. Clarke, who photographed "The Light That Failed" for Melford, will do the same for "Flaming Barriers." Fred Robinson, who has acted as assistant director during the filming of the last three Melford productions for Paramount, will also act in the same capacity for the current picture.

Denmark Tragedian Sees First U. S. Studio

Adam Poulsen, Denmark's foremost tragedian, paid his first visit to an American motion picture studio this week when he saw the making of scenes for "Yolanda," Marion Davies next big picture, at the Cosmopolitan studio.

He evinced particular enthusiasm in the work of Miss Davies, Lyn Harding, Holbrook Blinn and other members of the cast and stated American pictures are becoming more popular in Denmark every year.

"Scaramouche" Openings in Many Cities

REX INGRAM'S production for Metro, "Scaramouche," opened at the Shubert-Academy in Baltimore last week for an indefinite run. The house is now sold out for many weeks ahead, it is reported.

"Scaramouche" opened for indefinite runs last Sunday in three cities: at the Al Woods theatre in Chicago, at Cox's theatre in Cincinnati and in New York at the Forty-fourth Street theatre.

Two weeks ago it opened in Washington at the Shubert-Belasco theatre.

The picture will open in several other large cities within a few days, and within a short time it is set to play in every large key city in the country.

"Beau Brummel" Filming Started by Warners

Filming is under way for the Warner feature, "Beau Brummel," starring John Barrymore. Harry Beaumont, handling the direction, is using every bit of available space at the huge Warner studio for the production.

Mary Astor is to play the leading feminine role opposite the star; Irene Rich will appear as the Duchess of York; Williard Louis, as the Prince of Wales; Carmel Myers as Lady Hester Stanhope; Andre de Beranger, as Lord Myron; William Humphrey, as Lord Alvanley; Michael Dark, as Lord Manley; Templar Saxe, as Desmond; Clarissa Selwyn as Mrs. Wertham; Rowland Rushton, as Mr. Abrahams; Alec Francis, as Mortimer; and Richard Tucker, in an important role.

Charles Christie Back from Trip Abroad

Charles Christie has arrived in Los Angeles from his trip to Europe. He was accompanied to the Coast by John H. Taylor, managing director of Christie Film Sales, of London, and John Maxwell, a Scottish theatre owner.



Jackie Coogan is shown in a number of scenes from the Metro production, "Long Live the King," by Mary Roberts Rinehart. The picture was produced under the supervision of Jack Coogan, Sr.

F.B.O. Announces Schedule of Release Dates

THE FILM BOOKING OFFICES this week announce the following schedule for pictures to be released between now and January 20th. This schedule was decided on following the recent sales meeting held in New York and attended by eastern exchange managers:

"Breaking Into Society," October 14; "Lights Out," October 21; "Dancer of the Nile," October 28; "Mickey," (re-edited), October 28; "Lullaby," November 11; "Silent Accuser," November 18; "Blow Your Own Horn," November 25; "The Mail Man," December 9; "The Worm," December 16; "Alimony," December 23; "Judgment of the Storm," January 6, 1924; "Phantom Justice," January 13; "Born of the Cyclone," January 20.

May McAvoy, Barthelmess' New Leading Woman

May McAvoy has signed a contract with Inspiration Pictures, Inc., and will appear opposite Richard Barthelmess in "The Enchanted Cottage," by Sir Arthur Pinero. Inspiration also has taken an option on Miss McAvoy's services for subsequent productions. While she will be not co-starred with Barthelmess, she will be featured.

John Robertson, who will direct "The Enchanted Cottage," is familiar with the talents of Miss McAvoy, having directed her in "Sentimental Tommy," which he produced for Famous Players.

Fox's "Monna Vanna" Gets Good Chicago Sendoff

"Monna Vanna," a picturization of Maeterlinck's story, opened at the Harris theatre, Chicago, on Monday night for a four-week run. A representative first-night audience filled the theatre. Exchange Manager Meyers and Manager Greenman, of the Monroe, who is also looking after the run of the Fox Specials at the Harris, represented Fox Film Corporation at the opening.



Action stills from the First National picture, "Twenty-One," starring Richard Barthelmess.



This layout shows scenes from "The Miracle Makers," an Arthur F. Beck presentation for distribution through Associated Exhibitors.

Fox Arranges More Release Dates

Distribution Planned for Eight of Second Series of Season's Specials

RELEASE dates have been arranged for the second series of specials announced in Fox Film Corporation's 72-page book for the season of 1923-24. These pictures, eight in number, follow the first eleven releases and include "Six Cylinder Love," "The Temple of Venus," "North of Hudson Bay," "The Shepherd King," "The Net," "You Can't Get Away With It," "Hoodman Blind" and "Gentle Julia."

"Six Cylinder Love" is the William Anthony McGuire stage play, which ran for two years in New York and Chicago, with Ernest Truex featured. The screen version was directed by Elmer Clifton. The cast includes three members of the original stage company, Ernest Truex, Donald Meek and Ralph Sipperly. Florence Eldridge has the part opposite Mr. Truex.

"The Temple of Venus" was written by Katherine Carr and directed by Henry Otto. The leading players are Phyllis Haver, Mary Philbin, David Butler and Leon Barry.

"North of Hudson Bay" is a John Ford production with Tom Mix. The story was written by Jules Furthman.

"The Shepherd King" is a J. Gordon Edwards production, made in the land depicted in the story. Originally a stage play by Wright Lorimer and Arnold Reeves, it had a long and successful career behind the footlights. When William Fox decided to put it on the screen he sent Mr. Edwards and staff to Egypt and the Holy Land with instructions to make the screen version a historical drama worthy its theme.

"The Net" is a J. Gordon Edwards production. It is founded on the stage play written by Maravene Thompson. The cast is headed by Barbara Castleton and Albert Roscoe. Raymond Bloomer has one of the leading roles.

"You Can't Get Away With It" is a Rowland V. Lee production. Its author is Gouverneur Morris. It is the story of three sisters, played by Betty Bouton, Barbara Tennant and Grace Morse. Percy Marmont has one of the leading male roles.

"Hoodman Blind" is a melodrama, written by Henry Arthur Jones and Wilson Barrett, that was popular on the stage in this country and in England when produced a generation ago. The screen version is a John Ford production. Charles Kenyon made the scenario. The cast contains David Butler, Gladys Hulette, Frank Campeau, Marc McDermott and Trilby Clark.

"Gentle Julia," by Booth Tarkington, has been put into scenario form by Frederick and Fanny Hatton. It is a Rowland V. Lee production, and the title role is played by Bessie Love.

Pola Negri Cast Is Named by Paramount

Pola Negri, in her fourth American starring picture, "My Man," now being produced in Hollywood for Paramount by Herbert Brenon, will be supported by Charles de Roche and Huntly Gordon in featured roles, and the cast will include also Adolphe Menjou, Garth Hughes, Vera Reynolds, Rose Dione, Rosita Marstini, Edward Kipling, Robert Cannon, Frank Nelson and George O'Brien.

"My Man" is from the French play, "Mon Homme," by Andre Picard. It was adapted for the American stage by Fred Jackson. The scenario was written by Eve Unsell. It will be photographed by Bert Baldridge.

New Players Are Added to "Living Past" Cast

In addition to Enid Bennett, Harrison Ford and Mary Alden, whose selection was announced last week, Metro has engaged several other well-known players to enact roles in "The Living Past," the picturization of William J. Locke's novel. "The Tale of Triona," which is now in production at the Metro Hollywood studios under the direction of Harold Shaw. The new members of the cast include Alec Francis, Arline Pretty, Harry Northrup, Lorimer Johnston and D. R. O. Hatswell.

Paramount Laboratory in Operation

New Plant on West Coast Will Handle Over Million Feet of Film Weekly

PARAMOUNT'S new film laboratory at Hollywood, said to be the largest and most complete in the western capital of motion pictures, has just been put into operation following a construction period of nearly sixteen months.

The new plant is now handling 30,000 feet of film per day, but when operating at full blast a few weeks hence more than a million feet of film a week will pass through the laboratory. This will be a greater production than any other film laboratory in the world, it is claimed.

Frank Garbutt, who designed and supervised construction, will be in full charge. Harry Ensign, formerly head of the Realart studio laboratory, has been appointed assistant superintendent under Mr. Garbutt. According to Mr. Garbutt, the building of this huge plant for the handling of film proves the permanency of Los Angeles and Hollywood as a motion picture capital.

The work of directors and actors, scenery men and writers, which is the raw material from which photoplays are made, will pass through the tiny eye of the camera and thence to this great manufacturing plant, where, with the aid of developer, life will be written upon the blank film.

The old laboratory was built in 1915 and will be used for storage, the old equipment being disposed of. New machinery, especially designed by Mr. Garbutt, has been installed in every department of the new building. In the four projection rooms of the new plant, directors will sit in judgment on their own pictures surrounded by all the atmosphere of a public theatre. Each room seats seventy-five persons and is beautifully decorated and equipped with electrical devices to bring the lights on and off slowly as in a real theatre. By creating a true theatre atmosphere, it is claimed that directors and others will be better able to judge the effect of productions when released in commercial theatres.

In the new laboratory practically every West Coast studio production will be made into reels ready to be sent to exhibitors all over the world. Fourteen comfortable vaults have been provided for the use of directors in cutting and assembling their product. These vaults absolutely insure the protection of film against the elements.

With such ingenuity has the building been designed that every unnecessary step has been saved. The film travels on conveyors in the many processes of development, cutting and assembling. Softly tinted walls, indirect lighting and prism glass windows add to the comfort of employees.

The very air in this model workshop passes through a filtration plant before being pumped into the ventilating system. More than 100,000 cubic feet of air per minute is heated and washed. In rooms where the film is touched by hand the air is kept very dry, thus avoiding perspiration on the hands marking the film. All important equipment is in duplicate, just one of the safeguards against interruption of production.

To avoid the possibility of fire all wood fittings have been metal covered. The foundations have been made firm enough to permit the erection of an additional story, should it be needed later.

Wife Recognizes Brother in Pathe Quake View

COMMOTION was caused in the Woodlawn theatre, Chicago, this week when Mrs. A. W. Ruff, of Marquette Road, recognized her brother, A. A. Earle, in the Pathe News picture showing the Japanese earthquake scenes. She had not heard from him in ten years.

Mr. Earle is a Pathe cameraman and was promptly on the job during and after the earthquake and appeared for a few minutes in one of the pictures. Through local Pathe officials Mrs. Ruff was able to get his address and has taken steps to communicate with him.

Montreal Producers Sign Andree Lafayette

Announcement has been made at Montreal, Quebec, that Andree Lafayette, the French actress, who was recently selected as the most beautiful woman in France by Richard Walton Tully, had been secured for the leading role in "The Vital Question," a feature to be produced by Laval Photoplays, Limited, a producing company of Montreal, whose president and general manager is L. Ernest Ouimet. Mr. Ouimet was formerly head of the Pathe distributing organization in Canada with headquarters at Montreal and he was probably the first exchange proprietor in the Dominion.

Andree Lafayette made a decisive impression in Montreal on the recent occasion of the presentation of "Trilby" at the Capitol theatre when the picture was shown with both English and French titles. Paul Cazeneuve, Orpha Alba and Jack Perrin are other players who have been engaged for the picture which is to be made in California.

Paramount Announces Cast for "Everyday Love"

The cast of William de Mille's new production, "Everyday Love," is announced by Jesse L. Lasky. Those featured in this Paramount production are Agnes Ayers, Jack Holt, Nita Naldi, Robert Edeson, and Theodore Kosloff. Others are Julia Faye and George Calliga.

Production of the picture has just commenced. It was adapted by Clara Beranger from the book, "Rita Coventry" by Julian Street.

Kirkwood and Lila Lee Signed by Ince

James Kirkwood and Lila Lee have been signed by Thomas H. Ince to play the leading roles in a special production entitled "The Painted Woman," according to advices from Hollywood this week.

Wallace Beery and Matt Moore will also be in the cast. Production work is to start very soon.

John Gilbert Starts Work on Fox Feature

John Gilbert has started on a new picture at the William Fox West Coast studios. It is called "The Beast," and was written by Frederick and Fanny Hatton. Edmund Mortimer is the director. Norma Shearer is playing the feminine lead opposite the star.



Action stills from the William Fox production, "North of Hudson Bay"

Fox Will Make "Warrens of Virginia"

"The Warrens of Virginia," the famous stage play produced by David Belasco and written by William C. deMille, is to be produced in motion picture form by William Fox. Martha Mansfield has been engaged for the role of Agatha, the feminine lead. Work has been commenced on the production at the Eastern studios, with Elmer Clifton, handling the megaphone.

Others in the cast are: Robert Andrews, Arthur; Harlan Knight, Blake; James Turfler, Medium; and Helen Ray Kyle, "We'uns."

Belasco presented the stage play at the old Belasco theatre (now the Republic) in New York, August 31, 1907, fifteen years ago, and a perusal of the program reveals the names of persons who are now prominently identified with the motion picture world.

Frank Keenan played General Warren; Mary Pickford appeared as Betty, his granddaughter and Cecil deMille, brother of the author and himself a noted director, played the part of her father; Emma Dunn appeared as Mrs. Warren.

Shellabarger Advertising Chief of Associated

Announcement was made this week of the promotion of Frank L. Shellabarger to be advertising and publicity manager of Associated Exhibitors. He has been with this organization since March, 1922. Arthur S. Kane, Jr. and Mark W. Vance recently joined Associated's publicity department and it has been strengthened further by the addition of Miss Louise Raleigh, well known as a writer, who will specialize in fan paper work.

Lincoln, Sheridan, Custer in Bill Hart Cast

Three important players have been added to the cast of William S. Hart's production, "Wild Bill Hickok," which he is making for Paramount release.

Omar Whitehead has been cast for the role of Abraham Lincoln, Charles Dudley in the role of ill-fated General Custer and William De Vaull as doughty General Sheridan.

First of Yale University Pictures Previewed

"Columbus," the first of the "Chronicles of America" series of motion pictures being produced by the Yale University Press for release by Pathe, was previewed Thursday evening of this week in the lounge room of the Yale Club by an audience of distinguished guests, including representatives from the newspaper and magazine fields and members of the Yale University faculty. This production, which is in four reels, has been set for general release by Pathe on October 7.

It is the first of a series of thirty-three screen dramas visualizing the highlights of 400 years of America's history. These pictures will be distributed by Pathe to the theatres throughout the country, beginning with the first issue on next Sunday and continuing thereafter at about four-week intervals.

French Technical Advisor for "Humming Bird"

Sidney Olcott has engaged Jacques d'Auray of Nice, France, to act as a technical advisor for "The Humming Bird," starring Gloria Swanson. The story of "The Humming Bird" deals with life in Paris from 1914 to 1918 during the war period and it is most necessary that all the details of the picture be correct. Mr. d'Auray was in the French army and knows the military angle as well as the civilian life of the French capital. He has been working in pictures on the Coast since 1919. This will be Olcott's first picture for Paramount.

"Miss New Haven" Joins Paramount Cast

Helen Haddock, who was "Miss New Haven" at the recent Atlantic City beauty pageant, is making her debut in motion pictures at the Paramount Long Island studio, where she is playing one of the high school girls in "West of the Water Tower," Glenn Hunter's first picture for Paramount. Miss Haddock is the daughter of Mr. and Mrs. L. B. Haddock of New Haven, Conn.

Charles Brabin Selected to Direct "Ben Hur"

CHARLES BRABIN, one of the oldest directors in the business, whose most recent productions are "Six Days" and "Driven," has been chosen by Goldwyn to direct the film version of "Ben Hur." He will work in close association with Miss June Mathis, who will assume editorial directorship of the production.

Announcement of the selection of Mr. Brabin was made by President F. J. Godsol, of Goldwyn, and A. L. Erlanger.

Edward Bowes, Goldwyn vice president, and Mr. Brabin sailed for Europe Sept. 29 on the Leviathan. They will be followed shortly by Miss Mathis and a complete technical staff from the Goldwyn studios in Los Angeles.

The entire production will be filmed abroad. It is estimated the construction of sets and actual photography on "Ben Hur" will last about a year. Mr. Erlanger will personally supervise the filming of the chariot race and the seafight.

The cast has not been finally decided upon. Principal players will not be called by Mr. Brabin until December. Meanwhile film tests are being made daily at the Goldwyn studios.



"On the Banks of the Wabash" is a J. Stuart Blackton production for Vitagraph. These scenes are from the production

Anderson Forms New Organization

Anderson Pictures, Ltd., Will Handle Distribution Through United Kingdom

CARL ANDERSON, president of Anderson Pictures Corporation, announced this week the formation of Anderson Pictures, Ltd., with offices at 89-91 Wardour Street, London, and branch offices at 28 Dean's Gate, Manchester; Greek Street, Leeds; West Gate Road, Newcastle; Dunlop Street, Glasgow; 16 Charles Street, Cardiff; Fleet Street, Torquay, and Halloway Head, Birmingham.

Thus is completed the organization of Mr. Anderson's distributing system on an international basis and his parent company, Anderson Pictures Corporation, now ranks among the few American distributing organizations which maintain their own offices in the foreign field.

Negotiations which have been under way for some time were consummated last Saturday. Samuel Berney is named as managing director of the newly formed unit with Frank T. Thompson as treasurer. Anderson Pictures, Ltd., will actively distribute throughout the United Kingdom the product of Anderson Pictures Corporation and that of the Theatre Owners' Distributing Corporation. It will also handle the foreign sales of both organizations for Continental Europe and all of the British Empire with the exception of Canada.

In a statement from his offices, Mr. Anderson says: "The announcement of the formation of Anderson Pictures, Ltd., is an indication of the scope and importance of our distribution plans. We control a majority of the stock of our foreign organization and it will be power for exhibitor service in Great Britain.

"Although conditions and methods of operation are naturally different from those in this country, the fundamental policies of equity, fair dealing and mutual interest with the theatre owners are the same. Anderson Pictures, Ltd., will operate on these same broad principles. The same opportunities to be derived therefrom will be offered to the British exhibitors and at all times the thought and attention of Anderson Pictures, Ltd., will be directed toward their welfare.

"We are particularly gratified to have Mr. Berney and Mr. Thompson in charge of our new organization, because of their high standing with the trade in England and their proven ability as successful distributors of film. They are heartily in support of our plan, as it reacts to the benefit of the exhibitors, and we are confident they will make Anderson Pictures, Ltd., a constructive power for economic good throughout the world."

Final arrangements of the agreement creating Anderson Pictures, Ltd., were consummated by Messrs. Berney and Thompson with Mr. Anderson, Mr. Sydney S. Cohen and Mr. William A. True. The two former officials sailed last Wednesday to begin active work.

Warners Make Changes in "Daddies" Cast

Changes have been made in the cast of Warner's "Daddies," starring Mae Marsh in a filmization of the David Belasco stage play. Harry Myers replaces Monte Blue in the leading masculine role, while Willard Louis will appear in the part that was originally assigned to Myers. This change came about suddenly when Monte Blue was given the leading masculine role in the Ernst Lubitsch production, "The Marriage Circle," replacing Warner Baxter.

Others in the cast are Claire Adams, Crauford Kent, Claude Gillingwater, Georgie Lathrope, Boyce Combe, Otto Hoffman, Milly Davenport, Murial Frances Dana, Priscilla Dean Moran, the DeBriac Twins and King Evers.

Anthony Will Do "Jealous Husband" Titles

M. C. Levee has engaged Walter Anthony, Pacific Coast dramatic critic and film writer to collaborate with Maurice Tourneur on the titling of "Jealous Husbands," shooting on which has just been completed at the United studios.

Titling of the new Levee-Tourneur film is now well under way and the production will be completed for early First National release within the next week.

Production Abroad Wanes—Laemmle

Universal Chief Finds American Pictures Making Great Strides on Continent

CARL LAEMMLE, president of Universal, just back from a three months' tour of Europe, brings word that picture production is on the wane on the Continent and that American films are making gigantic strides as the generally accepted standard of film entertainment.

Mr. Laemmle's comments are based on extensive study of film conditions in France, Germany and Italy, heretofore the bulwarks of the foreign film industry. He not only studied the situation in the production centers, but investigated the business in outlying districts—in the smaller theatres and among the average motion picture fans.

He found Italian production activity sloughing off and almost at a stand-still, except for some production in that country by American companies.

He found French production greatly slowed up. He found German production crippled by exchange.

Living conditions in Germany to-day are about 2000 per cent. worse than they were a year ago, Mr. Laemmle found. He paid particular attention to conditions in that country because he had been commissioned by William Randolph Hearst, a close friend and associate, to investigate and write a series of articles on Germany's outlook, for the Hearst newspapers. These articles have been appearing in the New York American and other papers during the past six weeks.

Two great factors have contributed to the slow up in foreign production, the film president points out. One is the unsettled political condition in Europe, accompanied by the present exchange rates which are almost prohibitive to foreign commerce. The other is the seeming inability of European producers to make pictures which are commercially valuable in America. This combines with the first factor to limit European producers to a small European market—a market which does not support ambitious production plans.

On the other hand, asserts Mr. Laemmle, American pictures are to be seen everywhere. This is especially to be noted in France where American pictures have had an uphill fight. To-day, American pictures are to be seen on all boulevards and seem to constitute more than fifty per cent. of the pictures shown in that country.

Mr. Laemmle's tour took him to Paris, Stuttgart, Frankfort, Lucerne, Milan, Venice, Florence, Rome and London. He also spent several weeks in his boyhood home, Laupheim, Bavaria.

In the Laemmle party, which arrived in New York aboard the Aquitania last Friday, were his children, Miss Rosabelle and Julius, his secretary, Harry Zehner, Mr. and Mrs. Abe Stern, and Miss Estelle Cohen, a friend of Miss Laemmle.

The first to greet Mr. Laemmle upon his return was E. H. Goldstein, treasurer of Universal, who went down on the Revenue cutter and boarded the Aquitania at Quarantine. A party of Universal employees motored down to Quarantine by motor boat and waved a noisy welcome to Laemmle.

When the Aquitania docked, Mr. Laemmle found all of the Universal executives and many other Universalites waiting to welcome him home. Prominent among them were R. H. Cochrane, P. D. Cochrane, E. J. Smith, Joseph Friedman, N. L. Manheim, J. V. Bryson, Paul Gulick, George Brown, R. V. Cavanagh, W. C. Herrmann, and Harry Bernstein, Sam Sedran, F. A. Flader and others.

Film Engineers Elect New Officers

OTTAWA, Oct. 3.—L. A. Jones, of Rochester, N. Y., was elected president of the Society of Motion Picture Engineers, at the convention held at Ottawa, this week. Other officers chosen were: vice-president, E. Kendal Gillett, New York; secretary, P. M. Abbott, New York. The following were elected to the executive committee: J. C. Kroiser, Ottawa, and Alfred B. Hitchins, Binghamton, N. Y.

F. B. O. Exchange Managers Meet in Chicago

H. M. Berman, general sales manager of Film Booking Offices of America, presided at a conference of F. B. O. divisional and exchange managers, which brought together executives from as far east as Cleveland and as far west at Dallas and Denver.

At the meeting, which was held at the Blackstone Hotel, Chicago, on Sunday and Monday, the revised releasing schedule was announced and a sales campaign for the coming six months was outlined, including extensive exploitation and advertising aids, which F. B. O. is prepared to extend to exhibitors.

Messrs. Berman and Rothstein are returning to New York this week and later will go to the Coast, where the third of the sectional managers' meetings will be held, the first meeting having been in New York City, preceding the Chicago gathering.

Those in attendance at the Chicago meeting included, besides Mr. Berman and Director of Advertising and Exploitation Nat Rothstein, of New York; Division Sales Managers E. C. Jenson and C. E. Penrod; Exchange Managers E. M. Booth, Cincinnati; L. Geiger, Cleveland; L. L. Harrington, Dallas; S. D. Weisbaum, Denver; F. W. Young, Des Moines; A. P. Elliott, Detroit; H. H. Hull, Indianapolis; E. E. Churchill, Kansas City; J. F. Franconi, Little Rock; Harry Hart, Milwaukee; M. J. Weisfelt, Minneapolis; Sam Benjimen, Oklahoma City; I. Schlank, Omaha; T. H. McKean, St. Louis; S. W. Fitch, Sioux Falls; J. J. Sampson, Chicago, and I. Gettleson and Ed Johnson of Chicago.

Edith Roberts in Leading "Big Brother" Role

Edith Roberts will have the leading feminine role in Allan Dwan's new production, "Big Brother," in place of Winifred Allen, who has retired from the cast. Other principals in the picture which Paul Sloane adapted from Rex Beach's recent magazine story include Tom Moore, Raymond Hatton, Joe King, and Mickey Bennett.



Scenes from "The Way Men Love," which will be distributed by Grand-Asher

Clara Bow in "Poisoned Paradise" Role

Clara Bow, the little Brooklyn high school girl, will play the colorful French street gamin in the screen production of Robert W. Service's story, "Poisoned Paradise." In order to permit her to play the part it has been necessary to readjust "shooting schedules" for this picture, which Gasnier will produce for Preferred Pictures. She is now engaged as the piquant flapper in Frank Lloyd's production of "Black Oxen." She was loaned for the part through an arrangement with B. F. Schulberg, who produces Preferred Pictures.

Mr. Schulberg announced last week that Gaston Glass would have the leading masculine role in this Gasnier production.

Anna Q. Nilsson Signed for C. B. C. Feature

Harry Cohn has wired the New York office that he has signed Anna Q. Nilsson to play the lead in "Innocence," one of C. B. C.'s six features.

Mr. Cohn and Director Edward J. LeSaint are now seeking the best people available to include in the cast that will support Miss Nilsson.

Fox Changes Title on Tom Mix Feature

The title of the Tom Mix picture, "The Flyin' Fool," adapted from Max Brand's story, "The Gun Gentleman," has been changed to "Mile-a-Minute Romeo." This is the latest William Fox production in which Betty Jewel has been cast. Lambert Hillyer directed it.

Lou Tellegen Is Signed by Vitagraph

Vitagraph announced this week that it had signed Lou Tellegen to play the leading role in J. Stuart Blackton's production, "Let No Man Put Asunder," the Basil King story on the divorce evil.

Name Motion Picture Day Committees

M. P. T. O. State Divisions Hold Meetings and Formulate Plans for Participation

STATE divisions of the Motion Picture Theatre Owners of America are calling special meetings for the purpose of appointing working committees and to formulate definite plans of participation in National Motion Picture Day—November 19.

The Motion Picture Theatre Owners of Southern California met October 1 under the leadership of Glenn Harper, chairman of Motion Picture Day Committee for Southern California and appointed the following theatre owners as chairmen of city or county committees for the territory: F. A. Miller and H. C. Arthur of Los Angeles; W. W. Whitson of San Diego; C. E. Walker of Santa Ana; D. B. Vanderlip of Inglewood; J. Sams of Ocean Park; G. A. Howe of Glendale; H. J. Siler of Whittier; Milton Barnes of Fillmore; E. Drackman of Tucson, Ariz.; H. L. Wilbur of Fullerton; F. R. Alexander of Monrovia; J. A. Cook of El Centro; Charles Ferry of Pasadena; A. J. Fynn of Santa Monica; H. Holland of Bishop; J. Johanson of Yuma, Ariz.; W. B. Martin of San Luis Obispo; O. W. Lewis of Alhambra; Pearl Merrill of Culver City; L. Rector of Hawthorne; W. H. Scott of Oceanside; J. V. Spaugh of Ontario; A. M. Spaugh of Bell; R. W. Lamphere of Corona.

The following represent local committees appointed for city or county of Southern California: Los Angeles, M. Gore, Dave Bershon, Ralph Grunauer, J. Rubenstein, B. N. Berinstein, J. S. Lustig, B. H. Lustig, J. O. Van Deberg, Anderson and Waggoner, O. A. Pearce, L. Bard, Clyde Balsey, R. C. Ewing, R. L. Green, G. C. Pence, H. Sugarman, T. L. Titus and Graff Brothers. For San Diego, R. E. Hicks and D. W. Hill. For Tucson, Ariz., Nick Diamas.

Similar action has likewise been taken by the Motion Picture Theatre Owners of Indiana in appointing a special Motion Picture Day Committee. William Bender, Jr., national treasurer and national chairman of the Motion Picture Day Committee, announcing the following: Charles Olsen, G. G. Schmidt, A. C. Zaring, E. H. Bingham, C. R. Metzger, of Indianapolis; F. G. Heller, of Kokomo; William Connors of Marion; S. C. Katzenbach of Terre Haute; O. I. Demaree of Frankfort; W. H. Brenner of Winchester; G. G. Shauer of Valparaiso; J. B. Stine of Clinton; Charles Sweeton of Evansville; N. M. Bernstein of Michigan City; F. J. Rembusch of Shelbyville; F. H. Gruenberg, Jr., of Chicago, Ill.; L. H. O'Donnell of Washington; Charles Miller of New Albany; E. M. Eagleston of Seymour; J. N. Wyckoff of Terre Haute; W. F. Easley of Rushville; J. Briscoe of Elwood; Arthur Jackson of Crawfordsville; H. B. Johnson of Lafayette; Allen Robertson of Rennselaer; Dale Loomis of Peru; Joseph Brokaw of Angola; Abe Wallerstein of Michigan City; Ezra Rhodes of South Bend; Harry Lerner of Elkhart.

On October 2, Connecticut lined up behind the project at a special meeting of the state organization at Hartford and endorsed the plans laid out by Joseph W. Wash, president of the M. P. T. O. of Connecticut, C. M. Maxfield, national executive committee member, W. A. True, national board of directors, and the various officers of the M. P. T. O. of that state.

On the day previous Fred J. Dolle of Louisville, Kentucky, who is chairman of the Motion Picture Day Committee for Kentucky, called a meeting of theatre owners in conjunction with L. J. Ditmar, president of the M. P. T. O. of that state at which plans were formulated and endorsed by the attending theatre owners.

On September 28th, the M. P. T. O. of Eastern Pennsylvania, Southern New Jersey and Delaware, met and passed the following resolution.: "Resolved: That the Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware endorse National Motion Picture Day and do all things in our power to help bring about its success."

Fred Seegert, chairman of the Motion Picture Day Committee for Wisconsin, has announced the following committee in charge of the activities in that state. E. Langemack, E. W. Van Norman, S. Bauer, George Fischer, Max Krofta, William Jacobs, J. H. Silliman, M. Rise of Milwaukee; F. J. McWilliams, A. P. Desormeaux of Madison; Joseph Rhode of Kenosha; Tom Foster of Stanley; J. Winninger of Waupun; P. Waterbury of Jefferson; F. E. Wolcott of Racine; E. Phalen of West Allis.

August Tax Returns Show Better Business

THE amusement business is showing improvement according to tax figures reported from Washington, D. C. During the month of August taxes from admission to theatres, concerts, etc., aggregated $5,560,748, as against $5,140,506 in July and $4,710,470 in August of last year. This is an increase of $850,000 over last August and $420,000 over July.

Seating tax collections on amusements during August this year amounted to $420,344, as against $389,145 last year.

K. C. Unions Demand Union Piano Player

The latest demand that the unions are making against the Kansas City exhibitors has aroused the ire of the suburban owners since it is against them that the move is made.

A demand was made last week of the Murray theatre, that a union piano player be hired at a salary of $30 a week and it was accompanied by the threat that the musicians' union would ask the operators' local to pull out the operators in sympathy with their demand.

Jay Means, owner of the Murray theatre, refused to accede and his theatre is being "picketed."

Outside Arbiter to Settle Brooklyn Wage Tilt

The T. O. C. C. and Brooklyn Operators' Union, Local No. 306, will submit their wage differences to an outside arbiter to be selected by the conflicting parties. A former independent union is now a part of No. 306.

While the wage scale in Brooklyn is lower than in New York, the T. O. C. C. has submitted to increases of from 7 per cent to 15 per cent. The union is asking from 17 per cent to 33 per cent increases.

Picture Advocating Union Labor Is Approved

IN 1921 "Contrast," a film advocating union labor, was turned down by the Kansas State Board of Review but last week that body reversed its decision, although it tempered its approvement by cutting out several parts.

Fire Prevention Week in District of Columbia

Charles W. Darr, chairman of the District of Columbia fire prevention committee presided over the first meeting of the committee in the Washington Chamber of Commerce rooms last week. Fire Marshal L. V. Seib was named a committee of one to look after the preparation of slides and distribute them to movie houses for display during that week.

Last year Sidney Lust of the Leader got busy with Harry Crandall, Larry Beattus, Tom Moore, and other theatre men and got the fire-prevention films, trailers, etc., shown in practically every film and vaudeville theatre in the city. Later a meeting will be held at which reports on the preliminaries and success of the campaign will be made, on call of Chairman Darr.

Denies Indiana Indorsed T. O. D. C.

Denial that the board of directors of the Motion Picture Theatre Owners of Indiana have indorsed the Theatre Owners' Distributing Corporation was received by MOTION PICTURE NEWS this week from Nathaniel N. Bernstein, a member of the board.

The board of directors at no time took up the matter, Mr. Bernstein wrote. "We have removed politics from our work," continued Mr. Bernstein. "Our purpose is simply for the betterment of the exhibitors and the industry in general in our part of the country, without interfering with or hurting anybody else or any organization, which attitude has the approval of the various units concerned."

Assessed Valuation of N. Y. Houses Shows Increase

The leading motion picture houses in New York City show a slight increase in assessed valuation in 1924 over 1923, according to figures just issued. The Capitol theatre shows $2,560,000 as against $2,550,000 for 1923.

Loew's State assessed valuation has increased from $4,075,000 to $4,100,000. The Strand has increased from $2,950,000 to $2,970,000. The Rialto and Rivoli remain the same as last year, the former at $2,070,000 and the latter at $1.370,00.

First National Subsidiary Changes Name

Delaware recently sanctioned the following name amendment of a First National subsidiary unit: Associated First National Theatres, Inc., was permitted to use the name "First National Productions, Inc.," in future.

A Delaware charter was recently issued to United States Educational Film & Slide Company, Inc., for the making of motion pictures. $100,000.

PROGRAMS FOR THE WEEK OF SEPTEMBER 30TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK

Capitol Theatre—
Film Numbers—The Eternal Three (Goldwyn), Gems of American Scenery (Educational), Capitol Magazine (Selected).
Musical Program—"Marche Slav" (Overture), "Nutcracker Suite" (Divertissements), "Miserere" from "Il Trovatore" (Vocal Duet), "In Our Broadcasting Studio," including "Bubble" from "High Jinks," "The Owl and the Pussy Cat" from "Robin Hood," "Brown October Ale," "Old Doctor Ma'Ginn," "Silver Threads Among the Gold," "Say Au Revoir, but Not Goodbye" (Vocal Selections), Recessional (Organ).

Rivoli Theatre—
Film Numbers — Three Ages (Metro), Rivoli Pictorial (Selected), Pictorial Potpourri, including The Chase of Reynard, the Killer; Felix Gets Broadcasted, Sing Them Again, and Gallery of Living Portraits.
Musical Program—"Second Hungarian Rhapsody" (Overture), "A Kiss in the Dark" (Classical Jazz), "Beethoven's Sonata" (Tableau), "Blue Danube," Waltz (Divertissement).

Rialto Theatre—
Film Numbers—Ashes of Vengeance (First National), continued.

Mark Strand Theatre—
Film Numbers—Potash and Perlmutter (First National), continued.



"The Cheat" (Paramount) was advertised in this manner by the Grand Central, Lyric Skydome and Capitol theatres, St. Louis

Cameo Theatre—
Film Numbers — The Call of the Wild (Pathe), continued.

44th Street Theatre—
Film Numbers — Scaramouche (Metro).

Lyric Theatre—
Film Numbers—A Woman of Paris (United Artists).

Ambassador Theatre—
Film Numbers—The White Sister (Inspiration), continued from 44th Street.

Central Theatre—
Film Numbers — Monna Vanna (Fox).

Criterion Theatre—
Film Numbers — The Covered Wagon (Paramount), continued.

Cosmopolitan Theatre—
Film Numbers — Little Old New York (Cosmopolitan), continued.

Astor Theatre—
Film Numbers—The Hunchback of Notre Dame (Universal), continued.

Times Square Theatre—
Film Numbers—If Winter Comes (Fox), continued.

BROOKLYN

Brooklyn Mark Strand Theatre—
Film Numbers—The Gold Diggers (Warner Bros), Topical Review (Selected), Japanese Earthquake (Pathe Special).
Musical Program — Symphonized Jazz, includes "Bebe," "My Sweetie Went away," "Ten Ten Tennessee" and "I Love You," "Evening Star" (Baritone Solo); "March of the Guard" (Ballet) and "Swear in This Hour" (Tenor-Baritone Duet), from "The Force of Destiny"; Revuette Populaire includes "Indiana Moon" (Bass Solo), "Saw Mill River Road" (Eight Dancers), "Carolina Mammy" (Tenor Solo) and "Down Among the Sleepy Hills of Tennessee" (Tenor, Bass and Dancers). Mischa Mischakoff (Violinist), "By the Brook" (Organ Recessional).

LOS ANGELES

Metropolitan Theatre—
Film Nmbers—Zaza (Paramount), Pathe News.
Musical Program—"Capriccio Espagnol" (Overture), Saxophone Solos, "A Night in a Dream Garden" (Novelty).

Rialto Theatre—
Film Numbers — Hollywood (Paramount), continued.

Grauman's Third Street Theatre—
Film Numbers—The Courtship of Miles Standish (Associated Exhibitors), Pathe Weekly.
Musical Program—"The Mayflower" (Overture), "Tell Me a Story" (Organ Solo), "The Days of the Mayflower" (Prologue.)

California Theatre—
Film Numbers—Little Old New York (Cosmopolitan), continued.

Loew's State Theatre—
Film Numbers—Strangers of the Night (Metro), Pictorial News (Selected), The Cuckoo's Secret (Novelty).
Musical Program—"Medley of Hungarian Fantasies" (Overture), "Impromptu" (Organ Solo).

Pantages Theatre—
Film Numbers—The Drivin' Fool (Hodkinson).
Musical Program—Six acts of vaudeville.

Alhambra Theatre—
Film Numbers—Human Wreckage (F. B. O.), continued.

Miller's Theatre—
Film Numbers—Six Days (Goldwyn), continued.

Mission Theatre—
Film Numbers—The Extra Girl (Associated Exhibitors), continued.

SAN FRANCISCO

Loew's Warfield Theatre—
Film Numbers—The Eternal Struggle (Metro), Be Honest (Pathe), Pointed Paragraphs, Minute Views (Pathe and Kinograms).
Musical Program—"William Tell Overture," Exponents of Refined Jazz, Fisher and Orchestra.

Granada Theatre—
Film Numbers—Going Up (Asso. Exhib.), Pathe Review, News Events (Fox), Fighting Blood (F. B. O.).
Musical Program—"Going Up," (Finale) Six Melodies as Prologue Suggested by "Going Up."

Imperial Theatre—
Film Numbers—The Green Goddess" (Distinctive), Screen News (International).
Musical Numbers—"Indian Summer" (Overture), "In the Temple of the Green Goddess," Prologue including Singing and Dancing.

California Theatre—
Film Numbers—The Broken Wing (Preferred), Screen Magazine (International), Something for Nothing (Universal), News Review (International).
Musical Program — "Kamennoi-Ostrow" (Overture), Special numbers by voice and on Flute and harp.

Cameo Theatre—
Film Numbers—(Second Week) Why Worry (Pathe).

CHICAGO

Chicago Theatre—
Film Numbers — News Weekly, Six Days (Goldwyn), Runnin' Wild (Educational).
Musical Program — "Echoes of Switzerland," (Overture) Pianologue by Karl Kerry, (Specialty) "Just A Girl That Men Forget," (Organ Solo) Tivoli Syncopators in "Pirate Land," (Specialty).

Tivoli Theatre—
Film Numbers — News Weekly, Main Street (Warner Bros.), Cartoon.
Musical Program — "Bunch of Roses," (Overture) Kahrum, Persian Pianist, (Specialty) "Lou'siana," (Organ Solo) "Bubble Song" (Specialty).

Riviera Theatre—
Film Numbers — News Weekly, Main Street (Warner Bros.), Cartoon.
Musical Program—Fifth Anniversary Week, Anniversary Greetings, "The Beautiful Galatea" (Overture) "Jewel Song," (Specialty) "On the 5:15" (Specialty).

Roosevelt Theatre—
Film Number—Merry Go Round (Universal).

McVicker's Theatre—
Film Number—The Marriage Maker (Paramount).



Three-column ad on "Dulcy" (First National) at the Capitol theatre, Detroit

Musical Program—Jazz Week—Lew Brice, Dancing Star; Wagner's Jazz Band; Lillian Bernard, Queen of Jazz; Girls-Girls, Petroff's Jazz Ballet; Frankie James; Taylor, Macy & Hawks; "When Barney Google's Sweetie Went Away," (Overture) Girls-Girls, Kazoo Chorus.

Stratford Theatre—
Film Numbers—Here and There With the Stratford Theatre Camera Man, Japanese Disaster Pictures (Paramount), Ruggles of Red Gap (Paramount), Love in a Cottage, Comic.
Musical Program—"Pomp & Circumstance," (Overture) Review De Fashion, (Specialty).

Woodlawn Theatre—
Film Numbers—News Weekly (Pathe), Topics of the Day (Pathe), The Cat's Whiskers (Aesop's Fables), Ruggles of Red Gap (Paramount).
Musical Program—"Scenes from Carmen" (Overture), "Scherzo" (Cello Solo).

Randolph Theatre—
Film Numbers—International News (Universal), Safety Last (Pathe).

ATLANTA

Howard Theatre—
Film Numbers—The Spoilers (Goldwyn), Howard News and Views, Japanese Earthquake, It's a Gift (Pathe).
Musical Program—"In the Days of '49" (Vocal Quartette), "It Happened in Nordland" (Overture).

Metropolitan Theatre—
Film Numbers—Dulcy (First National), Fun from the Press (Hodkinson), Running Wild (Educational).
Musical Program—"Tunes for the Trades" (Overture), "My Sweetie Went Away" (Jazz Sextette).



Two-column ad run by the Balaban & Katz Roosevelt theatre, Chicago, on "Ashes of Vengeance" (First National)

Rialto Theatre—
Film Numbers—Daughters of the Rich (Preferred), International News, Japanese Earthquake, My Hero (Universal).
Musical Program—Overture (Selected), Mark Goff's orchestra in syncopation and songs.

NEWARK

Branford Theatre—
Film Numbers—The Gold Diggers (Warner Bros.), Japanese Earthquake, Topics of the Day (Pathe), Railroading (Educational).
Musical Program—"Capriccio Italienne" (Overture), "The White Rose" (Tenor Solo), Umberto Sacchetti (Tenor Soloist).

ST. PAUL

Eastman Theatre—
Film Numbers—Enemies of Women (Cosmopolitan), Eastman Theatre Current Events (Selected).
Musical Program—"Bacchanal" (Overture), Recessional (Organ).

ST. LOUIS

Missouri Theatre—
Film Numbers—Merry Go Round (Universal), Missouri Magazine, Fun from the Press (Hodkinson).
Musical Program—Joseph Littau and Symphony Orchestra, Organ Solo and Accompaniment.

Kings Theatre—
Film Numbers—Three Wise Fools (Goldwyn), Birth of the Aeroplane (Motion pictures of the first aeroplane) International News).
Musical Program—Orchestral numbers.

Grand Central, West End Lyric and Capitol Theatres—
Film Numbers—The Gold Diggers (Warner Brothers), High Life (Educational), Pathe News, Topics of the Day (Pathe).
Musical Program—Orchestral and organ numbers, Vilma Lyon (Soprano).

Delmonte Theatre—
Film Numbers—The Destroying Angel (Metro), July Days (Pathe), International News, from the Press (Hodkinson).
Musical Program—Ernest Evans and Company in song and dance revue, orchestral accompaniments.

William Fox Liberty Theatre—
Film Numbers—Monna Vanna (Fox), The Cyclist (Fox), Fox and Educational News.
Musical Program—Orchestral numbers.

Rivoli Theatre—
Film Numbers—The Wild Party (Universal), International News, Fun from the Press (Hodkinson), Century Comedy, Felix Cat Cartoon, Urban classics.

OMAHA

Sun Theatre—
Film Numbers—Human Wreckage, two weeks (F. B. O.), Jollywood (Universal), Current Events (International News).



Loew's State theatre, Cleveland, used this art ad on "The French Doll" (Metro)

Moon Theatre—
Film Numbers—Drifting (Universal), Leather Pushers, Round 4 (Universal), Carmen, Jr. (Universal) Current Events (Moon Topical Review).

Empress Theatre—
Film Numbers—Fog Bound (Paramount), Bringing Up Buddy (Educational).
Musical Program — "Fads and Frills" (Review).

World Theatre—
Film Numbers—Blinky (Universal), When Knights Were Cold (Metro), Current Events (Movie Chats).
Musical Program—Seven acts of vaudeville.

Strand Theatre—
Film Numbers—The Cheat (Paramount), Hold Everything (Educational), Current Events (Fox News).
Musical Program — "Luststiel" (Overture).

Rialto Theatre—
Film Numbers—Going Up (Associated Exhibitors), Running Wild (Educational), Current Events (Kinograms and Fun from the Press), Three Minutes with the Navy (U. S. Navy).
Musical Program—Orpheus and Sextette from "Lucia" (Overtures), "Ten - Ten - Tennessee" (Organ Solo), Leroy and Mabel Hartt in "A Song Romance."

DES MOINES

Des Moines Theatre—
Film Numbers — Why Worry? (Pathe), Jap Earthquake Reels (International), Sing Them Again (Educational).
Musical Numbers—"Oh, Harold" (Organ Number).

Strand Theatre—
Film Numbers—Her Reputation (First National), Wrecks (Educational), Jap Disaster News reels (Educational).
Musical Numbers—Novelty numbers by Harrison's Band, Organ novelty number.

Rialto Theatre—
Film Numbers—Merry Go Round (Universal).
Musical Numbers — Special numbers by Melo Blues Orchestra.

Garden Theatre—
Film Numbers—Rouged Lips (Metro), Stung (Pathe).

Capitol Theatre—
Film Numbers — The Cradle (F. B. O.)
Musical Numbers—Six acts of vaudeville.

Orpheum Theatre—
Film Numbers—Her Fatal Millions (Metro).
Musical Numbers — Orpheum vaudeville.

Majestic Theatre—
Film Numbers—The Self-Made Wife (Universal).
Musical Numbers—Musical comedy.

INDIANAPOLIS

Circle Theatre—
Film Numbers—Bluebeard's Eighth Wife (Paramount), Navy Blues (Educational), Western Ways, Novel Scenic (Educational), Pathe News, Kinograms.
Musical Program—"Carmen" (Orchestra).

Apollo Theatre—
Film Numbers—Main Street (Warner Bros), The Cyclist (Educational), Fox News Weekly.
Musical Program—"I'm In Love" (Vocal Solo), Virgil Moore's Apollo Entertainers, playing popular selections.

Colonial Theatre—
Film Numbers—To the Last Man (Paramount), Love In a Cottage (Aesop Fable), Pathe News.
Musical Program—Melody Sextette, and American Harmonists, playing popular melodies.

BUFFALO

Shea's Hippodrome—
Film Numbers—Ashes of Vengeance (First National), Out of the Inkwell Cartoon, Current Events (from Pathe and International News), Jap Earthquake Pictures.
Musical Program — Overture to "Norma," by Bellini (Orchestra), return of Albert Hay Malotte, who played some new European novelties on the Wurlitzer.

Lafayette Square Theatre—
Film Numbers — Brawn of the North (First National), "Snub" Pollard Comedy (Pathe), Current Events (from Pathe and International News).
Musical Program—Selections from "Go-Go" (Orchestra), "Louisville Blues" (Organ Novelty).

Loew's State Theatre—
Film Numbers—Drifting (Universal), Down to Earth (Universal Comedy), Current Events (from Pathe News).



Art ad on "The Truth About Wives" (B. B. Prod.) used by the Columbia theatre, Dayton, Ohio

Musical Program—Selections from "Nifties of 1923" (Emmett Luedeke's Harmonists).

New Olympic Theatre—

Film Numbers—A Chapter in Her Life (Universal), Youthful Fancy (Pathe), The Wolf Trapper, Current Events, Jap Earthquake (Edition of International News).

Musical Program—"Merry Wives of Windsor" (Overture).

Shea's North Park Theatre—

Film Numbers—Hollywood (Paramount), Hold Tight (Mermaid Comedy), Current Events (Pathe and International News).

Palace Theatre—

Film Numbers — Putting It Over (State Rights), first half; The Isle of Conquest (Norma Talmadge re-issue), last half.

PHILADELPHIA

Stanley Theatre—

Film Numbers—The Three Ages Metro), Current Events (Pathe), Literary Digest (Pathe), Sing Them Again (Educational), Is Conan Doyle Right? (Pathe).

Musical Program—"Martha" (Overture), "Three Ages of Terpsichore" (Dance), Grace Hayes in selections (Vocal), Potpourri of Popular Hits (Organ).

Stanton Theatre—

Film Numbers—The White Rose (United Artists), Current Events (Fox).

Musical Program—Special score for picture (Orchestral Mosaic).

Karlton Theatre—

Film Numbers—Yesterday's Wife (State Rights), Current Events (Pathe), Kinograms (Educational), Navy Blues (Educational), Japanese Earthquake (Paramount), Pathe Review (Pathe).

Aldine Theatre—

Film Numbers—Dulcy (First National), Current Events (International), Down to the Sea in Shoes (Pathe).

Victoria Theatre—

Film Numbers—The Shock (Universal), Current Events (Pathe), The Midnight Cabaret (Vitagraph), Mistress of the World, First Chapter (Paramount).

Regent Theatre—

Film Numbers—Loyal Lives (Vitagraph), Town Terrors (Fox).



"Dulcy" (First National) ad, with plenty of white space, by the Allen theatre, Cleveland



Art ad on "Where the North Begins" (Warner Bros.) used by the Karlton theatre, Philadelphia

DETROIT

Adams Theatre—

Film Numbers—Merry Go Round (Universal), second week continued.

Broadway-Strand Theatre—

Film Numbers—The Gold Diggers (Warner Bros.), Current Events (International), Screen Snapshots.

Musical Program—Owen Sisters.

Madison Theatre—

Film Numbers—Going Up (Associated Exhibitors), Current Events (International), Pathe News.

Musical Program—Overture, Quixy Trio (Soloists). Aeroplane Explosion—(Special Prologue).

Capitol Theatre—

Film Numbers—Age of Desire (First National), Current Events (Pathe News), (Scenic) Down on the Farm, Phantom Proofs, Harpooning the Sword Fish (Pathe Review), The Three Ages (Metro).

Musical Program—Susan Clough (soloist).

Fox-Washington Theatre—

Film Numbers—Monna Vanna (Fox), Current Events (Fox News), The Cyclist (Fox).

KANSAS CITY

Newman Theatre—

Film Numbers—The Common Law (Selznick), Out of the Inkwell (Cartoon Comedy), Newman News and Views (From Pathe and Kinograms).

Musical Program—Selections from "Mademoiselle Modiste" (Overture), Hazel Stallings (Whistler), Recessional (Organ Solos).

Liberty Theatre—

Film Numbers—Going Up (Associated Exhibitors), Is Conan Doyle Right? (Pathe), Liberty Current Pictorial (From Pathe and International News).

Musical Program — Selections (Overture), Selections (Organ Solos).

Royal Theatre—

Film Numbers — Mothers-in-Law (Preferred Pictures), So Long, Buddy (Universal), Royal Screen Magazine (From Pathe and Kinograms).

Musical Program — Selections (Overture), Sherry Louise Marshall (Soprano), Selections (Organ Solos).

Twelfth Street Theatre—

Film Numbers — The Midnight Alarm (Vitagraph), Mack Sennett Comedy (Pathe), International News.

Musical Program — Selections (Overture), Selections (Organ Solos).

CLEVELAND

Stillman Theatre—

Film Numbers—The Green Goddess (Distinctive).

Musical Program — Fourth Symphonic Suite from "Scheherazade" (Overture).

Allen Theatre—

Film Numbers—Rupert of Hentzau (Selznick), Pathe News, Topics of the Day (Pathe).

Musical Program "Autumn," from "The Seasons" (Overture); "Dance of the Leaves" (Prologue).

State Theatre—

Film Numbers—The Common Law (Selznick), Japanese Earthquake (Paramount), Tail Lights (Educational), International News.

Musical Program—"Mlle. Modiste" (Overture), "Ave Maria" (Violin Solo).

Park Theatre—

Film Numbers — The Huntress (First National), Seaside Simps (State Rights), When the Globe Trotters Trot (Educational), Kinograms.

Musical Program—"Mlle. Modiste" (Overture), "Somebody's Wrong," "Night in the Woods," "You, Darling, You" (Orchestra).

Reade's Hippodrome—

Film Numbers — Temporary Marriage (Principal), Japanese Earthquake, Leather Pushers (Universal), Plain Dealer Screen Magazine, International News.

Musical Program—Hits from "The Passing Show" (Overture).

Standard Theatre—

Film Numbers—The Shock (Universal), One Exciting Day (Universal), International News.

SALT LAKE CITY

American Theatre—

Film Numbers—The Eternal Three (Goldwyn), The Four Orphans (Hodkinson), International News.

Kinema Theatre—

Film Numbers—Why Worry? (Pathe), International News, Topics of the Day (Pathe).

Paramount Empress Theatre—

Film Numbers—The Purple Highway (Paramont), Navy Blues (Educational), Pathe News.

Musical Program — Orchestral Selections.

DALLAS

Palace Theatre—

Film Numbers—Bluebeard's Eighth Wife (Paramount), News Weekly, Topics of the Day (Pathe), Aesop's Fables (Pathe), Fashion Parade, (A Modern Dream of Women), Running Wild (Educational).

Old Mill Theatre—

Film Numbers—The Three Ages (Metro), Prizma (State Rights), California or Bust (Pathe).

Melba Theatre—

Film Numbers — Daytime Wives (F. B. O.), Nobody's Darling (Universal), Kinograms.

SEATTLE

Coliseum Theatre—

Film Numbers—The Silent Partner (Paramount), Fun From the Press (Hodkinson), Kinograms, Pathe News, Down to the Sea in Shoes (Pathe).

Musical Program—"Old Times Waltz" (Overture).

Blue Mouse Theatre—

Film Numbers—Six Days (Goldwyn), The Burglar (Comedy), Fox News.

Musical Program—"Just an Old Love Song" (Overture), Pianoflage (Specialty), "By a Babbling Brook" (Vocal), "Prelude in C Sharp Minor" (Organ).

Strand Theatre—

Film Numbers—The White Rose (United Artists), Pathe Review, Colonel Heezaliar's Vacation (Hodkinson), Kinograms.

Musical Program—"Animal Fair Solo" (Overture), Grieg Concerto (Piano), "Mighty Lak' a Rose" (Vocal).

Columbia Theatre—

Film Numbers—A Chapter in Her Life (Universal), Regular Boy (Comedy), International News.

Musical Program—"Badinage" (Overture), "Berceuse" (Novelty), Wiehl Sisters in Vocal, Piano and Violin (Specialty).

Liberty Theatre—

Film Numbers—Strangers of the Night (Metro), Pathe Review, The Cat and the Fiddle (Educational), International and Liberty News.

Musical Program—"Love Tales" (Overture).

Winter Garden Theatre—

Film Numbers—Boston Blackie (Fox), Urban Classic, Applesauce (Fox), Pathe News.

Musical Program—Orchestra (Overture).

Metropolitan Theatre—

Film Number—The Covered Wagon (Paramount) continued.



Two-column hand-lettered ad on "Why Worry?" (Pathe) used by the Brooklyn Mark Strand theatre in Brooklyn newspapers

WHAT SHOWMEN THINK OF CURRENT RELEASES

Exhibitors' Box-Office Reports

EARLY RETURNS FROM WEEK RUN THEATRES

FAMOUS PLAYERS

Ruggles of Red Gap—
Delightful picture and a money getter. (East.)

This one was just fair. It didn't go with the ladies at all. To be sure it had bad weather to buck. (Middle West.)

Exceptionally good picture all the way through. Every critic praised it. Business was pretty good, considering a sudden spurt of warm weather. (Middle West.)

Bluebeard's Eighth Wife—
A good picture, with fair business. (Middle West.)

To the Last Man—
Good picture; business fair. (Middle West.)

The Cheat—
Held up well for two weeks, and third was very dull. Good motion picture material. (East.)

Picture previously reported. Did splendidly on second week. (East.)

Pola Negri's old vivacity still fails to come out under American direction. Picture well produced. Bsiness fair for week. (East.)

Previously reported. Held up very well in third and last week. (East.)

Salomy Jane—
Only average picture. Business poor. (Middle West.)

The Marriage Maker—
Did only a fair business, but last three days were bolstered up by adding Jap earthquake pictures. Considered a weak picture. (East.)

What you would call an interesting show. Patrons thought so, too. Not big business, but all patrons were satisfied. (Middle West.)



Neat two-column ad for "Youthful Cheaters" (Hodkinson) by the Winter Garden theatre, Seattle

One of the worst. Away down in pulling power. Poor business. (East.)

As an artistic picture this cannot be beaten, but the story is ridiculous and requires more use of the imagination than audiences care to exert. William De Mille shouldn't have done this one. It doesn't seem like him. Poor weather had some effect on box office—but it was mostly the picture. (Middle West.)

Somewhat disappointing. Some expected too much of it. Fair business. (Middle West.)

Zaza—
Always a good attendance for Gloria Swanson here. (Middle West.)

Some regarded it as Swanson's best for some time past; others didn't like it. Did fair business. (Middle West.)

The Covered Wagon—
Goes into third week. Patrons and critics loud in praise. Capacity. (Middle West.)

Glimpses of the Moon—
Bebe Daniels' local popularity drew them in to satisfactory business. Picture fair. (East.)

Sixty Cents An Hour—
Failed to excite much interest. Box office receipts below average. (East.)

The Silent Partner—
Proved satisfactory attraction and did nice business. (Middle West.)

FIRST NATIONAL

The Brass Bottle—
A very good picture. Different in idea and treatment from general run. Business bad. (East.)

Potash and Perlmutter—
Amusing on the screen as it was on the stage. A real audience picture. Did fine business. (Middle West.)

Children of Dust—
Did only a fair business and was looked upon as an ordinary picture by the audiences. (East.)

Just fair. It was a rainy week, anyway. (Middle West.)

A fair picture, but nothing big. Business fair. (East.)

Trilby—
A fine picture. Artistic and out of the ordinary. Business just fair. (East.)

Somewhat lacking in action but gave general satisfaction. (Middle West.)

GOLDWYN

Six Days—
Took well with the lighter-minded. (East.)

Played to wonderful business. Has a strong appeal to both sexes. (Middle West.)

Three Wise Fools—
A splendidly played comedy drama which went over to big business. (Middle West.)

An excellent picture that attracted capacity business. Given much valuable word-of-mouth advertising. (East.)

METRO

Rouged Lips—
A mediocre picture. Did only mediocre business. (East.)

The Eternal Struggle—
Should go well anywhere. Did very well with it. (Middle West.)

The picture went well, although the weather was against us. (Middle West.)

Strangers of the Night—
Very good picturization of a popular play. Good show and fair business. (Middle West.)

The French Doll—
Good picture material for those who like Mae Murray. Not much otherwise, and finish bad. Did big business all week, largely because of combination bill. (East.)

UNIVERSAL

The Abysmal Brute—
A fine dramatic production that didn't do so well in a transient house. It's a picture for the houses who cater to regular patronage. (Middle West.)

Drifting—
Drew a good crowd for the week. (Middle West.)

PATHE

Why Worry?—
On first showing house was jammed. He always takes. (Middle West.)

Did well on the second week. (East.)

WARNER BROS.

The Gold Diggers—
A big picture with a strong appeal. (East.)

A regular Belasco performance, elaborate as to detail and interesting from every angle. It did well during a week's engagement. (Middle West.)

Where the North Begins—
Started off well, but latter part of week very poor. Patrons very pleased with picture, but lost some of its novelty through prior performances of the dog. (East.)

Just a mediocre picture, but surprised everybody by its drawing power. (East.)

Main Street—
Good picture. Business fair. (Middle West.)

FOX

The Silent Command—
A sure-fire winner (East.)

Boston Blackie—
Business was below average, and picture not especially liked. Only fair material. (East.)

The Gun Fighter—
Fair. (Middle West.)

The Lone Star Ranger—
The best of this kind of picture. Good business, that held up consistently. (Middle West.)

Soft Boiled—
The Tony fans liked it very much. Mix and his horse always draw well. (Middle West.)

UNITED ARTISTS

The White Rose—
Did an excellent business for second week. (Middle West.)

F. B. O.

Human Wreckage—
A very good drawing card. (Middle West.)



The Fox-Liberty theatre, St. Louis, used this art ad on "The Silent Command" (Fox)



Rex Ingram, who was an actor before he became a director, stopped long enough to pose for the cameraman before sailing for Europe, where he will vacation for a short time.



When the Acquitania discharged its load of returning Americans the other day, one of the first to rush down the gangplank was Carl Laemmle. A close-up of the familiar "Laemmle smile" is presented here through the courtesy of International News.

WITH LENS AND PENCIL

COMINGS and goings are quite numerous this week. Ben P. Schulberg arrived in town from the Coast to confer with Al Lichtman and J. G. Bachmann, of Preferred Pictures. He was accompanied by Sam Jaffe, general manager of the Schulberg studios, and George Yohalem, assistant director to Gasnier.

ERNEST W. FREDMAN, editor of the Film Renter and Moving Picture News, of London, is coming to America for a tour of the principal cities, "Not to criticize but to report progress to the people of my country so that they can take advantage of any forward movement in filmdom since my last trip three years ago." Harry Reichenbach is gathering a committee to arrange a Welcome-to-America Luncheon in Fredman's honor.

LOUIS O. MACLOON has resigned from Cosmopolitan to go into legitimate production. His first show will be an American comedy by Edith Ellis.

A RECENT arrival from the Coast is Emile Offeman, general manager of the Pat Powers R-C Hollywood studios, in New York to confer with F. B. O. executives about coming productions.

AND from Dallas has arrived Claude Ezell, special sales executive for Selznick. He conferred with David R. Blyth, Selznick distribution chief.

S. J. VOGEL, Western Division Manager for Hodkinson, is spending a few days in New York. Mr. Vogel reports the picture business in the Far West as "wonderful." He completed arrangements with the home office for the opening of new branch exchanges in Portland, Ore., and Butte, Mont.

JIMMY GRAINGER, Goldwyn sales chief, is back from a swing around the Mid-West circuit of cities and exchanges.

S. F. SEADLER, Assistant Advertising Manager for Goldwyn, able lieutenant to Howard Dietz, has returned to the home office after a month on the Coast, where he spent considerable time at the Goldwyn studios.

H. M. BERMAN, General Sales Manager of F. B. O., and Director of Advertising and Exploitation Nat Rothstein are back from Chicago, where a sectional exchange managers' meeting was held Sunday and Monday at the Blackstone Hotel. Messrs. Berman and Rothstein will later go to the Coast, where the third meeting will be held, the first having been staged in New York City, preceding the Chicago gathering.

CARL LAEMMLE, who returned last week from a three months' tour of Europe, will leave shortly for his Fall inspection trip to the Coast. Mr. Laemmle went to Philadelphia this week to witness the Quaker City premiere of "The Hunchback." He was accompanied by E. H. Goldstein and E. J. Smith, of the Universal forces.

AND speaking of premieres, Marcus Loew, Metro big chief, was in Chicago this week to see "Scaramouche" started safely on its way in the Windy City.

THE WRITERS CLUB of Hollywood will soon have a new member in the person of M. C. Levee, president of the United Studios and associated with Maurice Tourneur in the production of First National pictures.

For some time it was understood around the United lot that Mr. Tourneur was author of "Jealous Fools," his newest production, but when the director found this belief in print he immediately took steps to uncover the modesty of "M. C."

"Jealous Fools" marks Mr. Levee's first effort as an author.



This picture of Charlie Chaplin looks as though it had been shot in a "Lunnon fog," but C. C. was so busy rehearsing the presentation of "A Woman of Paris" that the cameraman had to "shoot" him where he could, and the light was, to use the quaint expression of the craft, "lousy."



This is a "Preferred" picture of B. P. Schulberg, snapped between moments of the production conference which brought him to New York.

NEWS AND VIEWS OF THE SHORT-LENGTH PRODUCTION

Short Subjects and Serials

COMING ATTRACTIONS FOR THE DIVERSIFIED PROGRAM

Pathe Program for October Varied

Ruth Roland, "Snub" Pollard, Will Rogers, Ben Turpin and Others Included in List

PATHE'S schedule of releases for October 14 includes Ruth Roland's new western serial, "Ruth of the Range," and the first of the Hal Roach comedy series starring Will Rogers, which is titled "Jus' Passin' Through."

"The Last Shot," which is the initial episode of "Ruth of the Range," introduces Miss Roland as the daughter of a famous scientist, who has invented a cheap but highly efficient substitute for coal, known as "fuelite." A powerful coal corporation, fearing disastrous competition from the new fuel compound, conspire to keep it off the market by gaining possession of the formula and the mountainous country wherein the ingredients of the new fuel are secreted. In "The Last Shot" the heroine meets her father's enemies for the first time and in the initial affray of courage and wits proves herself an opponent of daring and resourcefulness. This episode also introduces such well-known players as Bruce Gordon, Pat Harmon, Ernest Warde and Lorrimer Johnston.

"Jus' Passin' Through" presents Will Rogers in a type of comedy vehicle adapted to his genius for quaint, subtle humor. Rogers plays the part of Jubilo, a hobo whose success at dodging work is equalled only by his inability to acquire a square meal. Pathe predicts that the new Hal Roach two-reel series will add materially to Rogers' already tremendous following throughout the country.

Other comedy offerings on the October 14 schedule are "Asleep at the Switch," which stars Ben Turpin, and "It's A Gift," with "Snub" Pollard in the featured role. In his latest two-reel comedy vehicle for Pathe, Turpin gets in some exceedingly funny gags as a station agent. The supporting cast includes such talented players as Kewpie Morgan, Madeleine Hurlock, Billy Armstrong and the clever Mack Sennett canine star, Teddy. "It's A Gift" marks the return of "Snub" Pollard in one-reelers in response to a widespread and insistent demand that he again be featured in the compact, laugh-a-second single-reel vehicle in which he first attained his present tremendous popularity.

The final episode of "Her Dangerous Path," starring Edna Murphy, is also set for current release. The issue of the tenth episode finds this serial still booking in all sections, the novel character of the short-story episodes having met with distinct favor. "Aesop's Film Fables" is represented by the highly amusing cartoon comedy, "High Fliers."

Among the features of Pathe Review No. 41 are "The Spring Push," a tale of the lumber jacks in old Maine; an interesting study of lightning titled "The Why and Wherefore of Lightning" and a Pathecolor presentation of the Pyrenees country on the Franco-Spanish border.



Just an idea of what "Fashion Follies" look like. This is an October Century Comedy release, featuring the Century Girls. Universal is distributing.



Group of scenes from the new William Fox comedy of the Imperial brand, titled "The Two Johns."

Stern Buys Ten Vehicles for Century Comedies

When Abe Stern, vice president of Century Comedies, returned from Europe last week he brought nine short stories and one play with him, which will be made into two-reelers when he returns to the Coast. The stories as well as the play, which was produced with marked success during the last part of 1922 in Berlin, will be woven into two-reel pictures for Stern Brothers' organization by scenario and gag writers.

The titles of the stories are: "Come With Me," "The Old Butcher," "The Chimney Climber," "Herr Pep," "One Cold Night," "Three Sneers," "Welcome Ladies," "We Want Women" and "Don't Say No." The play, written by Hans Henry Sneider, is entitled "The Shins of Society," and will be made into a special Century Follies Girls' production, after it has been whipped into proper form.

"Ship Ahoy" New Title for Herman Comedy

Al Herman's latest Pal the dog Century Comedy has been given its definite title. The first title was "Any Old Port," but investigation proved that "Ship Ahoy" would prove more convincing. Roscoe Karns plays the leading male role.

Baby Peggy Comedies Setting Mark

Loew's Metropolitan Circuit, Ed Fay and Other Big Exhibitors Booking Series

FIRST-RUN bookings on the Baby Peggy-Century Comedy, "Little Miss Hollywood," are piling up, according to announcement made this week by its distributing organization, Universal. The entire Loew circuit in New York has booked the picture. This is the third Baby Peggy series played by that circuit. The other two were "Carmen, Jr.," and "Nobody's Darling."

From the New York offices of Century this week came news to the effect that Edward Fay's theatres in Rochester, N. Y., and Providence, R. I., have contracted to run eight Peggy comedies for one-week runs each. Loew's State theatre in Cleveland has booked the first Baby Peggy fairy tale picture, "Hansel and Gretel."

That the popularity of Baby Peggy is increasing in meteoric fashion throughout the country is the substance of reports received in New York from exhibitors, who are plugging Baby Peggy pictures. The Baby Peggy dolls are playing an important part in this exploitation campaign. The Atlantic City Press Union in an effort to boost circulation is putting over a campaign giving away 144 dolls to those obtaining the greatest number of new subscribers for that publication for the next three months.

The Realart theatre of De Ridder, La., has turned to the doll to help swell box office receipts, the management having ordered a dozen dolls to be given out to patrons during the runs of Baby Peggy's two-reelers.

Another interesting piece of news concerning the Baby Peggy pictures comes in the form of an announcement telling of the engagement of Buddy Messinger from the next comedy, "The Right to Love." Buddy was working on his next release, but, through the courtesy of Julius and Abe Stern, production on that picture was stopped to enable the youngster to appear with Baby Peggy.

The arrangement to take the Century boy star from comedies for an indefinite period came after much trouble was experienced in finding the proper boy type the story called for. Mr. Jess Robbins, the director, asked the co-operation of Stern Brothers and the "loaning" of Buddy followed.

Meanwhile the stories purchased and written for Messinger will be whipped into proper form pending his return to the Century studio.

Hal Roach Is Honored by Cleveland Exhibitors

Hal Roach, the Pathe comedy producer, and W. B. Frank, Pathe's feature sales manager, were guests of honor of Cleveland exhibitors at a luncheon during the week. The gathering was in the nature of a get-together between the theatre-owners and the producer so that the latter might learn the exhibitors' opinions on just what the picture-going public wanted in the way of screen entertainment. Among the prominent exhibitors present were: Paul Gusdanovic, who controls an important suburban circuit; Martin Printz of the Circle theatre; H. C. Horater of the Temple, Toledo; and Al Friedman, manager of Loew's Ohio theatres.



Cliff Bowes and Ruth Hiatt are starred in "Simple Sadie," an Educational-Cameo comedy, scenes from which are shown above.

Paramount Quake Pictures Rushed Abroad

FAMOUS PLAYERS-LASKY CORPORATION announced this week that its Japanese earthquake pictures, shown for the first time at Broadway theatres last Thursday, have been rushed to the foreign territory for exhibition. These pictures, obtained by Tom D. Cochrane and R. E. McIntyre, representatives of Paramount in Tokyo, have been incorporated into a two reeler. E. E. Shauer, director of Famous Players' foreign department, despatched prints of the pictures to London, Rio de Janeiro, Mexico City, Paris and other foreign centers Saturday. It is expected that the pictures will be shown in London on Oct. 5 or Oct. 6.

Civic Heads View Pathe "Columbus" Feature

"Columbus," the first of Pathe's "Chronicles of America" series being produced by the Yale University Press, was previewed on Tuesday, Sept. 25th, by the Committee on Public Relations of the Motion Picture Producers and Distributors of America. The committee is comprised of representatives of national patriotic, civic, and welfare organizations; and as their reports are published in the official organs of the various associations, the committee's preview is expected to open up another important channel of valuable publicity in behalf of "Columbus" which has been set by Pathe for general release on Oct. 7th.

"Our Gang" Issue Used as Business Puller

The idea of an "Our Gang Club" among the juvenile element of the town's population was successfully tried out by the Apollo theatre, Peoria, Ill., during a recent engagement of one of the Hal Roach kid comedies at this house. With the assistance of Pathe's Chicago exchange, the theatre management of the Apollo secured the co-operation of the local newspaper office, which agreed to carry a story of the organization of the "Our Gang Club" and to distribute 500 "Our Gang" hats to qualified candidates applying at the newspaper establishment. The stunt resulted in much valuable newspaper publicity.

Al Santell Directs F. B. O. "Fighting Blood"

Al Santell has taken over the direction of the H. C. Witwer "Fighting Blood" series for F. B. O. at the Pat Powers studios in Hollywood. Henry Lehrman, who supervised the first eight of the second series of twelve episodes of two reels each, has been assigned to another unit now in preparation.

Santell recently completed his first feature for Film Booking Offices, the Mann Page-Paul Dickey comedy drama "Lights Out."

Housewarming Held By Commonwealth Corp.

Twelve hundred exhibitors and other film folk attended the housewarming of Commonwealth Film Corporation held September 28 in the new offices at 729 Seventh avenue, New York City. More than three hundred luncheons were served and handsome leather wallets were given as souvenirs.

President Sam Zierler and other Commonwealth officials received many compliments on the new quarters.

Standard Cinema Will Issue Short Subjects

ANNOUNCEMENT has been made of the formation of an organization incorporated at Albany, under the laws of New York State, to be known as the Standard Cinema Corporation, which will specialize in the distribution of short subjects.

Officers of the company have been disclosed as; L. P. Darmour, president, J. W. Schleiff, vice-president, James Dent, vice-president, J. L. Tilton, treasurer and H. J. Muller, secretary.

An announcement as to the releasing organization that will handle distribution and sales for the new company will be made at a very early date.

Issues 'Quake Pictures as Regular Release

AS part of its regular semi-weekly issue, Kinograms, Educational's news reel, shipped from New York on Friday, September 29, contained the story of the Japanese earthquake and fire. Kinograms is supplying this reel to its subscribers as part of their weekly service without additional cost.

The scenes included in the reel were the pick of thousands of feet of film taken in Tokio and Kobe and show the destruction wrought by the quake and fire. The ruined city of Tokio with the still smoking ruins and the dead in the river and the effects of the quake in the surrounding country are shown in detail.

In addition to the scenes of destruction and death the reel shows the hordes of refugees fleeing from the stricken city by the highways and by rail in passenger and freight trains. Thousands are shown crowded in Uyeno Park, where the second quake and consequent panic took such a heavy toll of lives. Temporary shelters under fallen buildings, in huge steel sewer conduits and hastily erected tents, where the Orientals face famine and pestilence among the still smoking ruins while soldiers pursue rescue work and long lines of injured await medical attention, are also shown.

The refugee ships en route to Kobe and the fortunate survivors disembarking at this port are also shown in detail.

"We believe our subscribers are entitled to this service without extra cost," stated Captain G. McL. Baynes, head of the Kinogram Publishing Company. "Our regular subscribers should be provided with this service just as a newspaper furnishes the news of any disaster to its subscribers and readers—without extra cost. And Kinograms subscribers have a story of the Japanese disaster that is absolutely authentic, without one foot of library film."

These pictures, which were taken off a Canadian ship at Vancouver quarantine by seaplane, which carried them to Seattle, and then rushed across the country by airplane, were shown by courtesy of the Famous Players-Lasky Corporation.

WHILE feature productions occupy a stellar place on the program of McVicker's theatre in Chicago, it is a fact that short subjects give the producing director there the greatest aid in the artistic presentations for which that house is famous. Here is one house that overlooks no opportunity to broadcast electrically via its many signs a good entertaining short subject.



Scenes from Round Six of "Wages of Cinema," from the "Fighting Blood" series F. B. O. is releasing.

Educational Completes October List

Four Comedies Head Releases for Current Month—Diversified Program of One-Reelers

FOUR two-reel comedies of widely varying nature will form the backbone of the releasing schedule of the Educational Film Exchanges, Inc., program for October. These comedies will represent four different series of two-reel subjects released by Educational. During the first week of the month, "Poodles" Hannaford will make his debut in "Handy Andy," a Tuxedo Comedy. This will be the initial appearance of this well-known clown in motion pictures.

The following week, Jimmie Adams will be seen in his first Educational-Christie Comedy of the 1923-24 series, "Done In Oil," a comedy taken in the extensive oil fields around Signal Hill, Cal. Adams will be supported by Charlotte Merriam.

"Three Cheers," the second of the new Juvenile Comedies, will make its appearance the third week of the month. This picture, as did "Yankee Spirit," the first of the series, will present big cast of well-known juvenile actors, including Ernest Butterworth, Tom Hicks, Roger Keene and Peggy Cartwright.

Jack White's second Mermaid Comedy of the new series, "Running Wild," will be released the last week of the month. "Running Wild," it is claimed by White, is the best of the Mermaid Comedies so far produced. It will present Lige Conley and Lillian Hackett in a Jack White production. White is dressing his comedies in society clothes this year and "Running Wild" will have as a background an exclusive polo club near Los Angeles.

The single reel releases will be no less diversified. "Golden Gems," the third of the "Sing Them Again" series, will be released the first week of the month, followed by the Cameo Comedy, "Simple Sadie," on the second week. Ruth Hiatt, Lloyd Hamilton's leading lady, will appear in "Simple Sadie," with Cliff Bowes.

A Robert C. Bruce Wilderness Tale, "Discontent," will be the single reel release of the third week. This is a story of the Oregon wilderness, with a state fish hatchery as the background.

Two single reel subjects will make their appearance on the program in the last week, the Lyman H. Howe Hodge-Podge, "Speedville," and another Cameo Comedy, "Heads Up."

Kinograms, Educational's news reels, will be issued twice a week.

Metro Two-Reeler Set for Big Exposition

AMONG the film features to be presented at the Fire Prevention Exposition to be held at the 71st Regiment Armory, New York, beginning October 8, will be "The Keystone," the picture made under the supervision of the National Board of Fire Underwriters, and a specially photographed film made at the Metro Pictures Corporation Coast studios. The latter shows in detail the complete arrangement for fire prevention employed at a big motion picture studio. "The Keystone," through an arrangement made with W. E. Atkinson, general manager of Metro, and the National Board of Fire Underwriters, will be distributed throughout the country by the Metro exchanges. During fire prevention week, October 8 to 13, it will be shown in theatres everywhere at the special request of fire chiefs. Metro is handling the physical distribution of "The Keystone" as their contribution toward reducing the fire hazard in the United States.

Resumé of Current News Weeklies

INTERNATIONAL NEWS, NO. 80.—Earthquake special: (1) Map and explanation of trip in delivery of films, (2) Tokyo on August 31, (3) Panorama of ruins in Tokyo, (4) railroad ruins, (5) Moving picture row on day following earthquake, (6) ravages wrought by fire and repeated shocks, (7) river clogged with victims of catastrophe, (8) American-constructed buildings withstood shocks, (9) homeless wandering aimlessly amid ruins, (10) and happy to be alive, (11) Yokohama before disaster, (12) Yokohama in ruins, (13) devastated business section of Yokohama, (14) scene of Grand Hotel, rendezvous for American tourists, (15) along the waterfront, (16) shocks cracked strongest concrete bridges, (17) trail of ruin, (18) flames, communicated to city's reservoirs of oil, set fire to scores of ships, (19) American relief ship arrives, (20) 1,200 Chinese, Japanese and foreigners cast adrift, and (21) arrival of American gobs who extend helping hand.

INTERNATIONAL NEWS NO. 81.—San Diego, Cal.—Navy pays tribute to destroyer victims; Southend, England—New cars of never-stop variety introduced in England; Southampton, England—Papyrus, $250,000 horse champion of Great Britain, boards Aquitania for trip across Atlantic to race best American horse; Madrid, Spain—Pictures of Spain's revolutionary leaders; Berlin, Germany—Intimate closeups of Chancellor Stresemann, who dictated Germany's surrender in the Ruhr; Washington, D. C.—President Coolidge discusses Navy Day with Secretary Denby and Commander Eppley, Assistant Secretary Roosevelt and Admiral Eberle joining in conference; Chicago (Chicago only)—Training season opens for Grand Opera Ballet; Coffeyville, Kans. (Kansas City only)—Georgeous floats in Fall festival; Langley Field, Va.—Aeroplane in flight hooks on to dirigible, Sperry Messenger establishing contact with army airship in first test; International presents exclusive pictures of burning Tokyo, pictures made on day of the earthquake (Copyrighted by William Randolph Hearst).

FOX NEWS, VOL. 4, NO. 104—Japan in ruins (art title), pictures showing scenes in cities and towns after the earthquake and ruins and pathetic scenes that followed the repeated shocks; Athens, Greece—Disliking ceremony and pomp, Greek King and Queen lead simple life; New York City—Ralph Stevens, importer, covers office interior with German mark notes; Nurnberg, Bavaria—Germany is in tumult as government abandons resistance to France, declaring martial law; Seattle, Wash.—Expert fly fishermen whip famed Rogue River, seeking fighting trout, and land some big ones; Mexico City—War Secretary Serrano reviews Mexican army modernized by Obregon; Havana, Cuba—Dreadnought River Dakota visits Cuban capital; Langley Field, Va.—U. S. Army Air Service is successful in making actual flying contact between dirigible and airplane; Westbury, L. I.—Count John De Madre's Tigers from India overwhelmed at polo by Shelburne four; Vancouver, B. C.—British timber experts see giants fall in Canadian woods; Springfield, Ill.—Women in daredevil stunts.

KINOGRAMS NO. 2289 — The Japanese earthquake pictures, secured and shown through courtesy of Famous Plays-Lasky Corporation, showing ruins after earthquake and arrival of relief, together with rush of bewildered victims; San Francisco, Cal.—Departure of Red Cross Relief Ship for Japan with food and supplies for relief of Japanese earthquake victims; Southampton, England—Arrival of U. S. Ambassador Harvey and Will Hays, president of the Motion Picture Producers and Distributors of America, Inc., and reception accorded by leading British film and diplomatic authorities; Milbury, L. I.—Annual fair and light harness races.

PATHE NEWS NO. 78: Madrid, Spain—Exclusive pictures of Spanish revolution; Tanta, Egypt—Birthday celebration of Said-El-Badawi, famous Moslem "saint"; Berkeley, Cal.—Disastrous blaze devastates 100 blocks, resulting in $10,000,000 loss; New London, Conn.—Glenna Collett, U. S. Woman Golf Champion, wins Griswold Cup; New York City—Original fashions at the Hairdressers' Convention; Columbus, Ohio—Record fleece exhibited at Ohio State Fair sheep show; Hampton Roads, Va.—Battleship squadron in spectacular target practice; Herne Hill, England—G. A. Woodley wins "penny" farthing bike race; Washington, D. C.—Navy's new dirigible ZR-1 flys over city; Jacksonville, Fla.—(That territory only) Picturesque canoe race—Members of Seminole Canoe Club celebrate third annual Full Moon Festival; Oklahoma City, Okla.—(That territory only) Rainstorm floods city; Providence, R. I.—Harpists' Association holds gala festival.

PATHE NEWS NO. 79: Pathe News Cameraman Ralph Earle risks life to secure spectacular and unusual pictures of Japanese earthquake pictures; Colorado Springs, Colo.—(That territory only) Picturesque pageant features of the convention of Colorado Woman's Party.

PATHE NEWS NO. 80: Oklahoma City, Okla.—Governor J. C. Walton proclaims martial law in "war" on state legislators; New York City—Papyrus, winner of English Derby, arrives in U. S.; Prevesa, Greece—Striking ceremony as Greece pays homage to murdered Italian mission; Salt Lake City, Utah—Brass band and mother greets Dempsey on return home; Philadelphia, Pa.—Football season opens—Pennsylvania, Columbia and Boston Universities win their first games; Hollywood, Cal.—Novel invention—Utilizing the heat of the sun to cook; In the Limelight, Gen. Rivera and nine other generals pose for Pathe News—The men who rule Spain; Dublin, Ireland — President Cosgrave represents Ireland in the League of Nations; New York City—Count Albert Apponyi, visiting from Hungary, seeks United States' moral support; Council Bluffs, Iowa—(That territory only) Thirteen dead in tornado—terrific storm cripples Council Bluffs; Atlanta, Ga.—(That territory only) Better Films Committee entertains kiddies on Stone Mt.; Huntington, W. Va.—(That territory only) Monster celebration—Convention of Elks and American Legion combine with the Tri-State Fair and make a gala day for thousands.



Tell-tale scenes from "Jus' Passin' Thru," the first of a series of two-reelers, starring Will Rogers, that Hal Roach is making for distribution through Pathe.



Showing how the Royal Theatre, Des Moines, Ia., featured the Pathe serial "Haunted Valley" in its marquee lights and lobby display.

Organize "Our Gang Club" as Business Builder

The Apollo theatre of Peoria, Ill., recently cashed in on a cheap but effective exploitation stunt for one of Pathe's "Our Gang" comedy offerings. By judicious outlay of advertising space in the local newspaper its co-operation was secured, and at the same time Pathe's Chicago exchange stepped in to yield some timely assistance.

Taking advantage of the kid atmosphere in these Hal Roach laugh-provokers, a movement was started by the Apollo for the organization of an "Our Gang Club" among the juvenile population of Peoria. Negotiations were carried on with the local newspaper office, the result of which was that the newspaper carried a story of the organization of the club and distributed 500 "Our Gang" hats to all qualified candidates, making application at the newspaper office. In addition to winning considerable mouth-to-mouth advertising, the stunt resulted in a liberal measure of valuable newspaper publicity for the Apollo and its program.

Webster Campbell to Direct "Chronicle" Release

Webster Campbell, veteran actor and director, has been engaged to direct a number in the "Chronicles of America" series, which is being produced by Yale University Press for distribution by Pathe.

Exhibitors' Service Bureau—Pages 1771-1775



FOOTLIGHTS PUT ON "SIX DAYS" CUTOUTS IN ELABORATE LOBBY DISPLAY IN PITTSBURGH

The lobby of Rowland and Clark's State theatre, Pittsburgh, during the showing of "Six Days" (Goldwyn). The small figures in the cutout over the box-office are separate cutouts fastened to the front of a box in which are a row of footlights

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

George J. Schade, Schade theatre, Sandusky.

M. C. Horator. Alhambra theatre, Toledo.

Edward L. Hyman, Strand theatre, Brooklyn.

Theo. L. Hays. Gen. Mgr. Finklestein & Rubin, Minneapolis.

Leo A. Landau. Alhambra and Garden theatres, Milwaukee.

E. R. Rogers, Southern District Supervisor, Famous Players-Lasky, Chattanooga, Tenn.

Stanley Chambers, Palace theatre, Wichita, Kan.

Willard C. Patterson, Criterion theatre, Atlanta.

S. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.

F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.

Arthur G. Stolte. Des Moines theatre, Des Moines, Iowa.

Chas. Branham. Famous-Lasky, Ltd., Toronto, Can.

W. C. Quimby, Managing Director, Strand and Jefferson theatres. Fort Wayne, Ind.

J. A. Partington. Imperial theatre, San Francisco.

George E. Carpenter. Paramount-Empress theatre, Salt Lake.

Sidney Grauman. Grauman's theatre, Los Angeles.

Louis K. Sidney, Managing Director, William Fox theatres. Denver.

Geo. Rotsky, Managing Director, Allen theatre, Montreal, Canada.

Phil. Gleichman. Managing Director, Broadway-Strand theatre, Detroit.



ROTSKY'S PROLOGUE TO "TRILBY"

Manager George Rotsky of the Allen theatre, Montreal, staged this effective prologue on "Trilby" (First National)

William Johnson, Director of Exploitation, Southern Enterprises, Inc., of Texas, Dallas, Texas.

Fred S. Myer, Managing Director, Palace theatre, Hamilton, O.

L. L. Stewart, Director of Exploitation Theatre Dept., Famous Players-Lasky.

Joseph Plunkett, Managing Director, Mark Strand theatre, New York.

Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.

Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.

George Tooker, Manager, Regent theatre, Elmira, N. Y.

W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.

Harold B. Franklin, Director of Theatres, Famous Players-Lasky.

J. M. Edgar Hart, City Manager, Southern Enterprises, Fort Worth, Texas.

William J. Sullivan, Manager, Rialto theatre, Butte, Mont.

H. A. Albright, Manager, Jensen & Von Herberg theatres, Bremerton, Wash.

Thomas D. Soriero, General Manager, Century theatre, Baltimore, Md.

G. E. Brown, Director of Exploitation, Consolidated Enterprises, Inc., Memphis, Tenn.

A. Speery, Managing Director, Circle theatre, Indianapolis.

"Bluebeard's 8th Wife" Displays

Fashion Angle Is Strongly Stressed in Campaigns by Showmen on Picture

THE lavish angle, with fashion shows, striking lobby displays, special shadow-boxes, and such material, has been the outstanding feature of exhibitors' campaigns on "Bluebeard's Eighth Wife."

An unusual display was prepared in the lobby of the Modjeska theatre, Augusta, Ga., by Manager F. J. Miller, consisting of a circular shadow-box built in the center of the lobby and decorated with bright colors. In this circular shadow-box were seven panels, each one covered with a very thin material. Cut-out figures of women hanging by their hair, one to each panel, or compartment, were placed behind the transparent cloth. A very bright light placed behind these figures brought them out into bold relief.

Leading up to this display were seven steps. And on the top one was a cut-out of Gloria Swanson, from the three-sheet.

This display was strictly original with Mr. Miller and was the occasion of unusual attention and comments.

The mailing list was used, 500 rotos and 2,000 small heralds being mailed, while 1,000 heralds were distributed in autos and stores.

Fashion Show Is Held

In all his advertising on "Bluebeard's Eighth Wife," Manager H. B. Clarke of the Garing theatre, Greenville, S. C., made a special appeal to the ladies through an announcement to the effect that in this picture Gloria Swanson wears the most gorgeous gowns ever; the latest designs from Paris. Carrying out this idea, a tie-up was effected with a fashionable department store of Greenville, who gave a display of the latest arrivals and displayed cards tying up with the picture and the theatre.

In the inside lobby a shadow bow arrangement attracted lots of attention. This was a transparency scene of Gloria Swanson announcing the date.

One of the most elaborate campaigns was that put over by Harold Horne at Loew's Palace theatre, Memphis, Tenn.

Interest was aroused in advance by the use of teasers, first featuring the title, second the name of star and, third, the beautiful gowns. For two weeks in advance these ideas were hammered over, supplemented by the distribution of rotogravure sheets and a handsome display of gowns in the Palace lobby.

The roto sheets were distributed by the ushers at safety zones along car lines, where they were given to people boarding cars. They were also given out in the theatre at the close of each performance, and the ushers would line up and say in unison, as they handed out the sheets, "See Gloria Swanson in 'Bluebeard's 8th wife' next week."

Swanson Gowns Are Displayed

The gowns worn by star were put on display all week in lobby, set on dummies, with rich black velveteen drapes and coverings against brown background. Illuminated by rose spot set about 12 feet away and white flood light placed on landing about 25 feet away. Floral decorations borrowed from local flower shop gave whole dazzling effect. This was the talk of the town, and since people could not see without buying a ticket to the theatre, it proved an actual business-getter—one of the biggest ever used at this theatre. This was acknowledged as an opportunity to get over some advance work on Zaza, and two huge frames containing stills of Gloria Swanson in her forthcoming production were set up.

A row of lights under the screen, spelling out the title flashed on simultaneously with trailer and remained all through. This has been found a very effective means of impressing the title of the "next attraction."



WINDOW DISPLAY ON "THE SPOILERS" OBTAINED THROUGH SODA FOUNTAIN

The Circle theatre, Indianapolis, arranged with local soda shops to feature an Alaskan Sundae, as shown here, during the run of "The Spoilers." (Goldwyn)



"HOMEWARD BOUND" TRAFFIC TIE-UP

Putting cards on the traffic signs was one of the stunts put over by Herschel Stuart, managing director, Missouri theatre, St. Louis, on "Homeward Bound" (Paramount)

Railroad Company Ties Up to "Hollywood" Showing

An unusual tie-up on "Hollywood" was obtained by Manager J. B. Carroll of the Victory theatre, Tampa, Fla.

The Seaboard Railroad and the Atlantic Coast Line co-operated to the extent that in every station within a radius of forty miles special half-sheet circulars were displayed. These were made locally. They were sent to each station in lots of six, with a letter from the District Passenger Agent authorizing them to post same in waiting rooms and also in prominent locations throughout the town. The Seaboard went so far as to send out 100 window cards, with instructions to their agents to place these cards in store windows, in addition to the half-sheet circulars.

On Friday before opening the Walk-Over Shoe Co. gave a window display on Hollywood Sandals. This was an unusually attractive window and in addition to a display of the sandals, cards and stills on "Hollywood." They also ran a quarter page ad in the afternoon paper on the day of the display. This window was also the occasion of two newspaper stories. The shoe store was furnished with 50 passes to "Hollywood," which were given away to purchasers of the sandals.

The entire lobby was worked up in Railroad Station effect, using equipment furnished by the Seaboard.

Appeals to Scottish Clan for "Mighty Lak' a Rose"

Manager R. McDonald showed something new when he used the Scottish Clans of St. John, N. B., to exploit First National's "Mighty Lak' A Rose." A thousand paper roses, with cards attached reading "Mighty Lak' A Rose" were distributed. These were handed out to youngsters attending a matinee performance.

The cards were sent to every member of every Scotch clan in the city, the name having been obtained by a personal call to the secretary in each case.

Strong Publicity Campaign for "Human Wreckage"

An excellent campaign of publicity and exploitation was put over for "Human Wreckage" by Archie McCullom, resident manager of Fay's theatre, Rochester, N. Y., assisted by T. C. Leonard, F. B. O. exploitation man.

Three weeks before the showing, special stories on Mrs. Reid's campaign against "dope" were planted in the Rochester papers. The Herald carried a big Sunday feature under the personal signature of Mrs. Reid, which called upon the women for their co-operation. Two weeks before stories quoting the federal and city officials on the local situation were planted and Mr. Leonard personally called upon several of the officials, doctors, ministers and the heads of the various organizations of women.

A special screening was arranged at 11 o'clock at night and the newspapers carried small announcements of this event and on the following day gave generous space to the event, quoting some of the prominent people and printing a list of names of those present.

During the week previous to the showing a special prologue was staged with the assistance of a vaudeville actress. The stage and house were thrown into absolute darkness. Then from between black curtains the actress, also garbed in black, appeared. The only light was upon her face and arms, which came from a baby spotlight in the foots. In an impressive manner she addressed the audience, stating that she had a personal message for them from Mrs. Wallace Reid and telling of the campaign and picture, ending with a plea for each one to do their share. This proved very effective and created a lot of comment.

Airplane Used to Exploit "The Spoilers" Showing

The airplane stunt used to exploit the showing of "The Spoilers" at Finkelstein & Rubin's Garrick theatre, in Minneapolis, was one of the best in which this method of exploitation has been used. An arrangement was made with the Curtiss Aeroplane Co. which has a flying field between the Twin Cities, adjacent to the fair grounds, for the exclusive use of a Curtiss Oriole plane, for four consecutive days. On the lower wings of the plane was a huge sign, occupying the entire wing-spread, measuring thirty-eight feet in width. The letters of the sign were six feet high, and were painted in black. On the first flight, Pilot Ed. Ballough flew over the Twin Cities at a low altitude dropping 20,000 stiff cardboard heralds. The first flight lasted fifty minutes. This was the first time an airplane stunt has been used in Minneapolis and it made a big hit. The aviator flew low enough so that the sign could be plainly read by everyone on the street.

On Monday, the day after the opening, the aviator, accompanied by Goldwyn-Cosmopolitan's Exploitation man, Walter D. Nealand, flew over the fair grounds, which had an attendance that day of 141,000, on a thirty minute flight which was a real thriller. Between the races, they flew directly over the grandstand at an altitude of forty feet and circled the race track six times. On the turns the pilot banked his plane so that the lower surface with "The Spoilers" in big black letters stood out in vivid contrast with the yellow background. On the body of the machine was another sign reading "Garrick Theatre, Now." When they circled around the race track and the grandstand 15,000 circulars were dropped. Before returning to the aviation field the pilot criss-crossed the grounds.



CIRCUSSING "CIRCUS DAYS" SHOWING

Real elephants were used as a street ballyhoo on "Circus Days" (First National) by Joseph Hopp, managing director of the Fort Armstrong theatre, Rock Island, Ill.

Flowers Given to Sick in "White Rose" Campaign

Manager G. E. Brown of the Imperial theatre, Charlotte, N. C., who until recently handled the publicity and advertising for the Consolidated Enterprises, Inc., of Memphis, when he found he was to play "The White Rose" decided that one of his Memphis stunts would work out to a "T" with this production. So he tied up with C. T. Pettus, a local florist for city wide distribution of white roses.

Brown first went to the morning newspaper and sold it the idea of giving lots of free space to the idea of distributing white roses to the sick people of Charlotte. The idea sounded good and the result was a series of stories that started every one in Charlotte talking.

The paper asked the names of the sick ones who could not see "The White Rose" and told of Mae Marsh indicating to the Imperial management that she wanted flowers distributed to those who could not enjoy her newest picture.

Names came into the Imperial by mail, over the phone and in person. The result was that the florist and the theatre, along with several volunteers with automobiles, were kept busy for three days delivering white roses to the sick.

All the roses were contributed by the florist, each bouquet carried a special card with Miss Marsh's compliments.

Bakery Tie-up Pulls for "Enemies of Women"

The bakery tie-up which has been used with "Enemies of Women" in Kansas City, St. Louis and other large towns makes an effective exploitation stunt for small towns. This was proved by William Knoedler, manager of the Mattoon theatre at Mattoon, Ill. The Mattoon Bakery in that town used 2,000 of the "Hot ovens are 'Enemies of Women'" tie-ups, the circulars being enclosed in loaves of bread with cakes and pies.

One thousand yard cards were stuck in the lawns of the homes throughout the town. Post cards were mailed to farmers in the vicinity.



LOBBY PANELS SUPPORTED FORM CROSSBEAMS USED IN "VOICE FROM THE MINARET" LOBBY

Manager H. M. Cutshaw of the Gay theatre, Newport, Tenn., believes in a liberal use of display material, as shown here in the "Voice from the Minaret" (First National) lobby display, with attractive panels suspended from crossbeams

Stunts Used to Aid "Red Lights"

Title Suggests Colorful Ideas to Exhibitors Playing This Photoplay

SPECIAL stunt exploitation, suggested by the title, has been used in the early campaigns on "Red Lights." Several ideas culled from these first campaigns are presented here.

Public interest in the showing at the Capitol theatre, New York City, was stimulated by a novel stunt put across on the opening night by Eddie Bonns, manager of exploitation for Goldwyn-Cosmopolitan.

This consisted of an airplane, showing flares of red lights, plying up and down above Broadway and encircling the Capitol theatre while the theatres were emptying their tens of thousands of patrons into the street. It was the intention to have used this stunt on Saturday night at the same hour, but rain prevented the aviator from flying.

On Sunday night, however, he took to the air and from 10:30 until 11:30 flew above the city, in the "white light" district, with the red lights of his airplane gleaming all over Manhattan. The police stations and the newspaper offices were called up by hundreds of persons eager to know what the unusual sight meant.

The flaring red lights of the airplane attracted the attention of everyone on the street Sunday night, and great crowds collected to watch it.

The front of the Capitol theatre was flooded with red lights for this showing. Large red floodlights played upon the marquee and all of the lobby and theatre front lights were red.

Los Angeles Campaign

An invasion of the sky and the Ambassador and Alexandria hotels—the two most exclusive hostelries in Los Angeles—supplemented the usual advertising campaign in putting over "Red Lights" at the California theatre.

A tie-up was effected with the exclusive Ambassador Hotel, a "Red Lights" night being arranged in the Cocoanut Grove, nationally known dining room. A cup was provided by the theatre, to be presented by June Mathis, head of the Goldwyn editorial staff, to the prize dancers of the evening, and Miss Ina Anson, who dances in the picture, was secured for a special dance number.

The hotel provided 1,500 printed place cards announcing the special event, which were put at the plate of each guest at the Ambassador for a week in advance. Pastel paintings of the stars of the picture, with announcements of the night, were used in the lobbies of the two hotels.

An aviator was engaged to fly over Los Angeles. The first flight was made on the Wednesday preceding the Sunday opening, red flares being burned on the wing tips.

Changes Marquee Lights

Manager George Brown of the Imperial theatre, Charlotte, N. C., got results with a very simple and inexpensive stunt.

Taking his cue from the title, the color of the marquee lights was changed from white to red and the illuminated title, "Red Lights," stood out like a house afire. It was noticeable blocks away, and was conspicuous in contrast to all other street lights, which were white.

Other decorative lighting effects were also used in the lobby.

Navy Bulletin Boards Aid "Masters of Men" Run

Through the co-operation of the U. S. Naval Recruiting office in Memphis, Tenn., Manager A. B. Morrison of the Strand theatre had placed at his disposal all of their bulletin boards, thirty in number.

They also supplied to the theatre 75 of the Navy one-sheets, which were built up in stands together with the regular paper on "Masters of Men."



PLAYING UP THE PLAYERS IN LOBBY DISPLAY ON "THE SPOILERS"
When "The Spoilers" (Goldwyn) played Ascher's Merrill theatre, Milwaukee, the lobby display played up the members of the cast with special art portraits, poster style



"DAUGHTERS OF THE RICH" WINDOW
When "Daughters of the Rich" (Preferred) played at the Capitol theatre, New York City, a book store gave this display of stills, cards and the novel

Stunt Builds Interest in "Enemies of Women" Run

Manager G. E. Brown of the Imperial theatre, Charlotte, N. C., recently during the showing of "Enemies of Women" had all the bachelors and women of Charlotte grabbing the morning paper each day to learn the latest news on why bachelors are women haters.

Brown tied up with the Charlotte Observer for a newspaper stunt which ran for a week and resulted in reams of free space in which the women of the city wrote freely on the good and bad qualities of bachelors. The newspaper publicity opened with a double column on Sunday and ran through the week, ending with a double column, more than a full column in length, carrying the best letters received on the good and bad points of North Carolina's unmarried men.

Some of the letters received by the papers were humorous and they made good reading matter for the public. The paper was liberal in its space and one spread, carrying brief excerpts of the letters, was over four columns.

Imprinted Bills Aid "Don't Marry for Money"

Following an extensive teaser newspaper advertising campaign on "Don't Marry For Money," Ben Apple, manager of the American theatre, Troy, N. Y., used a street stunt to good effect.

He obtained a quantity of Austrian kronen and had them imprinted: "Yes, this is real money—but it can't buy happiness. See 'Don't Marry For Money' with House Peters at the American, week starting Monday, September 30." These were distributed by a man whose only distinctive garb was an old-fashioned opera hat—one of the accordion type. On his back was a banner reading: "Don't Marry For Money! I Give It Away!" And so he did—the imprinted Austrian kronen. The supposedly worthless money proved of great value, however, as all of Troy was talking about it. And they saved them, too, as souvenirs.

Citywide Campaign Used on Run of "Hollywood"

Manager Howard Price Kingsmore of the Howard theatre, Atlanta, started his work on "Hollywood" far in advance of opening.

The biggest tie-up in connection with the playing of this production was that arranged with the Southern Railway. They gladly grasped the opportunity to co-operate and furnished all advertising matter, such as fans, heralds and semaphores, as well as an oil painting for display. They ran teaser ads in the newspapers several days prior to showing, tying up the Southern Railway, "Hollywood" and the Howard theatre.

Cross Arms were placed above both entrances to the down-town office, reading "Look out for the cars . . . Watch for Hollywood." These were furnished by the railroad.

The railway company placed newspaper ads featuring excursion rates to Hollywood, and tying up with the showing of "Hollywood" at the Howard.

Time Tables carried the imprint: "See 'Hollywood' at the Howard theatre week of Sept. 3d. Twenty real stars . . . thirty screen celebrities . . . undoubtedly the greatest picture of the season." These were distributed by ushers.

A large oil painting of the Piedmont Special was given to the theatre for use during the week. The Southern Railway had the picture painted over and the lettering painted on announcing the playing of "Hollywood."

Adjoining the Howard theatre, just at the entrance to the offices of the Southern Enterprises, Inc. (directly above the Howard), the rear end of an observation car was built. This was in a sense a sort of information bureau, where the various heralds, time tables, fans and a special Railroad ticket to Hollywood were distributed by an usher, from a seat on the back of the Observation Car . . . the "Hollywood Special." A semaphore placed just opposite read . . . "Look out for the Howard Express."



COMBINING 6-SHEET AND 24-SHEET IN "PENROD AND SAM" FRONT
F. J. Miller, managing the Modjeska theatre, Augusta, Ga., made use of the six-sheet and also of cut-out heads from the twenty-four-sheet, combined, to make up this attention winning lobby display on "Penrod and Sam" (First National)

Putting "If Winter Comes" Over

Story of Campaign Used in New York in Exploiting Picturization of Book

SINCE it is a generally accepted fact that New York audiences are the most sophisticated and blase in the world, those charged with the exploitation of "If Winter Comes" at the Times Square theatre, New York City, faced not only an exceedingly difficult task, but one peculiar to the metropolis. To being with, A. S. M. Hutchinson's novel, from which the picture was taken, is essentially a philosophical study. It follows that the picture is what is known as a class production, appealing obviously to the more intelligent theatregoers. But in New York the problem of e ploitation was more complicated than this phase would indicate. The play, previously produced by Cyril Maude and presented almost around the corner, was a failure. Thus, the picture had to brave the New York mind which has nothing but scorn for what Broadway calls a "flop."

Here was a situation which perhaps no other city in the world will parallel. Early in the campaign it became apparent that to sell a picture with the class appeal which marked "If Winter Comes," it would be necessary to concentrate upon the receptive type of theatregoer who would respond logically to such an unusual production. The theory was that the blase, "hard-boiled" masses would follow the class element. Accordingly, they centered up on the clergy as being the most practical and effective channel through which to reach the greatest number of propective patrons in the least time.

Ministers Are Invited

A complete list of the ministerial profession, including Catholic, Protestant and Jewish faiths, was obtained and to these men was sent a cordial invitation to view the picture. The New York clergy responded to the extent of about thirty-five per cent. Of these, five per cent. sent in voluntary letters of approval with offers to mention the picture from the pulpit and elsewhere.

The result of a letter was a flood of replies from ministers, many of which contained remarkably clever "catch lines," some of them promising to canvass their congregations, others announcing the intention of the writers to discuss "If Winter Comes" from their pulpits.

A second step in the exploitation campaign brought in the educators. Special rates were offered to teachers in the public and parochial schools, with the result that hundreds of English classes heard interesting discourses on the book and the picture, after the instructors had attended a showing.



USING THE CLOWN BAND AS A STREET BALLYHOO TO BOOST "CIRCUS DAYS"
N. I. Miller and Robert Knevels of Pantages theatre, Toronto, together with Clare Appel of the First National Exchange, were responsible for this ballyhoo on "Circus Days" (First National)

Appraisals For Territorial Buyers

"Supreme Tests"

MacDonald—5000 Feet

(Reviewed by Roger Ferri)

Distribution Basis—$75,000.

Producer—Cosmosart Productions, Inc.

Theme—Dwells on the adventures of a former world war veteran, who in a determination to get work, unknowingly falls into the clutches of a "buddie" whose life he had saved, but who was wanted by the police for robbery and murder.

Cast—Good cast, although only name with which exhibitors can be sold is Johnny Harron, brother of the late Bobby Harron, who has been appearing in many recent pictures, including Constance Talmadge's "Dulcy." Gloria Gray is co-starred with Harron.

Classification—Crook melodrama.

As a Whole—This is distinctly a crook picture of the stereotyped calibre. Several new twists were attempted, but apparently forgotten, for the stunts are old in development and consummation. However, the fight scenes wherein the villain and hero figure give the picture a melodramatic atmosphere that will satisfy those inclined toward the sensationalism.

Shortcomings—The introduction of superfluous incident and characters lost because of tendencies of author trying to reach a melodramatic climax.

Settings—Acceptable. Interiors are well laid out and furnished, the contrast between the luxurious home of the city and the domicile of the country is markedly distinct.

Photography—Acceptable.

Direction—Acceptable.

Exploitation—Invites expenditure of money for those seeking maximum returns.

Exploitation Possibilities—The world war veterans' presence suggests many civic tieups, that encourage talk on the soldiers' bonus and hookups with newspapers that are not adverse to listening to some angle for editorials. The title suggests window tieups and the co-operative advertising page stunt.

Producer Advertising—Not ascertained.

Advertising Accessories—Regular line of paper, stills, lobby, herald and slides.

The Cast

Johnny Miller ..... Johnny Harron
May Blake ..... Gloria Gray
Phil Condon ..... Eugene Beaudine
Dolores ..... Dorothy Revere

Story by J. E. Bowen and Walter M. McNamara
Director, Not announced.

SYNOPSIS—Johnny Miller, a country boy, leaves his home in search of fame and fortune, leaving behind May Blake, a blind girl, his boyhood sweetheart. The world war calls him. While at the front he risks his life to save Phil Condon, a New York crook. After the war, Johnny finds himself penniless, homeless and unemployed. He finally obtains employment as a gardener. Condon has returned to his old crowd and sweetheart, Dolores, who threatens to desert him unless he gets some money. In desperation Condon decides on a break on the home wherein Johnny is employed. A "squeal" puts cops on Condon's tracks. Phil "frames" Johnny to whom he represents himself as a detective, forcing Miller to leave town. Later in another break Phil murders an officer and, escaping to the Blake home, forces Miller to shelter him and, in desperation, demands that Johnny steal money belonging to May Blake, and her mother. Johnny refuses, whereupon Phil undertakes the "job" himself, but is caught by Miller who thrashes him soundly. With his back turned to the crook, Miller is saved from being killed by Phil by the timely arrival of a headquarters man. Condon is arrested and Johnny and Mary, who has by this time regained her sight, left to enjoy life together everlastingly.

UNDER the above heading productions are reviewed for state rights buyers only and opinions rendered are on the basis of distribution.

As soon as a picture is available for theatres, a second review covering the production from the exhibitor's angle will be published.

"Danger Ahead"

Phil Goldstone—4800 Feet

(Reviewed by Roger Ferri)

Distribution Basis—$30,000.

Producer—Phil Goldstone.

Theme—A case of double identity with the hero figuring in a number of highly illogical developments.

Cast—Richard Talmadge's talents are wasted in this production. Helen Rosson makes a good leading woman and stands out as the most successful player in the picture. The action is upheld also by J. P. Lockney and David Kirby.

Classification—Mystery drama of the more sensational type.

As a Whole—Plenty of action, but it is exaggerated to a degree and not logical. This one gives the star a chance to demonstrate his daring, but not to the extent that he did in previous releases.

Shortcomings—Suggestive titles in the sequence when the man poses as the girl's wife.

Settings—Hold up well and are well selected.

Photography—Satisfactory and one of the best things about the picture.

Direction—The care with which this picture was produced is to its credit, but the director was apparently handicapped with a story that took illogic by leaps and bounds.

Exploitation—Just what the producer will do is not known. What exploitation aids have been prepared has not been given out.

Exploitation Possibilities—The mystery atmosphere and title suggest many tieups. The star is well known in the neighborhood houses by his past performances, but the exhibitor will have to do a little spending if this picture is booked for any length of time. The title is one that brings to mind many stunts that should attract attention. Signs placed along streets leading to your theatre, reading "Danger Ahead," with arrows pointing in the direction of your theatre, will incite curiosity. A "Danger Ahead" tieup with newspapers covering co-operative advertising, a teaser campaign on the billboards and in the papers and a hookup with local "Safety First" clubs can be effected on this picture.

Producer Advertising—Trade papers.

Advertising Accessories—Paper, lobbies, cuts, mats, slides and press book.

The hero ..... Richard Talmadge
The woman ..... Helen Rosson
The gang ..... J. P. Lockney, Victor Mazetti, David Kirby

Story by Keane Thompson. Director, William K. Howard. Photography by Reggie Lyons.

SYNOPSIS—Talmadge is the intended victim of a gang of crooks who force him to a corner where while under the spell of aphasia he comes in contact with the man who is impersonating him. How he outwits the bands and brings them to justice after a hot chase brings about developments that permanently establish the happiness of the hero and heroine.

"The Knock on the Door"

Walker-Polo—5000 Feet

(Reviewed by Roger Ferri)

Distribution Basis—$60,000.

Producer—Johnny Walker.

Theme—Centered about a dream in which the hero is introduced to the girl and after a series of adventures paves the way for the realization of what he thought was an impossibility of slumberland.

Cast—The picture is well cast throughout, with Eddie Polo, of serial note, starred. He is particularly active in this feature and gets the chance to display his athletic and acrobatic prowess to advantage. He shines especially in the fight scenes which are realistically acted. Kathleen Myers, who has been Eddie Polo's leading woman for many years, plays opposite him in this one, but for a principal she has very little to do, most of the burden resting on the shoulders of Polo. However, she is satisfactory as are also Glen White and Mathilde Brundage.

Classification—Stunt melodrama.

As a Whole—A rapid moving melodrama with value for those whose exchanges are patronized by neighborhood, second run or combination theatres. However, this picture carries a strong appeal, and this fact will probably make it a good bet for houses making a bid for women patronage. Insofar as action is concerned, there is plenty of it. The production as a whole is good, with most of the credit going to Polo.

Shortcomings—Inconsistencies in story, but these are quickly forgotten because of good work of players.

Settings—Good. Exterior locations were particularly good.

Photography—Acceptable.

Direction—Very effective, although there is every evidence that Polo did most of the dictating, for he is very seldom out of sight.

Exploitation—Extent of exploitation depends entirely upon rentals asked by exchangemen, length of run and house in which picture is booked. Eddie Polo has his following in the neighborhoods, but this writer would not suggest any splash.

Exploitation Possibilities—The best possibilities are in the title, which suggests exploitation of the teaser type. In this connection one may take up the suggestion of effecting commercial tieups dwelling on the fact that "opportunity knocks but once," and hitching up the store's wares with run of the picture.

Producer Advertising—None so far, and future plans unknown.

Advertising Accessories—Regular line of paper, lobby, press book, cuts, mats and novelties.

The Cast

The man ..... Eddie Polo
The girl ..... Kathleen Myers

Story by Melville Brown. Director, William Hughes Curran. Photography by Phillip Tannura.

SYNOPSIS—The hero dreams of the girl of his heart, whom he saves time and again. He awakes to the fact that it was all impossible, but in his heart there is a longing for his "dream girl." But Fate enters and to his surprise he meets the girl and what follows is not unlike what he had dreamed. But in the end everything is righted and "the dream girl" is certain of a promenade to the altar.

Around Town With the Independents

By ROGER FERRI

HARRY LANDE of Lande Film Corporation of Pittsburgh visited New York late last week, as did also Gene Marcus of Twentieth Century Film Corporation and Lou Burman of Independent Film Corporation, both of Philadelphia.

ARTHUR BROMBERG, C. C. Ezell and Diaz Callahan are named directors of the newly formed Progress Pictures, Inc., of Dallas, Texas.

S. J. BAKER, formerly of the Omaha (Neb.) Associated Exhibitors' Exchange, has taken charge of the Film Classics, Inc., office in that city.



Ben Alexander in a snow scene for "Jealous Fools" taken at the United Studios with the thermometer at 96.

OMAHA, NEB., has another independent exchange. It is known as the Independent Film Exchange. Its owners, J. L. and M. L. Stern, were in New York this week.

AL FISHER is now in charge of the State Rights pictures department of Bob Lynch's Metro exchange which is being operated independent of the latter organization. Metro's exchange in Philadelphia is one of the best in the country.

FRANK SELTZER is now with Tony Luchese and Oscar Neufeld of De Luxe Film Exchange, Philadelphia, as exploitation director, succeeding Bill Haggerty.

BUFFALO exchanges are accepting independent pictures for upper New York State distribution on the percentage plan.

SAM GRAND, of Grand-Ascher Corporation, headed a company of three stars, appearing in that firm's pictures, which arrived in New York Wednesday morning on the Twentieth Century. The stars were Elliott Dexter, Bryant Washburn and Mabel Forrest. They will remain in the East for several weeks.

WESLEY BARRY, the Warner star, is expected in New York within two weeks, or as soon as he has completed work on "George Washington, Jr."

"INDEPENDENT MONTH" in Missouri proved a huge success, business for independent exchanges in that territory showing an increase of more than 100 per cent over the same period last year.

MOST of the independent exchanges throughout the country already have communicated with Sydney S. Cohen, President of the Motion Picture Theatre Owners of America, expressing their willingness to co-operate with exhibitors in successfully observing "National Motion Picture Day" next month.

AL FEINMAN, who went to England as the exploitation representative for Warner Brothers, will return to this country as soon as he has recovered from an illness that has confined him to his bed at the Savoy Hotel, London, for the past three weeks.

J. CHARLES DAVIS, 2nd, publicity and advertising director for Arrow Film Corporation, has returned to New York from a trip to several Middle-Western cities, where he co-operated in the exploitation of first-run showings of Arrow productions.

PHIL H. PIERCE COMPANY, Inc., of Dallas, Texas, believes in being frank. Mr. Pierce has written national independent distributors to the effect that he is "overstocked" and will be unable to add to his lineup for several months.

ACCORDING to J. W. Williams, of Independent Film Distributing Corporation of Dallas, Texas, business in that territory, insofar as State Right pictures are concerned, is booming.

BENNY ZEIDMAN is planning on two feature productions for the independent market this season. He is working on one now at the Doug Fairbanks studios.

FRANK ZAMBRENO, of Progress Pictures Exchanges of Chicago and Indianapolis, finds business in those territories so progressive he has augmented his sales staffs in both office.

FROM the hospital where he has been confined for the past two weeks, Abe Warner sends word to the effect that he will probably be forced to stay away from his office for at least three more weeks.

DENVER, COL., and Salt Lake City exchanges are considering a proposition involving centralized distribution for their territory. That district has been hard hit because of a lack of proper transportation facilities and co-operation in the delivery of prints among the exchanges is believed by film men there to be the only solution to the problem.

THREE independent productions will be shown at Broadway theaters within the next six weeks. They are all Warner pictures.

THERE is a possibility that the Jimmy Aubrey comedies that I. K. Chadwick is making may not be released on the independent market after all, for two national distributing organizations were this week dickering for that series.

TONY LUCHESE, of De Luxe Film Exchange, of Philadelphia, spent several days in New York this week looking at pictures open for his territory.

INDEPENDENT FILMS, INC., S. & S. FILM EXCHANGE of Pittsburgh and Boston this week purchased rights for their respective territories on Arrow's Broadway Comedies, starring Billy West.

DENIAL was made this week that Export & Import Film Corporation had acquired the foreign rights to Victor Fisher's "Enemies of Children," as was announced last week in this column.

ENTERPRISE DISTRIBUTING CORPORATION of Atlanta, Ga., has the largest outdoor advertising display ever used by an independent exchange to announce coming attractions. This display consists of 24-sheets and eight-sheet stands in various sections of Atlanta. Enterprise has eight exchanges serving 18 States and is the largest independent distributing organization in this country.

FOR the first time in months not a single eastern studio is being utilized by independent producers, who have apparently adopted a policy of watchful waiting for the reception accorded to super specials now being exploited in key cities on a road show basis.

THE organized campaign among exhibitors in New England to break the double feature bill policy is being watched with interest by Boston and New Haven independents inasmuch as the re-establishment of the single feature bill is expected to curtail materially the demand for independent pictures.

SOL LESSER, who is now in Europe, is expected to return to this country several weeks earlier than he had planned. His publicity representative, Harry Wilson, is now making his headquarters in New York and will remain in the East until the arrival of his boss.

WILL NIGH, who has been producing for Weber & North for the past year, has been signed by E. L. Smith, formerly production manager for Inspiration, to make a series of pictures that will be released in the independent market.

HARRY RAPF, a Warner Brothers producer, is expected in New York late this month. Rapf is making the Coast his permanent home and is so well satisfied with California he never expects to settle in the East again.

HARRY ASCHER and Sam Grand of Grand-Ascher have completed arrangements for the opening of six exchanges in Canada. The cities wherein the exchanges will be located are Montreal, St. John's, Toronto, Winnipeg, Vancouver and Calgary.

JESSE J. GOLDBURG, President of Independent Pictures Corporation, left this week for Los Angeles, where he will personally supervise the production of his series of two-reelers. On his trip West he will make stops at all exchange centers east of Kansas City from which city he will go direct to the Coast.

Opinions on Current Short Subjects

"Running Wild"
(Educational—Two Reels)

"RUNNING WILD" is a merry Mermaid Comedy, produced by Jack White and featuring Lige Conley. The action is swift throughout with ample thrills and more comedy. It is one of the cleverest comedies of its type viewed by the writer. The story revolves around the substitution of Conley for the star player at a polo match. The fun starts on board of a de luxe train where a barber inflicts some laugh-provoking hardships on his patrons, due to the lurching of the car in which the shop is located. The polo match, too, bubbles over with fun and thrilling moments. Lillian Hackett contributes to the thrills found in this two-reeler. She drives a touring car at top speed, spinning at sharp turns. Another hair-raising stunt involves Conley in making a jump from the train to the speedy car. While daringly bold stunts these provoke much laughter. But in Conley's burlesquing the picture finds its greatest appeal as a first class comedy. "Running Wild" is a knockout as a laugh winner, possessing all the factors that make for universal audience appeal.—*ROGER FERRI.*

"Down to the Sea in Shoes"
(Pathe-Sennett—Two Reels)

THIS is novel two-reel comedy inspired apparently by the feature dwelling on the adventures of the whaling colony of southern Massachusetts. It concerns the adventures ot a group of comedians whose "water shoes" enable them to walk on water. The comedy possibilities seem without limit, though at times there is a tendency to repeat stunts monotonously. But these two or three moments are easily forgotten by the heavy current of fun that dominates the picture. The fishing bits give the comedy a finis that registers forcibly, for they are original. One stunt in particular brings battleships and airplanes into play. But this is only one of the innumerable stunts that space forbids describing. It is a very good Mack Sennett comedy.—*ROGER FERRI.*

"Asleep at the Switch"
(Pathe—Two Reels)

BEN TURPIN does a lot of funny things in this one. It is a series of gags with the cross-eyed comic doing some of the cleverest work he has ever done on the silver sheet. There is no story. No pretence is made that there is one. But there are gags that procure laughs galore. Turpin is splendidly assisted by Kewpie Morgan, Madeleine Hurlock, Billy Armstrong, and the clever Mack Sennett canine, Teddy. The latter is responsible for much comedy and rescue stuff that keeps everybody running at a merry pace.—*ROGER FERRI.*

"Jus' Passin' Thru"
(Pathe—Two Reels)

"JUS' PASSIN' THRU" is the first release of the Will Rogers series that Hal Roach is making for Pathe release. Rogers plays the role of Jubilo, a hobo whose success at dodging work is equalled only by his inability to procure food on a lonely Thanksgiving Day. While there is light comedy of the quaint and subtle sort so characteristic of this artist, throughout the story there is pathos that grips "Jus' Passin' Thru" could have been strengthened a trifle in the humor quarter, however. Will Rogers' titles could well be substituted for those now on the film.—*ROGER FERRI.*

"The Covered Schooner"
(Grand-Ascher—Two Reels)

Monty Banks aided and abetted by a "gorilla" effectively furnish food for laughter in this two-reeler that is very cleverly directed. Monty is in love with a certain damsel whose hand is sought by a sea captain. Poor Monty is shanghaied, but, once on board, he strikes up an acquaintance with the fake gorilla to the extent that the two "team up" and undo the cap'n and his wild crew. But cap is an elusive bird and flies to a waiting bride, chuckling the while that defeat is not yet. Ah, but his goofus had not figured on the Lochinvarian tendencies of our hero, who ups and steals the bride; thanks to the "gorilla."—*ROGER FERRI.*

"The Sleepwalker"
(Grand-Ascher—Two Reels)

This one deals with the adventures of a messenger boy somnambulist, who mends his way to the edge of the roof of a skyscraper, doing a marathon back and forth on the gutter of the edge of that roof with a regiment of bluecoats and others giving chase. And all because our hero is kind-hearted. The hero happens to be clever Joe Rock and he isn't found wanting one single moment. Some of the roof stunts are by no means new, but they provoke laughter and that's what Joe is paid to provoke, so you can not lose out on this one.—*ROGER FERRI.*

"Bringing Up Buddy"
(Universal—Two Reels)

Buddy Messenger is starred in this century comedy, dealing with the mischievous son of newly-rich who are vainly trying to break into society. The types are not unlike those identified with the "Bringing Up Father" cartoons. Anyway, Buddy blunders too much to suit his parents who send him off to a military school, where his behavior is so unbearable that he is driven back home. Buddy works hard. It's a comedy that will appeal to kiddies.—*ROGER FERRI.*

"Heavy Seas"
(Pathe—Two Reels)

THIS is a release from the series of Hal Roach's Spat Family comedy, in which three people furnish the action, and in this case it is action, action, action all the time. The story deals with the adventures of the trio, which comes into possession of a yacht, the English member's antics forcing laugh upon laugh. This is one of the funniest two-reelers viewed by the writer in a long time. The comedy never lets up once.—*ROGER FERRI.*

"No Pets"
(Pathe—One Reel)

PAUL PARROTT is starred in this Hal Roach comedy concerned chiefly with a boarder who inherits a mule. The latter's arrival at the hotel not only breaks up a seance, but incidently brings about the complete destruction of the hostelry.—*ROGER FERRI.*

"Hard Luck Jack"
(Universal—Two Reels)

PETE MORRISON is featured in this subject. To the customary horsemanship and fisticuffs of the western is added a liberal measure of light comedy touches. The usual types are present—the gang of rustlers, the hard-riding cowboys out to bag the bandits, the much misunderstood hero, and a heroine who proves she can be a good looker as well as strict ranch boss. While Jack Martin, played by Morrison, is in swimming, Fresno Bud, rustler, steals his clothes, thus leaving Jack helpless to pursue. After stealing a pair of trousers from a nearby ranch Jack sets out after the bandits and is discovered in their company when the cowboys attack them. The ranchmen, of course, consider Jack to be one of the "bad men" and are planning to "string him up" when another penalty is suggested—namely, to marry him off to their lady boss, who does not stand so high with the boys because of her methods in running the ranch. In this way the cowpunchers hope to establish a man as their ranch boss. Jack demurs at first until he sees how really attractive his proposed wife is after she dolls up. The close brings an attack on the ranch by the bandits, which culminates in their defeat and the customary happy ending to the romance. An entertaining two-reel western.—*E. F. SUPPLE.*

"Own a Home"
(Universal—One Reel)

Tommy Gray's titles constitute the best bet in this Neely Edwards starring vehicle. The "plot" dwells on the complications encountered by newlyweds who have purchased a home that is not finished on schedule. They lose their old apartment and are forced to turn to the open spaces for domestic peace.—*ROGER FERRI.*

"It's a Gift"
(Pathe—One Reel)

"IT'S A GIFT" marks the return of "Snub" Pollard to the one-reel comedy field. This is a peppy reel with "Snub" responsible for most everything that happens. Consistent titles help along, too, in this one. Exhibitors will be glad to see "Snub" Pollard back in the single-reelers, for he is as good as ever.—*ROGER FERRI.*

The Outlook
(International-Universal—500 Feet)

THE release of this subject was apparently inspired by the Japanese catastrophe and recalls the San Francisco earthquake. The views show the Golden Gate city during the earthquake in 1906 and in 1923, a new, reconstructed, modern metropolis.—*ROGER FERRI.*

Pathe Review No. 40

AMONG the features in this release of this series are "False Alarm," a study in shadows; an inisght into "The Nitrate Desert of Chile," the life history of a crustacean under the title of "Why Is An Oyster" and a Pathecolor review of the ruins of ancient Syracuse and Sicily.—*ROGER FERRI.*

REVIEWS OF EARTHQUAKE PICTURES

International News No. 80—"Earthquake Specials"
(Universal—500 Feet)

THESE International News views of the Japanese earthquake are a sensation. Superlatives fail to do them justice. To be fully appreciated they must be seen. No exhibitor who books this News Weekly will have cause to worry. No exhibitor can do without such a subject. The earthquake across the Pacific furnished news cameramen with the opportunity of a lifetime and the International man did not fail. His views of the quake and subsequent fire and tidal waves constitute a historic record that will live for ages. The cameraman risked his life time and again to furnish the outside world with correct views of what transpired during that trying period. His "shots" were timely and taken during the actual earthquake. One sees flaming buildings, toppling skyscrapers, streets strewn with ruins and the dead. The "closeups" give one a very intimate study of how terrible the catastrophe really was. These are pictures that are marvelous and you can not afford to be without them, Mr. Exhibitor. International News is bringing to the screen what the powerful newspapers of the world with their limitless resources could not bring to civilization. International News has accomplished wonders like the other News weeklies, but this Japanese picture is an achievement of rare excellence, a tribute to that organization and a gold mine for exhibitors.—Roger Ferri.

Pathe Earthquake
(Pathe News—One Reel)

THE Japanese earthquake pictures that Cameraman Ralph Earle took in the Orient are incorporated in the 79th release of the current issue of Pathe News Weekly. The reel is entertainingly put together and well edited; it is diversifying throughout and the whys and wherefores of the earthquake vividly described cinematographically. Most of the pictures were taken from an automobile in which the camera was concealed. This had to be done because of the severity of martial law, making it necessary to hide the camera in bedding and bundles. Most all of the views are closeups. Photos of the devastated region before and after the disaster are shown. Pathe has procured an excellent reel that is truly a tribute to the organization getting out its News Weekly.—*ROGER FERRI.*

International News No. 81—"Burning of Tokio"
(Universal—500 Feet)

THIS is another corking good picture dwelling on the Japanese earthquake, showing Tokio aflame. Every foot is genuine, taken under perilous circumstances. No finer pictures of a huge blaze have been shown. One is taken about the flaming city with its streets crowded with fleeing residents. There are intimate views of the dead and injured with their loved ones about them mourning or extending first aid. There is the burning of the Imperial Theatre, a fine animated photograph, and numerous other views that limited space prevents mentioning. "The Burning of Tokio" is a gem.—Roger Ferri.



Jack Earle and Billy Engle, the "freak" Century comedy team.

"Earthquake"
(Paramount—Two Reels)

THESE pictures on the Japanese earthquake were the first shown on Broadway. While interest in the catastrophe was such that all the houses showing the pictures were literally jammed, the film itself was edited and cut so hurriedly that at times it became tedious. It begins in interesting fashion with the animated map explanatory of the situation at the time the pictures were taken. This leads the spectator to expect the remarkable. The pictures are excellent, but not remarkable. They carry the onlooker over the devastated territory without explanation as to the location of the various scenes. Titles would have helped the entertainment value. Duplication of scenes did not help. However, allowances must be made owing to the record time in which the films were received in this country, transported to New York by planes and hurriedly shown on the main stem. As the pictures stood when the writer viewed them they were altogether too long, not enough titles and the frequent panoramas had a tendency of tiring the optics. Yet, they brought to Broadway a living picture of the trials and tribulations to which the Japs submitted, the ruins wrought by the quake and the arrival of help. Paramount's Japanese representatives did themselves credit. — Roger Ferri.

"The Trail of the Wolf"
(Universal—Two Reels)

An unusually entertaining western is this two-reeler starring Jay Morley in a role that is interesting. Jay is a secret service man who with the aid of his wife, who is hired out as a waitress, and a boy, brings to bay a much-sought crook. There is plenty of fighting with just enough real acting to satisfy the most fastidious. As far as westerns of the shorter length go "The Trail of The Wolf" is an exceptionally good one.—*ROGER FERRI.*

Pathe Review No. 41

AMONG the features in this well-balanced magazine program are: "The Spring Push," a tale of the Maine lumberjacks; a study of lightning and a Pathecolor presentation of the Pyrenees country on the Franco-Spanish border.—*ROGER FERRI.*

"Japan in Ruins"
(Fox News Weekly, Vol. 4)

IN the current Fox News Weekly the Japanese earthquake disaster is treated strictly as a news item and no pretence is made to monopolize the reel with views of the catastrophe. In fact, the Fox account of the quake is more along the lines of the narrative rather than totally descriptive. The events leading up to the disaster are picturized in simple fashion with the editor apparently stressing on his effort to intensify interest as the reel was unrolled, working up to a climax that is dramatically entertaining and at the same time educationally interesting. This reel starts with statistical data concerning the damage wrought by the earthquake, taking the spectator over a territory reported to cover 1,300 square miles, within which region tens of thousands were reported killed and 5,000,000 made homeless. A map is then introduced showing the extent of damage done in the various sections. From this the reel shifts to a view of Tokyo prior to the earthquake. At that point the picture takes up the quake proper, showing buildings in flames, ruins, starving and homeless Japs, etc., concluding with editorial reference to the plans being made to rebuild the devastated territory.

The rest of the Weekly is devoted to items of news interest, namely, a view of the Greek King and Queen leading the simple life; abandonment of resistance to France by Germans; review of the Mexican army by War Secretary Serrano at Mexico City; return of the dreadnaught River Dakota and arrival in Havana harbor, and visit of British timber experts to the forests of British Columbia.—*ROGER FERRI.*

"Earthquake Special"
(Kinograms-Educational—850 Feet)

INCORPORATED in the issue No. 2289 of Kinograms News Weekly are the earthquake pictures taken in Tokyo, Yokohama and Kobe, Japan, shortly after the terrible disaster. Approximately 650 feet of this reel is consumed by the quake views. The latter constitute choice shots from the 2,200 feet brought to this country by foreign representatives of Famous Players-Lasky Corporation, through whose courtesy and co-operation Kinograms is able to exhibit the pictures. The quake section of the Weekly is handled in expert fashion, with the titles maximizing and attentively commanding interest. However, the pictures are not at all unlike those shown at Paramount's Broadway houses. Neither is the reel as long; in fact, the views brought back to this country were carefully selected and put together interestingly, for virtually all of the drawn out panoramas have been eliminated. There is no waste or duplication of any sort.

Filling out the remaining 200 feet of the Weekly are pictures showing the arrival of Will Hays and American Ambassador Harvey in England, with the president of the M. P. P. D. A. meeting a committee representative of the British cinema world and American government officials stationed in London. Several other subjects of strictly metropolitan interest complete the reel.—*ROGER FERRI.*

Pre-release Reviews of Features

The Wild Party
(Universal—5034 Feet)
(Reviewed by Laurence Reid)

THIS is a queer little concoction. It dashes off at the start with plenty of spirit suggesting farcical treatment, but one isn't sure that it belongs to farce-comedy until the concluding reel when various couples engage in a merry mix-up in the hero's cabin. Consequently we have to accept its earlier sequences seriously. The idea is very slight and revolves around an ambitious girl reporter who has aspirations to create some real imaginative writing.

Gladys Walton makes the character colorful enough, but in recalling her past efforts she is capable of more substantial material. She is given an assignment to cover some society steppers who engage in wild parties. She is not a good reporter because she never gets her facts right. In other words she jumps at conclusions and picks the wrong man as responsible for intriguing the wife of another. The fellow who is wrongly picked is not sharply defined. Because he travels under a nom de plume she fails to get his correct name.

The director with such scant material is forced to play up a bit of divertissement in the shape of a bathing party and some society high jinks. There is very weak comedy relief furnished by a copy boy (who follows the girl reporter to the ball in hokum clothes) and a smuggling bootlegger of the slapstick school. This figure has altogether too much footage for his importance in the story, and the story, itself, should have been condensed. All he does is carry two demijohns back and forth from a barn to the cabin and hide in a compartment divan while the revenuers are searching the place.

The finale ushers in the aforementioned farcical touch with four or five couples (some in pajamas, others in raincoats) using exits and entrances with much rapidity of movement. When the place is raided they are lugged off to jail where the minister marries the leading romancers—the reporter and the novelist. There isn't much head nor tail to it.

THEME. Farce comedy of domestic complications showing a young novelist being embarrassed because his real identity is not known to the girl reporter.

PRODUCTION HIGHLIGHTS. The speed of the action. The climax when couples get involved in domestic trouble and encounter the long arm of the law. The easy performances of Miss Walton and Robert Ellis.

DIRECTION. Keeps it lively. Has scant material and fails to keep interest until the climax. Puts in too much hokum with comedy relief. Starts off story fairly straight and turns it into hokum farce-comedy.

EXPLOITATION ANGLES. The star is your best bet. Play up stills and tell of how she has advanced the past year. Title will attract youthful patrons. Bill it as picture of youth, love and adventure.

DRAWING POWER. For program houses. Run with strong two-reel subject.

SUMMARY. An inconsequential farce-comedy which starts off on a legitimate tack and finishes with a farcical flourish. No opportunity for star to display any talent. Best scene is in climax. Scant material to arouse much interest.

THE CAST

Leslie Adams ..... Gladys Walton
Basil Wingate }
Stuart Furth } ..... Robert Ellis
Jack Cummings ..... Freeman Wood
Blanch Cartwright ..... Dorothy Valgera
Paul Cartwright ..... Sydney DeGrey
"Scissors" Hogan ..... Lewis Sargent
Bess Furth ..... Esther Ralston
Mrs. Furth ..... Kate Lester
Mr. Furth ..... Joseph W. Girard
Jasper Johnson ..... Sydney Bracey

By Marion Orth. Scenario by Hugh Hoffman. Directed by Herbert Blache.

SYNOPSIS—Ambitious girl reporter has aspirations to create imaginative writing. City editor assigns her to cover society people who engage in wild parties. She meets youthful novelist who hides identity with nom de plume. She gets him embarrassed by writing him up as home-wrecker. Eventually she learns her mistake, falls in love with him and they are united.

If Winter Comes
(Fox—11,200 Feet)
(Reviewed by Laurence Reid)

WHEN we first looked over this picture several months ago during its premiere at Springfield, Mass., it had not been sufficiently edited with the result that we had to excuse its faults—knowing that the eventual New York showing would find it trimmed of all excess footage. Seeing it again in its new shape compels us to state—and we are speaking enthusiastically over it—that it stands revealed a perfect adaptation of a highly interesting novel—one directed with infinite taste for its collection of highlights. It is now compact and forceful, strong in story interest, rich in character appeal, and moving with dramatic action—action which is tempered with subtle strokes of comedy.

We had confidence that Harry Millarde, the director, would not go wrong. He took his company to England—to the exact locality of the author's background, and there he collected a rich and eloquent array of atmospheric settings. With these correct exteriors, Mr. Millarde was confronted with the task of selecting the salient episodes of the novel and moulding them together so that the spirit of the tale would be sharply emphasized.

He shows accurately and vividly the idealistic Mark Sabre buffeted by the tides of fate. This sensitive figure is one of the most appealing which ever was sketched in a piece of fiction. And he is revealed on the screen just as Hutchinson wrote him. We follow his conflict with his unappreciative wife—his quaint humor in his moments with the servants, High Jinks and Low Jinks—his effort to enlist for the war—his romance with Nona—and finally his persecution by the law. Three women of widely different temperaments enter his life—and the most child-like and trusting of these—Effie—is the innocent cause of bringing dishonor upon him. Millarde takes the biggest dramatic moment—the trial of Sabre—and makes it compelling.

The acting is inspired as presented by Percy Marmont who plays the leading role with simplicity and whimsical humor—with here and there a touch of pathetic honesty. A fine picture—one with a soul.

THEME. Domestic drama in which is interwoven a character study of sensitive figure.

PRODUCTION HIGHLIGHTS. The exceptionally appealing backgrounds—caught in English country settings. The fine atmosphere. The perfect performance by Percy Marmont. The trial of Sabre. The quaint humor. The good titles.

DIRECTION. Has brought out all the flavor of book-using the salient episodes and making them forceful and compelling. Handles leading players well. Given it a fine production. Builds up his characters evenly.

EXPLOITATION ANGLES. You have the fame of the author and the fact that the book has gone into several editions—being one of the biggest sellers ever recorded. Play up title, atmosphere, players, etc. Use dignified copy and prologue.

DRAWING POWER. For high class houses.

SUMMARY. A most praiseworthy effort to put a big best seller on the screen. Faithful adaptation. Finely executed and staged accurately. Has rich character study and good story interest. Exceptionally acted by Percy Marmont.

THE CAST

Mark Sabre ..... Percy Marmont
Nona ..... Ann Forrest
Lord Tybar ..... Raymond Bloomer
Rev. Sebastian Fortune ..... Riley Hatch
Effie Bright ..... Gladys Leslie
Twyning ..... Sidney Herbert
Mabel Sabre ..... Margaret Fielding
Old Bright ..... George Pelzer
High Jinks ..... Dorothy Allen
Low Jinks ..... Eleanor Woodward

By A. S. M. Hutchinson. Adapted by Paul Sloane. Directed by Harry Millarde.

SYNOPSIS. Sabre, a simple believer in the goodness of the world, idealizes everything with which he comes in contact. His house topples to pieces and he is caught in the embrace of three distinct romances. He finds peace and happiness eventually with a woman who understands him.



The magazine of the screen—

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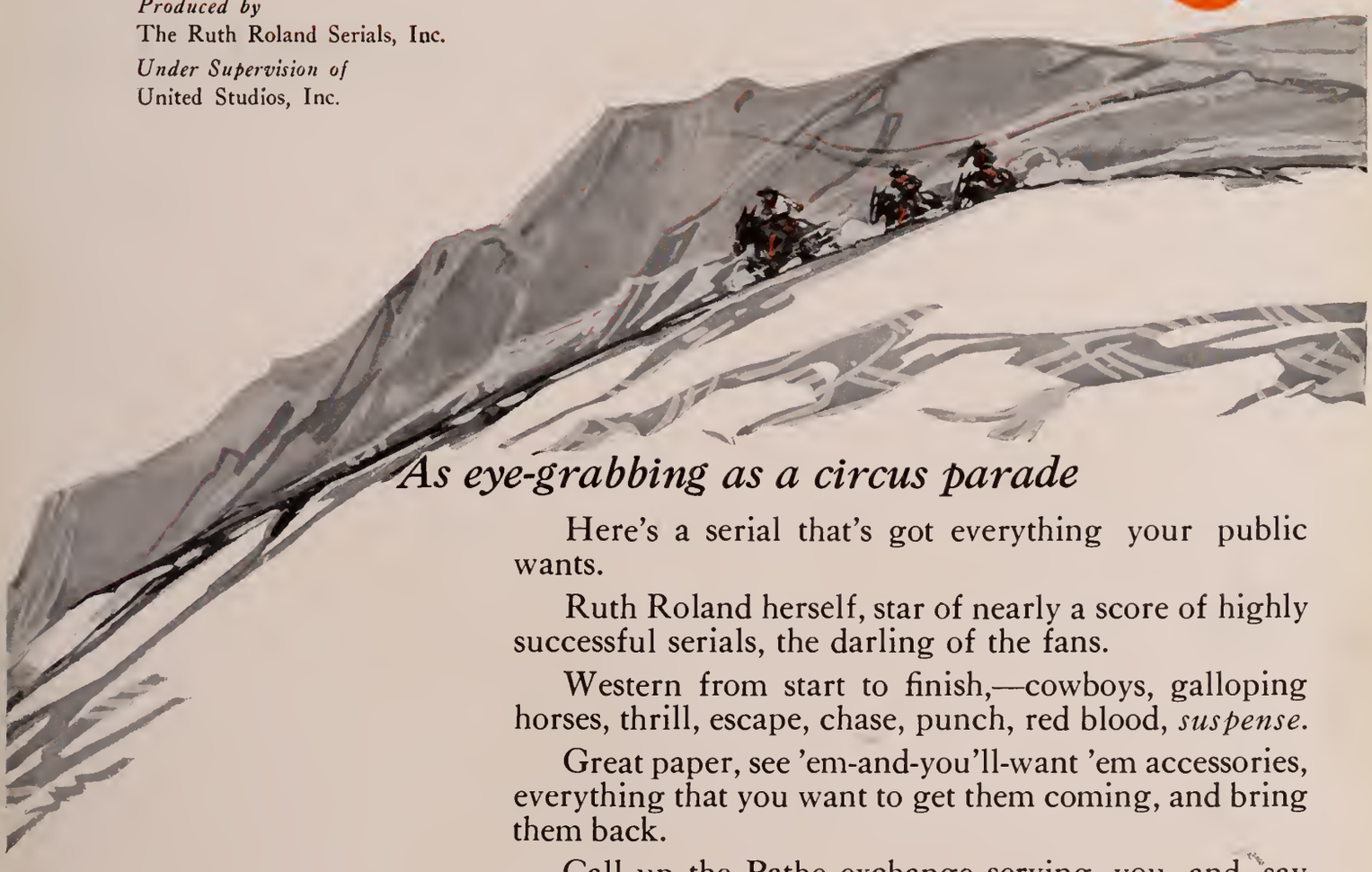
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Under Supervision of
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Pathé
Distributors

A Woman of Paris

(Chaplin-United Artists—7600 Feet)

(Reviewed by Laurence Reid)

WE have long awaited Chaplin's production, the first one conceived, written and directed by him in which he has not appeared. We have heard eloquent tributes paid him during the making of this picture for his effort to create a subject which would revolutionize the technique of screen drama. We will say that he has earned them because he has dared to be original and unconventional. For sheer realism and simplicity—for sheer resourcefulness and ingenuity this photoplay stands in a class by itself—one destined to influence every director to emulate him in achieving naturalness of treatment.

Chaplin is bold and daring here—and yet he has effected his strokes and touches surely and easily. It is a story of suggestion—one devoid of a single theatric device.

Chaplin has relied upon the patron's intelligence to grasp this simple little tale told with keen satirical thrusts as de Maupassant would record them and yet wonderfully simple and human after the manner of O. Henry. The story is not so important as the exceptionally deft treatment of it. There is not a single scene of wasted footage—not an expression wasted and the subtitles are negligible. What are written are in the vernacular of the man and woman of everyday life.

The acting is unmarked by any exaggerated postures and gestures. Indeed it is a drama of Paris—a drama of a wealthy roue, his paramour and a struggling artist. The roue is not painted in gross colors of the typical screen villain. On the other hand the artist is not a sanctified hero. And the frailties of human life are exposed convincingly and charmingly. It truly carries conviction in every department. We follow the separation of the artist and the girl at the country railroad station—a separation effected by a trick of fate. And Chaplin's suggestive technique is introduced when the train approaches. No headlights—no rushing train—just a reflection of the lighted coaches against the station wall. He uses a light rain effect instead of showing the usual typhoon. He shows a magic box of new tricks and touches. So the girl goes to Paris and is maintained by the roue and in the course of time the artist is established there. He kills himself when they part again. And the girl, through with Parisian atmosphere, finds sanctuary in the country.

A vigorous, vital, imaginative picture—which appeals to the intelligence—a picture which puts to rout the standardization of the film as we recognize it. It is perfectly acted by players who make the keen satire and simple humanity of the tale thoroughly intelligible. Chaplin, the Pied Piper, the magician, the guide, has taken us out of the wilderness.

THEME. Triangle drama of modern Paris involving a roue, a paramour and a struggling artist.

PRODUCTION HIGHLIGHTS. The excellent staging. The charm and satire of restaurant scenes. The intimate scenes rich with humor between roue and mistress. The artist's suicide. The clever titles. The flawless acting. The human touches.

DIRECTION. Inspired all the way. A picture of suggestion. Relies upon repression and simplicity. Finely treated. Shows keen insight into human life with all its frailties.

EXPLOITATION ANGLES. Play up Chaplin's first serious attempt—his effort to create a picture of suggestion—one appealing to the imagination. Put on prologue suggestive of Latin Quartier. Exploit it far in advance.

DRAWING POWER. Will appeal to intelligent audiences everywhere.

SUMMARY. A masterpiece of simplicity and naturalness. Finely treated, perfectly acted. Always appeals to imagination. Should revolutionize screen technique.

THE CAST

Marie St. Clair ..... Edna Purviance
Pierre Revel ..... Adolphe Menjou
John Millet ..... Carl Miller
His Mother ..... Lydia Knott
His Father ..... Charles French
Marie's Father ..... Clarence Geldert
Fifi and Paulette—Friends of Marie
Betty Morrissey and Malvina Polo
Orchestra Conductor ..... Karl Gutman

Written and directed by Charles Chaplin.

SYNOPSIS—Country girl and artist lover are separated at railroad station through trick of fate. The girl goes to Paris and comes under protection of wealthy roue. She threatens to leave him when she accidentally encounters the artist again. His mother influences him to give her up—which causes the girl to renounce him. He kills himself and the girl finds peace and quiet in the country.

Scaramouche

(Ingram—Metro—14 Reels)

(Reviewed by Laurence Reid)

THE parade of big pictures across the screen has been augmented by Rex Ingram's artistic production, "Scaramouche," which because of its engrossing visualization of the early part of the French Revolution, showing the pomp and power of the aristocracy in conflict with the common people, is destined to create a new high mark for the genius of the director. Ingram, as usual, gets results from employing repression because he never sacrifices accuracy of outline to achieve some bombastic touch.

The French Revolution is so colossal in its dramatic sweep—so vital and picturesque that it never fails to appeal to the imagination. Ingram has humanized the historical and fictional figures of Sabatini's powerful novel. He builds his story deftly to a climax fraught with suspense. Some may say that he sacrifices contrast. We see more of the pompous court life—of the silk and satin atmosphere than we do of the dirty hovels from which started the fires of the Revolution. In that respect the picture does not carry the melodramatic punch of "Orphans of the Storm."

But in the main the director is faithful to the author. He advances his story by developing his characters. He paints them in all their moods and fancies, thus effecting real dramatic conflicts. Even with the approach of the Revolution they are not subordinated to create gigantic scenes of color and movement. The atmosphere is impressive. The palatial homes of the aristocracy—the rich costumes which adorn them give the picture tone and quality.

The Revolution may have suggested the Reign of Terror to better effect in other efforts, but as a picture showing what fired the people of France to found a republic it has not been matched—not even approached. Ingram shows us a lordly aristocrat finely portrayed by Lewis Stone who is as sure in his grace and poise as if he had stepped out of the period. Ramon Novarro as the young republican who later became Scaramouche and the terror of the aristocrats gives a neatly balanced performance, and Alice Terry, as the heroine buffeted between the romantic advances of these bitter rivals, is always charming and sincere. George Siegmann's Danton is highly picturesque and Willard Lee Hall as the King's Lieutenant plays with rich abandon.

The settings are excellent—the best of them featuring the hall of deputies and the interior of the theatre. The frenzied mob scenes with the republicans advancing upon the palaces of the aristocrats are well executed—but they could have carried more melodramatic suspense. The details are eloquent and the titles well written.

THEME. Romantic drama of French Revolution.

PRODUCTION HIGHLIGHTS. The splendid atmosphere and settings. The theatre shots. The various duels. The performances of Lewis Stone (particularly fine), Ramon Novarro, Alice Terry and George Siegmann. The details.

DIRECTION. Builds story well, keeping interest ever on alert. Advances romance and establishes the cause of Revolution. Handles players admirably.

EXPLOITATION ANGLES. Ingram's name and cast. Author and fact that novel is best seller. Feature the French Revolution. Use stills and atmosphere for lobby, etc.

DRAWING POWER. Should appeal everywhere.

SUMMARY. A big picture directed with admirable repression by Ingram. First part better than last because Revolutionary uprisings are not sweeping in action. Appealing romance and deft character studies. Finely acted.

THE CAST

Andre-Louis Moreau ..... Ramon Novarro
Aline de Kercadiou ..... Alice Terry
The Marquis de La Tour d'Azyr ..... Lewis Stone
Quintin de Kercadiou ..... Lloyd Ingraham
The Countess Therese de Plougastel ..... Julia Swayne Gordon
Philippe de Vilmorin ..... Otto Matiesen
Georges Jacques Danton ..... George Siegmann
Challfau Binet ..... James Marcus
Climene Binet ..... Edith Allen
Madame Binet ..... Lydia Yeamans Titus
Maxamilien Robespierre ..... De Garcia Fuerburg
Louis XVI ..... Edwin Argus
The King's Lieutenant ..... Willard Lee Hall
A Lieutenant of Artillery ..... Napoleon Bonaparte

By Rafael Sabatini. Scenario by Willis Goldbeck. Directed by Rex Ingram. Photographed by John F. Seitz.

SYNOPSIS—Young student is determined to avenge friend's death at hands of pampered aristocrat. Enlists with republicans of France even though it means a sacrifice of girl's love. Escapes by joining a troupe of actors and becomes one of the leaders of the republicans. The aristocracy is overthrown and he effects the escape of sweetheart from hands of frenzied mob.

Desire

(Metro—6500 Feet)

(Reviewed by Laurence Reid)

A HEAVY and labored drama, artificial in design and carrying weak motivation is "Desire," which features two stories running parallel. Carrying a theme which points that real love must not he confused with desire but is based upon true sacrifice it fails to develop any sympathy for its characters because they lack human qualities. The idea behind it is vague which is probahly due to the attempt of the sponsors to pack it with melodramatic punches.

The story offers two pair of lovers. We discover a couple separating at the altar—with mutual consent—and each one finding a true mate in more humble circumstances. The plot isn't consistent because while realism is acceptable in one romance it is tacked on too heavily in the other.

The figures are a rich girl who falls in love with the family chauffeur while the man she was engaged to is enamored with an old musician's daughter. He is attracted to her hecause she is unlike the girls of his own station in life. Her unsophisticated manner is her charm. The rich heroine on the other hand is disinherited by her parents for marrying heneath her social circle. She discovers that his people have no hackground. Conflict enters and in a mad frenzy she poisons herself and the sorrow-stricken chauffeur follows her in death hy taking a plunge in his car.

The extermination of this couple destroys any audience appeal. It fails to answer any argument why they should have become married in the first place. Too much footage devoted to their suicides makes the scene unduly realistic. The picture is adequately mounted—the outdoor wedding shot heing the hest. The theme is not cheerful and the moral is not well estahlished. It is too sharply divided in tones—too much bright side and too much dark—and the latter dominates.

THEME. Treats two melodramatic romances revolving around love and sacrifice and desire. Draws comparison between two pairs of lovers.

PRODUCTION HIGHLIGHTS. The outdoor wedding scene. The mutual consent to separation between engaged couple. The lighting effects. The pleasing exteriors and interiors.

DIRECTION. Hampered by far-fetched story. On a technical side has not erred. Forces the punch of the tragedies which makes scene unpleasant. Does not get best results from players.

EXPLOITATION ANGLES. Best angle is title which will stimulate curiosity. Play up four leading players and make copy of social equality in marriage. Make a play to feature mismated marriages, etc.

DRAWING POWER. For program houses. Best suited for adults.

SUMMARY. A clumsy story of an attempt to find social equality in marriage. The uneven tale with its two parallel plots destroys interest. Tragic denouement of one plot destroys sympathy. Not much audience appeal.

THE CAST

Ruth Cassell	Marguerite De La Motte
Bob Elkins	John Bowers
Madalyn Harlan	Estelle Taylor
Jerry Ryan	David Butler
Bud Reisner	Walter Long
Mamie Reisner	Lucille Hutton
Rupert Cassell	Edward Connelly
DeWitt Harlan	Ralph Lewis
Oland Young	Chester Conklin
Mrs. DeWitt Harlan	Vera Lewis
Patrick Ryan	Nick Cogley
Mrs. Pat Ryan	Sylvia Ashton
Mr. Elkins	Frank Currier
The Best Man	Lars Landers

Story and scenario by John B. Clymer and Henry R. Symonds. Directed by Rowland V. Lee. Photography by George Barnes.

SYNOPSIS—Young couple decide to separate at altar and not go through with marriage ceremony. The girl falls in love with family chauffeur and the youth is infatuated with musician's daughter. The youth's erstwhile fiancee marries the chauffeur and becomes disowned. She realizes the social barrier and commits suicide and her husband plunges to his death. The rich youth who had fallen in love with the musician's daughter marries her.

The Eternal Three

(Goldwyn—Six Reels)

(Reviewed by Laurence Reid)

MARSHALL NEILAN is so utterly unconventional in his treatment of a story that it is hard to determine whether he is kidding it or the public. Here he mixes up a serious tale of a surgeon's devotion to his duty and profession with a large and generous slice of hokum—so that it takes on the form of a hodge-podge, though it is interesting in most of its scenes and often amusing.

We won't say that the story is unreal. Indeed, what transpires could reasonably happen if the scapegrace adopted son of the surgeon would appear more subdued. Raymond Griffith makes the figure a "jumping Jack" and while you call him a despicable cad you are willing to enjoy his utter lack of moral fihre in the manner which he entertains the ladies. He dishonors his foster father's secretary and when the surgeon brings home a youthful bride he succeeds in winning her affection—the reason being her husband's denial of love because of his duty to humanity.

The best spots of the picture are the daring studio parties and the risque suggestions. Neilan is bold in several intimate scenes and gets away with them. His story revolves around the theme of a surgeon's duty. When the young adopted bounder is placed on the operating table with a fractured skull, the surgeon easily has him in his power. A familiar situation in a story of this kind. And the knife doesn't slip. The chickens come home to roost on the gay young blade's doorstep when the brother and the fiance of the ruined girl would force him to make amends. He is severely beaten hy the brother and the foster-father finishes the punishment with a horse-whip. The youth, conscience-stricken for the first time, promises to go away and never return. Meanwhile the surgeon and his wife have effected a reconciliation in an elevator which has caught between the floors.

Neilan allows Griffith to go the limit in making the character breezy. He is never quiet from the moment he is introduced. Hobart Bosworth is forceful as the surgeon and others who contribute interesting figures are Alec Francis, Bessie Love, Helen Lynch, Claire Windsor, George Cooper and Tom Gallery. It is neatly photographed.

THEME. Domestic triangle treating of surgeon's duty towards humanity which loses him affection of his wife—the latter being ensnared by husband's adopted son.

PRODUCTION HIGHLIGHTS. The daring touches, typical of Neilan. The novel jazz party scenes. The moment when young blackguard is caught and punished. The comedy moments which Raymond Griffith offers in his characterization. The intimate scenes in the home.

DIRECTION. Has concocted a hodge-podge story and manages to make it semi-humorous. Had he played straight, he might have created a big effort. Over-stressed the character of the adopted son. It is best in his intimate scenes.

EXPLOITATION ANGLES. Play up the theme of a surgeon's devotion to his duty and profession. Play up the cast and bill it as a novelty directed in a typical Neilan manner. Use title for a teaser campaign.

DRAWING POWER. Best suited for sophisticated audiences.

SUMMARY. A curious concoction somewhat daring in treatment. Mixes up sound theme with hokum and the reaction is mostly humorous. Well played. Plot gets theatrical toward finish. Neatly staged and photographed.

THE CAST

Dr. Frank R. Walters	Hobart Bosworth
Mrs. Frank R. Walters	Claire Windsor
Leonard Foster	Raymond Griffith
Hilda Gray	Bessie Love
Bob Gray	George Cooper
Tommy Tucker	Tom Gallery
Miriam Barnes	Helen Lynch
Dr. Steven Browning	Alec Francis
Butler	Chas. H. West
Maid	Maryon Aye
Old Roue	William Norris
Governor	James F. Fulton
Governor's Wife	Irene Hunt
Governor's Child	Peaches Jackson

By Marshall Neilan. Directed by Marshall Neilan and Frank Urson.

SYNOPSIS—Surgeon has adopted son who is a blackguard of the first order. The youth dishonors his foster-father's secretary and wins the love of the surgeon's young bride. A time comes when the foster-father has the gay bounder in his power—the boy having suffered a fractured skull. His devotion to his duty and humanity keeps him from avenging himself. In the end the youth is punished and admits his worthlessness. He promises to leave and never return.

Regional News From Correspondents

Buffalo

BASIL BRADY, for five years a member of the Pathe sales staff, has been promoted to branch manager of the office in the new Beyer film building. Mr. Brady is one of the real pioneers of the exchange business in western New York and is known to every exhibitor in this end of the state. He got his start way back in the General Film days and later was employed by International when "Perils of Pauline" was that company's big feature. Mr. Brady is receiving congratulations from both exchangemen and exhibitors who predict real success for him in his new executive position, which comes as a reward for long, loyal and efficient service with the Pathe organization.



Basil Bradley

Exhibitors in this neck of the woods are shocked to learn of the resignation of E. J. Hayes as manager of the First National office in Buffalo. Mr. Hayes had been with the company for about five years, starting in as a salesman and rising to branch manager, in which position he succeeded this year in signing up more business than had ever been recorded in the history of the local office. "Eddie" has a host of friends in the exchange and exhibitor field in the state and he has a reputation for square dealing. It is to be hoped that he will soon connect up with another company in Buffalo for Film Row would be glad to keep E. J. on its roster. R. H. Clark, district manager for First National, has been in Buffalo for several days. He has appointed Sam Berger as sales manager out of the local exchange and Bill Leiter is temporarily in charge of the office.

The new Strand in Elmira, N. Y., had an auspicious opening Monday evening, September 24. The old Mozart has been completely remodeled and redecorated and presents a splendid appearance. Benny Bernstein, son of the owner, is the manager of the house. Every Buffalo exchange was represented at the opening and after the show Mr. Bernstein gave a banquet at the Elks' club for the visitors. The banquet was enjoyed by all. Mr. Bernstein, senior, also controls the Majestic and Lyceum in the Southern Tier city.

Hal Roach was in Buffalo Tuesday, September 25, when he was the guest of honor at a banquet in the new Hotel Statler, attended by some 20 of the leading local exhibitors. It was Mr. Roach's desire to find from the exhibitors themselves the produce that was their best seller and to keep them supplied with such pictures from his Hollywood studios. W. A. V. Mack of Pathe, presided at the dinner.

The New Hi-Art theatre in Lockport, N. Y., opened its doors to the public last Monday evening and broke all attendance records in the history of the Lock City. Nearly 3,000 persons attended the opening and judging from the words of praise and congratulation extended to J. J. Lanigan, the owner, and Robert Kane, the manager, it certainly is a theatre of which the people of Lockport should feel proud. Mr. Lanigan, during an intermission, spoke briefly, thanking the people of Lockport for their support of the old Hi-Art. He said it was their co-operation which made it an incentive for him to build the new house. "Robin Hood" was the opening attraction. Lady ushers, an innovation at the Hi-Art, made their appearance. The new theatre is located in the big stone and steel addition erected north and west of the former theatre. The addition is 170 feet in length and 75 feet wide. The new house has a seating capacity of 2,000. The stage setting is an attractive one, purple silk curtains trimmed in black and gold completely covering the stage and under the amber and red lights the effect caused much favorable comment. John R. Skene is conductor of the augmented orchestra.

That old Jonah, the Criterion, has failed again to attract business with its newest policy and has closed again for a few weeks. But Manager Harry Abbott is not discouraged and is now making arrangements to reopen the house on Monday, October 15, with dramatic stock and with no less a personage than our old friend Lillian Walker as one of the stars of the company, which will include Clark Silvernail and Don Burroughs. Miss Walker has many friends in Buffalo who will be glad to hear of her coming appearances. Miss Walker is also a close personal friend of Mr. and Mrs. Bobby Albert of the Albert theatre, Lancaster, N. Y., where she often visits.

The Strand theatre in Binghamton this week is co-operating with the Sisson Brothers' store in putting on a fall fashion promenade featuring all the newest modes on living models. The picture feature is "Daughters of the Rich."

Satisfactory progress is being made on the new Lock City theatre in Lockport, N. Y. The house is being built on the site of the old Murphy Brothers' lumber yard, East avenue and Elm street.

Albert Hay Malotte, accompanied by his bride, Mary Jane Malotte, returned to Buffalo this week. Mr. Malotte received a warm reception from audiences in Shea's Hippodrome where he presides at the console of the Wurlitzer. Manager Vincent McFaul announces that "Merry Go Round" will be shown the week of October 21. During his absence Mr. Malotte made a series of photos of airplane trips. These photos are being made into slides which will be used in an organ novelty at the "Hipp" soon. This week the "Hipp" is also putting on one of the first of the novelties being sent out from New York by Harold B. Franklin, head of the Paramount theatre department. It consists of an Out of the Inkwell cartoon in which a real clown is used in a dance number.

Herman Lorence, manager of the Bellevue theatre, Niagara Falls, N. Y., put down a powerful publicity barrage on "Human Wreckage," his attraction this week. He persuaded the mayor to issue a proclamation declaring an "Anti-Narcotic Week." He got an indorsement from "Billy" Sunday, who is in town. He gave a private screening for the city officials, clergy, school authorities, etc., and for a week in advance had a young lady dress like Mrs. Reid and read the latter's speech from the stage of the Bellevue. In addition he took much newspaper space and plastered the town with paper.

As a result of the efforts of Ned Kornblite, David Cohen and H. M. Addison, arrangements were made for the showing of the Fox Jap earthquake pictures at the sacred concert and entertainment at the Binghamton theatre last Sunday for the benefit of the sufferers in the Island Empire. The show was put on by the Kiwanis club of which the above three exhibitors are members.

Western New York radio fans are enjoying some wonderful music these days. It is being broadcast from the Eastman theatre in Rochester each afternoon and evening.

Gene Markens, former First National salesman, is now a member of the local Pathe forces, succeeding Basil Brady who has become Pathe branch manager. Bill Wittneben, Rochester representative for Pathe, suffered a sprained ankle and other minor injuries when his new Hudson coach was tipped over in a collision with a Ford in the Flower City one day last week.

Max Rowley, formerly with United Artists, is now peddling films for the Buffalo Hodkinson exchange. Pete Dana, office manager, is spending his spare time inveigling film men into punching a board in which are numbers. When you punch a number you come through with shekels for the new Elks' home. We fooled Pete. We punched one that won a prize.

Earl Brink, former Paramount booker, has returned from his honeymoon and is now "on the road." Ought to make good as they all know Earl.

Clarence Snyder, Bond Photoplays Corporation salesman, has purchased a new home in Kenmore. Of course that's out in the wilds, but even out there they don't give houses away.

The Oneida Development Company will build a new $300,000 theatre in Oneida, N. Y. The house will be combined with a hotel in the same building. It will be known as the Harding theatre.

Union operators at the Strand and Crescent theatres in Ithaca failed to obey a strike order issued by their international organization and are still on the job. The Strand stagehands are on strike. The musicians are out because their wage demands have been refused.

Shea's Opera House and the Palace in Jamestown have settled their differences with stagehands and musicians who have been on strike.

News and Notes of Detroit Film Circles

A NEW exploiteer of the Paramount offices has arrived recently and therefore, Paramount's patrons in the exhibitor line may expect expert advice as to the "hows" of putting over pictures in the most effective manner. William Exton comes from the circus field, having previously been connected with the Sells & Floto Circus and other publicity lines for the past seventeen years.

T. L. Erwin, former cashier, has been promoted to the position of chief accountant at the Paramount exchange, Columbus, Ohio. His position in Detroit will be filled by Norman Lane, formerly cashier with Fox and Hodkinson.

The local force of the Paramount offices extend their congratulations to Tom Eland, representative, who has been transferred to his home city, Toronto. Mr. Eland's position will be taken over by C. J. Bell who has been on special work.

In honor of Mary Philbin, who is playing the leading feminine role in the Merry-Go-Round, now at the Adams theatre and who won the Elks beauty prize in Chicago a short time ago, the local Elks and their families had a special Elk night last Wednesday at the theatre.

Chicago

LESTER W. MURRAY is making his headquarters in Chicago during the run of "Scaramouche," at the Woods Theatre, having been placed in charge of this big feature for its run here.

Gladys Walton and her husband, H. H. Herbel, assistant general sales-manager for Universal, at Cleveland, stopped off in Chicago last week on their honeymoon trip, which will include a visit to Cleveland. It is Miss Walton's first trip east in several years but it is necessarily brief as she has just renewed her contract with Universal and will return to the coast and start on a series of six or eight pictures a year.

E. F. Tarbell is now connected with Associated Exhibitors' Chicago exchange handling features. Mr. Tarbell is well known in Chicago film circles. He was at one time with Vitagraph as district manager and later with the Fox Film Corporation.

General Sales Manager Henry Ginsberg, of Preferred Pictures, was in the city last week for a conference with Manager Paul Bush. He has returned to New York.

Carl Fulton, of the Fulco Sales Company, has been visiting the St. Louis branch store and reports that the accessory business in St. Louis is showing a marked improvement, as it has been doing in Chicago for some time past.

Dan Barton and Sales Manager Kurtz, of the Bartola Musical Instrument Company, are in the north woods of Wisconsin for their annual fall shooting season. They both expect to be back on the job the early part of next week.

W. H. Tracy has joined Manager Rozelle's staff of salesmen and is covering Wisconsin territory for Metro Pictures. He is one of the most popular and well known salesmen in the Chicago district, having worked for several important exchanges during the last few years. John Ploner, who has been covering northern Wisconsin territory for Fox, for many years, has resigned and will, hereafter, travel the same territory for Metro.

The many friends of Jack Howland will be glad to learn that he is recovering from the illness which has confined him to the Washington Boulevard Hospital for some time past, and expects to be able to leave the hospital within the next ten days or two weeks.

Manager Eddie Silverman, of the Warner Brothers Chicago exchange, is now operating with a full sales staff and informs us that he has assigned his "go-get-hers" as follows: Lee Woodyatt, country sales-manager; William Kahl and D. O. Rees, Illinois country territory; H. A. Washburn, Horace Conway and E. P. Pickler, Indiana territory, and A. J. Gallas and R. T. Smith, Chicago. The exploitation department is in charge of Walter Nealand, who has just resigned from Goldwyn-Cosmopolitan to accept the new job.

An important event of the week was the opening of "Scaramouche," Metro's elaborate spectacle of the French Revolution, at the Woods Theatre. The large audience included many of the leaders in Chicago film circles and men prominent in official and social life of Chicago. Marcus Loew was on hand at the Chicago premier of "Scaramouche," and was pleased at the reception given the picture by the big crowd.

"Local-Lafs" has been booked into two hundred Chicago theatres by Max Levy of Exclusive Film Service, and aided by the tie-up with the Chicago American prize contest, they are going strong. The principal circuits, including Ascher Brothers and the L & T houses are running the Lafs, as well as many independent theatres. Charles Warner, formerly a Paramount salesman at Cincinnati, is now selling film for Exclusive.

William Brumberg, country sales-manager of First National, made a trip through central Illinois territory last week and put on a special exhibitors showing of "Ashes of Vengeance," at the Palace Theatre, Peoria, which was attended by exhibitors from many nearby towns and villages. Miss La Verne Hanney has been brought from the Kansas City office of First National to become assistant to T. R. Gilliam, head of the recently created contract department. Miss Hanney has the reputation of being the most efficient of the First National staff engaged in this character of work.

District Manager Shirley, of Metro, has returned from a trip which took him to the Canadian cities included in his territory.

W. M. Beadell, until recently with the Capitol Theatre, Whiting, Indiana, reports that arrangements have been perfected which will take him to Fischer's La Salle Theatre at La Salle, Illinois.

The Goldwyn-Cosmopolitan exchange is decorated with signs attesting to the popularity of Jimmy Grainger, and District Manager Hickey and Exchange Manager Hollander are laying plans for breaking all sales records in the territory for the week of November 24th to December 2nd, which has been designated as "Jimmy Grainger Week." The territory under the jurisdiction of Mr. Hickey has been extended to include the Indianapolis office and Mr. Hickey made his first visit to Indianapolis last week and reports the business outlook for the Indiana district excellent.

Ben Garetson, who has been handling the publicity for the Monroe and Harris, during the run of "If Winter Comes," at the latter theatre, has resigned to start work on the exploitation for the Food Show, which will open shortly at the Chicago Coliseum.

Manager Roy Alexander, of Universal's Kansas City branch, made a brief visit to Chicago last week and received a hearty welcome along film row.

Jimmy Costan and associates have purchased the Regent theatre from Abe Fader.

News From San Francisco Photoplay Circles

RECENTLY there was a "Motion Picture Day" at Pacific City Beach. Anna Q. Nilsson, Mitchell Lewis, Raymond Hatton, Wm. P. Carlton, George McQuarrie, Rosa Gore, little Frankie Darrow and "Cameo," the trained motion picture dog, all of whom are now working in the Graf production "Half-a-Dollar Bill" at the San Mateo Studio, spent both Sunday afternoon and evening at the popular resort as the guests of its new manager, J. D. Lesperance. At 1 o'clock in the afternoon, motion picture camera tests were taken of the bathing girls; at 2 o'clock "Cameo," famed for his performance in "Penrod and Sam," performed stunts for the kiddies. Motion pictures of the throng were taken during the day and shown later at the Casino theatre in San Francisco. At 6:30 the guests were served with supper on the picnic grounds and a general reception took place in the evening. Ben Black's band furnished the music.

M. H. Newman, former associate of Homer Lee, personal adviser to Dr. Sun Yat Sen, and officer of the Chinese Revolutionary Army and at present general manager of theatres for the Universal Pictures Corporation on the West Coast, is here to sponsor the opening of the new Cameo theatre on Market street. This house, before reconstruction, was the Frolic. The date set for the opening of the beautiful theatre is scheduled for Saturday, September 22d and many of the Universal picture stars will appear in person at the opening, according to Newman.

Pacific Coast authorities are conducting a careful search for a forger reported to be cashing checks forged with the name of Rupert Hughes, prominent author and motion picture director. Five checks for amounts varying from $50 to $250 have been cashed in Los Angeles, San Francisco, San Jose and Seattle since June 26th, according to police.

Complete amalgamation of the amusement interests in Northern California was affected with the consolidation of the Motion Picture Theatre Owners of Northern California with the Allied Amusement Industries of California. By invitation of Irving Ackerman, chairman of the Allied Amusement Industries, the members of the M. P. T. O. joined the allied organization in a body. Thomas D. Van Osten, for three years manager of the M. P. T. O., became general manager and secretary of the Allied Amusement Industries, with offices at 100 Golden Gate avenue. Among the interests now represented in the consolidated organization are the motion picture, vaudeville and dramatic theatres, film exchanges, accessory and supply firms, including almost every industry affiliated with amusements.



"HEART RAIDER" DISPLAY MATERIAL
Manager Hugo Plath of the Palace theatre, Fort Smith, Ark., prepared this on "The Heart Raider" (Paramount). The shadow box in the center is particularly interesting

An addition to the executive staff of the Herbert L. Rothchild theatres in the appointment of C. A. Niggemeyer as technical art director, is announced. Niggemeyer, who hails from Chicago, has had a 20-year career as designer and producer of theatrical performances, being one of the founders of the moving picture prologue in collaboration with Partington. He will be in charge of all designing, lighting, construction and planning of stage scenes for the California, Granada and Imperial. His work will also include the selection and rehearsing of all performers who take part in the various dancing and novelty fantasies of the Rothchild theatres. Niggemeyer was recently art director for McVicker's theatre, Chicago.



St. Louis



ST. LOUIS filmdom was hard hit by safe-blowers the week of September 23.

To start the ball rolling, three cracksmen invaded William Goldman's Kings theatre, Kingshighway near Delmar boulevard, early Monday morning, captured the janitor and negro scrubwoman and blew open the safe, securing $700 in cash, $700 in negotiable interest coupons and $3,000 in cancelled checks.

However, in their haste to get to the cash the burglars put in too much nitro and the force of the explosion jammed the door of an extra compartment of the same which contained $9,000, the greater part of the receipts for Saturday and Sunday. The loss was fully covered by burglary insurance, Goldman said.

On Thursday night burglars broke into the National Film Publicity studios, 311 South Sarah street, and blew the office safe. They secured $350 in cash but left behind $10,000 worth of cameras and lenses and $40,000 in motion picture negatives.

The camera lenses, said to be worth $3,000, were in a small box in one of the compartments of the safe. This box was found on the floor the next morning. The cameras and film negatives were in a fire-proof vault. A small safe in the private office of E. W. Howe, president and general manager, was untouched.

On Friday night the combination of the safe of the Cinderella theatre, 2735 Cherokee street, was knocked off and $60 taken from the strongbox. The same robbers then crossed the theatre roof and entered the Missouri Business College, 2743 Cherokee street, breaking off the combination of the office safe, but failed to get into it.

Skouras Brothers' St. Louis Film exchange has been awarded the contract to distribute "The Spirit of St. Louis," the historical motion picture which tells the story of the City of St. Louis. The picture will also be given its first public showing at the Grand Central, West End Lyric and Capitol theatres, owned by Skouras Brothers, the week of October 20. Skouras Brothers are said to have put up a record price for a St. Louis first run in order to get the picture.

Announcements have been received in St. Louis of the marriage of Frida A. Bohnn, St. Louis girl, to Robert J. Horner, Hollywood film director, at Tia Juana, Mexico, with Eva Novak and George Cresebro as witnesses. Following their honeymoon the couple will be at home to their friends in Hollywood, Cal. Miss Bohnn is the daughter of Mrs. Anna C. Bohnn, 9406 South Broadway, St. Louis.

Odessa, Mo., is to have a modern picture house. It will be built by J. D. Block of Grain Valley. Block has purchased the site for the theatre and will start construction shortly.

The New Washington theatre, Nineteenth and E streets, Granite City, Ill., was opened on October 1. Louis Landau is the owner-manager of the new house, which cost $250,000. It will show both pictures and vaudeville.

P. B. Croft of New York was a recent St. Louis visitor.

St. Louis film circles were grieved to learn of the death of L. C. Howard, owner of the Alamo theatre, Lebanon, Ill. He was ill but a short time. Mrs. Howard will continue to operate the theatre.

E. A. Eschmann, general manager of distribution for First National, visited the local exchange during the week.

St. Louis friends of F. G. Sliter were pleased to learn of his promotion to field representative for First National. He was formerly special comedy representative. At present he is working on the Coast.

Dominic Frisina, owner of a string of theatres in Southern Illinois, has had plans drawn for a new theatre for Taylorville, Ill. If the construction is not too prohibitive the building may get under way this Fall.

Spyros Skouras had a flying trip to Indianapolis, Ind., during the week. He was back to his desk in twenty-four hours. Some speed to him.

Harry Weiss, of First National manager, spent the latter part of the week out in the territory.

Charley Werner, St. Louis Metro boss, is back from a tour of the Arkansas, Kentucky and Tennessee territory. He reports that the outlook for the South is wonderful, with the prospects for cotton rarely better. He brought back some nice contracts.

Phil Cohen showed pictures of the Dempsey-Gibbons battle at Shelby, Mont., at his Lyric theatre, East St. Louis, Ill., September 29, and then transferred them to his Avenue theatre for a four-day run, opening on Sunday.

R. J. McManus, former St. Louis manager for Paramount, but now in charge of the Buffalo, N. Y., branch, is spending his vacation in St. Louis. He expects to be here for about a week or ten days.

James M. Fidler, personal representative of William C. de Mille, was a caller at the local Paramount office. He is visiting the several Paramount exchanges in the interest of de Mille's pictures.

Callers of the week included the following out-of-town exhibitors: Charley Barber of Cairo, Ill.; C. E. Brady, Broadway theatre, Cape Girardeau, Mo.; J. Barnes, Coulterville, Ill.; Charles Holmes, Opera House, Nakomis, Ill.; Tom Reed, Duquoin, Ill.; J. R. Reese of Wellsville, Mo.; Harry Miller, Idle Hour, Festus, Mo.; Mrs. I. W. Rodgers, Poplar Bluff, Mo.; C. W. Schuckert, Opera House, Chester, Ill.

J. R. Reese, of Wellsville, Mo., plans to reopen the Gem theatre in Bowling Green, Mo. He was getting prices on opera chairs and other equipment during the past week.

The son of Leo Keighley, manager of the Grand theatre, Benton, Ill., was painfully burned with a blow torch while doing some work in the manual training department of the Benton High School.

Tom McKean, of F. B. O., is back from a tour of the territory. He visited Quincy, Memphis, Paducah and Cairo while away. He departed Sunday for Chicago to attend a sales conference of F. B. O. exchange managers.

R. H. Kline, Fox booker, is sporting a new Ford sedan. Billy Collins, for several years shipping clerk for Fox, has been promoted to booker. Floyd Lewis, district manager for Associated Exhibitors, was in town for a few days.



Portland, Ore.,



JOHN C. STILLE, who has been actively engaged in the picture business in Portland for the past 10 years, recently was appointed manager of the Liberty theatre. Stille was selected for the new position by C. S. Jensen, senior member of the firm of Jensen & Von Herberg, who control the Liberty, People's, Rivoli and Majestic theatres in Portland, in addition to extensive interests in Seattle and other Northwest cities. Under Gus A. Metzger, managing director of the Rivoli theatre, Stille has served as manager. Before joining the staff of the Rivoli theatre, Stille was travelling manager for the Universal Picture corporation on the Pacific coast. He was appointed traveling manager for the Universal corporation after several years' experience in Portland moving picture theatres. During 1913 and 1914 he was manager of the Columbia theatre and for the next four years manager of the People's theatre, when it was operated by the People's Amusement Company. The vacancy left by the change has been filled by the appointment of A. S. Wieder, former assistant in the advertising department of The Oregon Journal, to the staff of the Rivoli theatre as assistant to Gus A. Metzger, managing director.

M. H. Newman, manager of the Columbia theatre, returned last week from San Francisco, where he assisted in opening the new Cameo theatre. Newman is director of all Universal theatres on the Coast.

Manager M. H. Newman of the Columbia theatre has started again the popular "discovery concerts," which were discontinued during the summer months. Newman devised the novel entertainment which has pleased the Portland public. Each week local talent is given an opportunity to try out before the audience, after first attending a selective rehearsal. While in San Francisco, Newman made arrangements to book a number of well known musical artists over the Universal circuit on the Coast, which will give Portland the benefit of better musical entertainment in the Columbia theatre. The "discovery concerts," will be augmented from time to time by the musicians booked over this new circuit.

First of the musicians to be booked over the Universal circuit, E. John Vale, known as the "California McCormick," began his engagement at the Columbia theatre Saturday.

Local theatrical managers have come to the conclusion that the public here likes singers who come heralded and proclaimed. Two theatres, the Columbia with E. John Vale and the Liberty with E. Harold Dana, are offering special musical concerts.

Exclusive pictures of the Pendleton Round-Up were taken by Jess Sill, cameraman for The Journal Liberty news reel, the Webfoot Weekly. The reel is being shown this week at the Liberty theatre. Sill spent four days in Pendleton during the famous western show, making pictures of the bucking horses, cowpunchers roping and bulldogging steers, stage races, relay races, and Indian stunts.

All paper to the Hippodrome theatre will be taxed in the future. Manager W. W. Ely announced recently he would start a fund for charity by placing a small tax on all passes to his theatre.

The Hippodrome theatre is being renovated by Manager W. W. Ely. New carpets, extensive changes back stage to accommodate new features, new furnishing throughout the building and paint where paint is needed are some of the improvements.

On the opening day of "A Chapter in Her Life," the Columbia theatre was managed by the Portland Telegram. Admission to the theatre was a can of Oregon-produced food. The cans were piled in front of the theatre. All of the food collected was shipped to Japan.

Albany

ONE of the finest theatres in the southern part of New York state was opened during the past week by William Berinstein, of Albany and New York, head of a rapidly growing circuit of houses, and one of the best known exhibitors in the Empire State. The opening of the new house was the event of the week in Elmira. The new house will be known as The Strand. The theatre, which will be managed by Mr. Berinstein's son, Benjamin, is equipped with a $20,000 Wurlitzer organ, and is most modern in every respect. On the night of the opening, Mr. Berinstein played the part of host to 200 or more men and women at a dinner at the Elks' Club. Many were present from Albany and New York. Mr. Berinstein now owns three theatres in Elmira, two in Albany, one in Troy, another in Newburgh, and is planning to erect a house in the near future in Little Falls.



Wm. Berinstein

Elmer Griffin, a well known exhibitor of Kinderhook, was a welcomed visitor along Film Row the past week.

Say police dog to "Al" Elliott, a well known exhibitor in Hudson, and you're booked for two days. Mr. Elliott owns some of the finest police dogs in all New York state.

The Barcli, in Schenectady, is going after business in a big way these days. "Why Worry" has been booked for a first run and Frank Braymire, manager of the house, is planning on much exploitation during the weeks to come.

Contrary to an earlier report, pictures are still running at the Albany theatre, in Schenectady. This house was included in the recent combine, and it was understood that vaudeville would supplant pictures.

If Joe Braff can make a go of his house in Watervliet, which opened this week, he will be little short of a miracle man. But Braff has already demonstrated himself as an able showman, and plans to give Watervliet, even at ten cents, the best the market affords.

Alec Herman, manager of the First National exchange at Albany, has a new green hammer. It was presented him recently by Lee Langdon, the booker, on behalf of the office employees. Not that Mr. Herman indulges in the hammering process to any extent, but merely as a gavel to call each Monday's general sales meetings to order.

Soloists will return to the Mark Strand in Albany and the Troy, in Troy, next week. This feature at the two houses was cut out last May, as a means of reducing overhead.

Walter Hays, one of the heads of the Strand circuit. was in Albany the past week, stopping over on his way from New York to Buffalo.

Earl Cramer, of Buffalo, now with Universal, but at one time with F.B.O., was a caller in town the past week.

Mrs. Walton, who runs the Happy Hour, at Lake Placid, was a guest of friends in Schenectady for a couple of days last week.

Potsdam is to have a new picture theatre. The deal is being engineered by William A. Buckley, who visited Potsdam last week with Harold Remington, of New York, the latter representing a motion picture corporation with a number of houses in various parts of the country.

Manager Edick, of the Liberty Hall, in West Winfield, arrived in the city last week, and proceeded to line up much of the First National's product for the fall and winter.

Charley Charles, who was with Vitagraph for several years here, and now engaged in sampling theatres of this state with drinking cups, was in town during the week.

After spending two or three days here, Sidney Katz, of the New York office of F.B.O., returned Friday to the metropolis.

Abe Stone, of the Rialto, and Morris Silverman, of the Happy Hour and Pearl in Schenectady, were along Film Row last week, making the trip in Stone's car. A nice idea of Bill Smalley's in placing a basket of ferns in his theatre in Sidney. The lobby now looks 100 per cent.

Dave Seymour, who runs the Theatre Beautiful at Saranac Lake, played the part of host to Irene Franklin, a short time ago. The well known resort catches many notables and Mr. Seymour is generally on the job as an entertainer.

Charles Pettijohn, right-hand man to Will Hays, was the guest of the Albany film exchange at a luncheon at the Hotel Ten Eyck, Tuesday afternoon.

Vic Bendell, the snappy salesman for the Selznick Distributing Corporation, is on a two weeks' trip through northern New York.

Among the exhibitors in town the past week, were Samuel Goldstein, of Springfield; Dr. Ray Thompson, of Old Forge, and L. L. Connors, of Cambridge.

G. A. Woodward, manager of the Fox exchange here, is spending four weeks in the mountains. Ira Cohen, special home office representative, is here handling the office in Mr. Woodard's absence.

A new theatre in Lake Placid, seating 1,000, and costing $60,000, will open in the early spring. At Tupper Lake stock is being sold to the public for another house. Bob Landry, of Ogdensburg, who is now booking for the Clinton, at Plattsburg, as well as Malone and other places, takes his recreation by going coon hunting. He had already been out two or three times this fall.

Harry De Vere, a salesman for Pathe, back in town for the week-end, told of making an excellent suggestion to some of the theatre owners in northern New York, by running a Babe Ruth matinee during the coming World Series.

Frank Bruner, manager of the Pathe exchange here, is wearing out a pair of shoes a week, as he walks from place to place. In the meantime, mechanics are working nights in the hopes of repairing Mr. Bruner's car, which was badly damaged in a recent automobile accident.

Herman Vineburgh, manager of the Mark Strand, in Albany, went without his luncheon one day this week, but as a result the newspapers of the city, carried front page stories on the Japanese earthquake pictures at the theatre. The pictures drew heavily. Mr. Vineburgh received many congratulations for his enterprise.

Since the Palace, in Troy, dropped to a ten cent admission, business has more than doubled, and gives every evidence of holding up throughout the winter. The Astor, in Troy, handled by Jack Deiches, will reopen within a week or so, and specialize in Italian features.

"Al" Bothmer, manager of the Capitol, in Troy, put on a mind reading act recently along with pictures, and found that it was a big business getter. He changed pictures daily.

In order to sound out the public's desires, the Colonial in Troy, is trying out a three piece orchestra on Sunday nights. The house is a ten-cent one, using a piano and organ during the week.

The Strand, at Troy, a ten-cent house, has started in booking big pictures for second runs, and plans to increase admission for such to 25 cents flat.

"Ed" Crawford, former manager of the Lincoln, in Troy, and later the assistant manager of the new Troy, is now doing a vaudeville act with his sister, according to news which filtered through.

Edward Urschel, formerly booking for F.B.O. in this city, is now associated with the Selznick Distributing Corporation here, and as a salesman, will cover five counties in Vermont.

There has been no change in the situation existing between the theatre owners of Albany and the operators, the difficulties over wages still being under discussion.

Canada

"THE Prodigal Son," the English film special, is to be presented as a road show attraction at the Russell theatre, Ottawa, during the third week in October. The manager of this house, which is the one legitimate theatre in Ottawa, is J. T. Moxley, former manager of the Regent theatre.

Capt. Frank Goodale, manager of Loew's theatre, Ottawa, Ontario, aroused considerable excitement in the Canadian Capital during the week of September 24 by a teaser campaign for "Three Ages", the Buster Keaton comedy, which was the attraction at the theatre for the week of October 1. Cards appeared on the street cars and elsewhere bearing the letters "K-K-K" and "K-K-K is Coming." After several days, advertisements were published which revealed the meaning of the letters, this being "Keaton's Kolossal Komedy." A special screening of the comedy feature was held Saturday morning, September 29, to which the members of the Kiwanis Club of Ottawa were specially invited.

The Ottawa Journal devoted columns of space in its issue of September 29 to biographical sketches of the principal exhibitors of the Canadian Capital under the heading of "Live Men Who Direct a City's Amusements." Those who were described in the interesting "story" included Harry Brouse, owner and manager of the Imperial theatre; Oral D. Cloakey, manager of the Regent; J. M. Franklin, manager of the Franklin theatre; Capt. Frank Goodale, manager of the Loew theatres; Albert Donaghy, manager of the Francais, and James T. Moxley, manager of the Russell theatre. It was pointed out in this article that the attendance at local theatres during a year was in excess of the 4,000,000 mark.

Various cities in Eastern Canada got rid of their daylight saving bugaboo at the end of September, the last to go back to normal time being Ottawa and Montreal. In Ottawa, the City Council turned the clocks back a week before the reversion to standard time was scheduled to take place, this being done because it was the concensus of opinion that daylight saving had outlined its usefulness. In Montreal, the business houses which had insisted on daylight saving on their own account, got back into step with the rest of the country on September 30.

The Kitsilano theatre, a handsome picture house in the southeastern section of Vancouver, B. C., has been remodelled by R. E. Berry, and it now accommodates 1,000 persons. In appearance, it is also now one of the brightest amusement houses in Vancouver. The Berry chain of houses includes theatres in Kamloops, Kelowna, Vernon and Penticton.

An interesting policy has been adopted for the Heights theatre in the Burnaby section of Vancouver, B. C., by C. Culley, owner and manager of the house which is now just one year old. The Heights is now open four days of the week, being dark on Wednesdays and Thursdays.



Cleveland

NORMAN MORAY, Pathe exchange manager, is back on the job again after a two weeks' vacation following the open roads.

T. B. Alexander of Put-In-Bay has a real job. He's mayor of Put-In-Bay. He operates the two hotels in the place. And in the winter, when Put-In-Bay is shut off from the rest of the world by the frozen lake, he utilizes the Town Hall for picture shows. Alexander was in town last week looking over the picture output for the winter, and lining up a hot program for the cold season.

Lou Geiger, manager of the local F. B. O. office, is attending the F. B. O. convention in Chicago.

Bill Skirboll,—he's the one who distributes Gold Seal productions in these parts,—has been out shopping. He bought "Broken Hearts of Broadway," an Irving Cummings production, for release throughout Ohio. He bought it from E. Mandelbaum, who was so impressed with the picture when he saw it recently in New York, that he couldn't resist buying it.

The Joint Board of Arbitration is meeting regularly every Monday afternoon and functioning so successfully that you seldom hear a good argument around the Film Exchange Bldg. any more. In fact, the records show that complaints of exchanges against exhibitors, and of exhibitors against exchanges, have fallen off more than 75 per cent. since the board has been in operation. The Joint Arbitration Board has established a spirit of confidence between the two opposing branches of the industry. And for the first time in the history of the industry, there is harmony between exhibitors and exchanges.

C. H. Brown, the man who selects the picture programs for the patrons of Weller's Opera House in Zanesville, spent Thursday and Friday of last week in Cleveland, and most of the time was consumed around the film exchanges. Unfortunately, Brown came away from Zanesville without his fountain pen, and so was incapacitated from signing any contracts.

A. G. Constant isn't a jeweller, so he doesn't believe in the chains popularly known as Add-A Pearl. But he is a theatre owner, and he is telling the world that the only chains he likes are theatre chains. So, every little while he adds another to the list. He began with the Strand in Steubenville. Then came the Olympic, also in Steubenville. The American in East Liverpool was next added to the chain, and last week Constant acquired from John Craig the Strand theatre of East Liverpool. It's a high class house, of approximately 1,000 seats, with up-to-the-minute equipment from start to finish. Only high class productions will be shown.

The Victoia theatre, Steubenville, passed into the hands of George Shafer of Wheeling, West Va. last week, when Shafer took over the expired lease of the building which houses the theatre. James Tallman was former manager of the Victoria. Hereafter it will be under the personal management of William Shafer, brother of George Shafer. William Shafer is not a stranger in Steubenville. He managed the Herald Square theatre there until it burned down last spring. George Shafer operates the Victoria and Cort theatres in Wheeling, in addition to this one in Steubenville.

Ray Wallace, manager of the Ohio theatre, Alliance, was in town long enough last week to sign up with Maurice Lebensberger for all the Lichtmann Preferred Pictures; and all the Standard Film Service product. And, in addition, he stopped in the Film Classics office, and closed for the entire Warner output. So, now that that's done, Wallace can settle himself down to a period of rest.

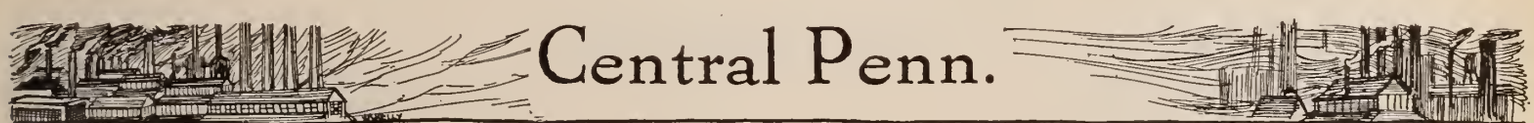
Local exhibitors report that last week was an off week in the business. Except in a few cases, where unusually fine productions were exhibited, managers say that their receipts were considerably smaller than they have been for several months. The slump was attributed to a sudden spurt of warm weather.

John Romwebber, of the State theatre, Akron, treated J. S. Jossey, president of Progress Pictures very cordially on Jossey's recent trip to Akron. He gave him a contract for the entire Edmund Cobb series, which he will begin releasing at once.

Ed Paul, manager the Cedar theatre, East 76th street and Cedar avenue. That's his regular job. But he works much harder over his radio than he does over the theatre. Paul has a radio that he made himself—everything about it he constructed. And he can get messages from all parts of the United States. More than that, he has established connections with incoming ocean liners. Of course, he broadcasts in the theatre and gives his patrons the benefits of the news items and concerts that he picks up. No wonder the Cedar theatre is always crowded. So is Paul's office, for it has grown to be the popular gathering place for film men.

Carl B. Moore has taken unto himself the Rex Theatre at Marysville. He also operates the Strand at Marysville and the Opera House at Richwood.

C. R. N. Morris, a veteran in the film business in Ohio, both as exhibitor and salesman, is very ill at his home in Cleveland. Sincere sympathy for him is expressed on all sides, with the hope for his speedy recovery.



Central Penn.

KLINE HENDERSON, of Philadelphia, has just been appointed as house manager for the New Regent theatre, Harrisburg, by Peter Megaro, owner and director. Mr. Henderson has had fifteen years' exeperience in the picture theatre business. He has managed theatres in York, Baltimore, Philadelphia and Coatesville, and more recently was an attache of the Bennethum Circuit offices, at 1307 Vine street, Philadelphia.

Walter Vincent, member of the firm of Wilmer & Vincent, of New York City, which controls a chain of several score picture and other theatres in Pennsylvania and other Eastern states, was a visitor in Harrisburg on September 28, and conferred with C. Floyd Hopkins, Harrisburg representative for Wilmer & Vincent. It was stated their conference had to do with purely routine matters. Wilmer & Vincent, in Harrisburg, control the Orpheum, Majestic, Colonial, Victoria, Grand and several smaller neighborhood theatres.

Mr. and Mrs. Isaac Marcus, of 2340 North Third street, Harrisburg, have announced the engagement of their daughter, Miss Goldie F. Marcus, to Walter D. Goldberg, of New York City. Mr. Marcus is one of Harrisburg's earliest exhibitors, and is now successfully operating the Royal, at 1205 North Third street, and the National, at 1816 North Sixth street. Miss Marcus is a graduate of the Harrisburg Central High school, and of the Wharton Extension school of the University of Pennsylvania, class of '22. She herself at times has assisted her father in conducting the business of his theatres. Mr. Goldberg is vice president of the Great Pennsylvania Oil Company, with headquarters in Harrisburg. The date for the wedding has not yet been announced.

C. Floyd Hopkins, head of the Wilmer & Vincent theatres in Harrisburg, who is chairman of the committee of arrangements for the annual "Goodfellowship Cruise" of the Harrisburg Chamber of Commerce, has announced that no more reservations will be made for members of the Chamber desiring to take the trip as the limit of 250 has been reached. This makes it certain that the "cruise" will be the largest ever undertaken by Harrisburg's representative business men. The party will visit York, Baltimore, Norfolk, Newport News and Washington, and will be absent on October 9, 10 and 11. While in Washington, Chairman Hopkins has announced the delegation will be greeted at the White House by President Coolidge.

An increase from 25 to 30 cents in admission prices has been announced for the Hippodrome in York. The theatre is operated by the Nathan Appell interests.

A change of policy has been adopted by the Opera House, Easton, by which in the future it will be devoted exclusively to pictures, discontinuing vaudeville.

The Opera House, Pottstown, has reopened after having been closed for the summer. It is devoted to vaudeville and motion pictures. For the present the theatre will be operated only on Saturdays.

N. E. Comerford, president of the Comerford Amusement Company, with a big chain of picture theatres in Pennsylvania, is reported to be looking for a site for a new picture house in the city of Northumberland, and is believed to have several under consideration. It has been reported that he was negotiating for the site of the old Palace theatre, owned by Samuel Rosen, of Philadelphia, but that these negotiations are now off.

Following the adjustments of the wage controversy between the anthracite miners and operators, theatres in the hard coal mining regions of Pennsylvania generally report marked improvement in their business.

A contract has been awarded by the Comerford Amusement Company of Scranton, for the erection of a new theatre, to be known as the American. in Pittston, the award having been made to Breig Brothers, builders, of Scranton. The seating capacity will be 2,250, and this will be the largest theatre in the Comerford circuit. It is reported the amount of the contract is $250,000. The theatre will occupy a plot 190 by 115 feet on the site of the old Eagle hotel. The whole cost of the theatre will be $400,000.

The Chestnut street theatre, Sunbury, has been reopened after having undergone extensive improvements. P. A. Maggazzu is manager and owner.

Manager Oscar Althoff, of the Family theatre, Mahanoy City, has appointed James Burns, of Jacksons, as organist for the theatre.

H. J. Schad, of Carr & Schad Inc., who operated a big chain of Reading theatres, was chairman of the picture committee appointed for the celebration of the 175th anniversary of the city of Reading, held from September 30 to October 6. Carr & Schad took films of the various parades and pageants held during the festivities, which will be used with Carr & Schad's own local news reel, "Community Events."

News reels made by Carr & Schad, Inc., in Reading, during the recent state convention of the American Legion in that city are to be exhibited in various theatres throughout Pennsylvania.



Washington



HARRY CRANDALL was the recipient of 47 huge baskets of flowers and some 160 congratulatory telegrams the night he opened his new theatre, the Ambassador. Friday morning the blooms were distributed to the charity wards of local hospitals.

Arthur Flagel, concert organist at the Ambassador theatre, recently returned from a summer spent in London, England.

The complete musical program on last week's Metropolitan theatre bill, directed by Daniel Breeskin was broadcasted over the radio by the Chesapeake and Potomac Telephone Company from its W. C. A. P. station, Washington. It was heard, according to reports, by points as far west as Kansas City.

Nelson B. Bell forsook his duties at the head of Crandall's publicity organization last Friday, to week-end at Atlantic City with his mother, who has been awaiting him the past three weeks.

Mrs. Harry M. Crandall last week underwent a severe operation on her throat from which she is recovering speedily without setback.

R. T. Hamner, lessee of the Academy of Music at Lynchburg, Va., secured a successful verdict from the jury in Lynchburg circuit court. "Unlawful Detainer" proceedings instituted by Hamner, resulted from the extended litigation with the Lynchburg Academy of Music, Inc., owners of the building leased to Hamner. The effect of this verdict is to give Hammer full and complete legal possession of the theatre, until the expiration of the lease in July, 1924.

The mysterious "B—— H——" ads run in the Hagerstown papers alongside of the Colonial film program have been finally explained. It was part of a guessing contest intended to stir up local pride and boost attendance at the photoplay house. The successful contestant, N. F. Small, who offered "Boost Hagerstown," as his solution got six free tickets to the Colonial.

Delaware City has resumed standard time, and in the belief of exhibitors the "jazz-time" amendment will never be adopted in future.

E. J. Smith, recently appointed general manager of the Universal Film Exchange, was a Washington visitor at the office of H. S. Brown, accompanied by Mr. Keitnick. This is Mr. Smith's second visit to the city, since his return from Europe, and the first since his recent promotion to be a sales executive in the Laemmle concern.

E. B. Ross was in town again on his periodical trip here from the film fastness of Virginia.

Mrs. Thorpe and her general manager, Walter Colter, were in town most of last week in the interests of the Richmond and Petersburg Blue Bird theatres.

Messrs. Marchon and Fraine, joint owners of the Dumbarton theatre, in Georgetown, D. C., have been busy since the house closed in June, renovating and altering the theatre, at a cost estimated as $15,000. A new lobby, ceiling, heating plant and an up-to-the-minute ventilation and fan-air cooling system have been placed in.

Del Ray, Va., has blossomed forth with a new film theatre. Extensive changes and improvements have been made in the Colonial theatre, Norfolk, Va., according to the Virginia Industrial Review.

Harry Lewy of the Lewy Studios, producing industrial motion pictures in Baltimore, was a caller at the office of Assistant Manager Payette, of Crandall enterprises, Washington, last week in connection with the Washington showing of his film "The Atlantic City Pageant of 1923." Mr. Lewy has had an interest in the Wizard theatre, Baltimore, for several years.

Al Garner is resuming, on October 1, the role of film salesman covering this territory for Manager George Lenehan of Universal.

Paul Henderson of Paramount has severed his exchange connections, and in association with Everett Lewis of Milford and Middletown, Delaware, has re-opened the long dark Crisfield, Md., opera house as a first-class home of the silver screen. The Delaware county commissioner and the ex-Paramounter are also to open shortly the new theatre on picturesque and historic Chincoteague Island, Va., home of the Wild Pony round-ups.

Gates, another staff man at Paramount, has severed his connection, presumably to enter upon the practice of his profession, civil engineering. He is a Cornell graduate and for some time was a valued employee of the Hodkinson exchange here, entering the Lasky organization last spring.

Miss Harriet Shobert is now contract department clerk and stenographer in the office of F.B.O. Washington branch, succeeding Mrs. Taylor, formerly Frances Mahoney.

Herman Finberg from the Philadelphia office of Independent-Warner Bros., where he has been in the accounts section the past six months, has reported to the local Warner Bros. distributor as bookkeeper and accountant for the Washington territory.

The American Red Cross recently put out a film "Shepherds of Tatra," on the new Polish Carpathian sheep country. Distribution is through the Navy Film Exchanges.

The United States Navy has recently released a two-reeler "Our Navy in Action," obtained through the Navy Film Exchanges.

Three pictures have recently been issued by the Department of Agriculture, the scenarios being "Co-Operative Berry Growing in the Northwest"; "The Home Demonstration Agent" distributed through Homestead Pictures, Chicago; and "Anchored Acres," produced in co-operation with the University of Nebraska, showing soil-erosion damage and approved engineering practice for its prevention.



Cincinnati



ONE of the most extensive changes in film theatres in this territory is being made by I. Libson, head of a chain of theatres taking in the following towns: Cincinnati, eight houses; Dayton, three houses; Columbus, two houses; and Louisville, one house. In the past Mr. Libson ran all of his houses from his main office in the Palace Theatre Bldg. in Cincinnati. At each house he had a superintendent who looked after the theatre. It was his duty to see that the place was kept clean, that the other employees were on the job and that the house was opened at the right time. Under the new system, it is understood that the superintendents are to be done away with entirely. In their place Mr. Libson is engaging managers whose duty it will be to run the house and take a great many burdens and worries off Mr. Libson's shoulders. The managers will have full authority in their respective theatres and tend to all details for their welfare with the exception perhaps of buying and booking of pictures which will still be done from the home office by Mr. Libson.

One of the first men Mr. Libson appointed to manager, was Phil Honeyman, who will have charge of the Walnut Street theatre, Cincinnati. Mr. Honeyman was formerly connected with McMahan and Jackson when that firm controlled the Lyric and Gifts theatres, Cincinnati. At that time Honeyman was manager of the two theatres.

H. Snowden, formerly exploitation director for Goldwyn-Cosmopolitan in the Cincinnati office, has joined forces with the Libson interests as special press representative and exploiteer for the firm's theatres, in Louisville, Ky., Dayton and Columbus.

The Star theatre in Dayton, Ohio, opened last week under the management of I. Libson. Mr. Libson intends to run only the higher class of pictures at this theatre. It is the second theatre that he controls in Dayton, the other being the Strand, which formerly housed Keith vaudeville.

The Stage and Screen Scribes of America held their monthly meeting at the Hotel Metropole last week. Arthur Ward doing the advance work for "Scaramouche;" Albert P. Kaufman, publicity man for the local Metro office; Paul Hilmann, Shubert theatre manager, and Jules Frankel of the Frankel theatres were admitted to membership. The Scribes also launched a campaign for a midnight frolic to be given at one of the hotels early in November. It is the intention to use all of the artists appearing at the different theatres that week in the giving of the frolic. The money derived will be used for the extension of the organization and part of the proceeds will be donated to the Actors' Fund and the N.V.A. N. Schechter is chairman of the committee having the affair in charge.

J. S. MacLeod, assistant manager for Metro Pictures Corp., was in Cincinnati last week making a general inspection of the exchange. A new department known as the "Department of Exchange Maintenance" has been inaugurated and MacLeod will have complete charge. He is making a tour of all Metro exchange inaugurating the new department.

Danny McNutt, exploiteer for the Standard Film exchange, put over a clever exploitation stunt for "Mothers-in-Law," prior to the opening of the picture at the Columbia theatre, Dayton, O. Letters and editorials appeared in the Dayton Daily News every day for a week, advocating a day for mothers-in-law.

R. P. MacLeod, assistant purchasing agent for Metro, arrived in town last week to make some changes in the new Fall product. He as well as Harry Franklin and wife of the Metro forces who came in at the same time will stay over for the premiere of "Scaramouche" at the Cox theatre.

N. G. Shafer, of the local Vitagraph office, left for New York, to attend a sales convention of the firm.

E. M. Booth, local manager for F.B.O., is in Chicago attending a sales conference of exchange managers called by Harry Berman, general sales manager for the company.

Harry Hedges, well known in burlesque circles, has joined the sales forces of the local Selznick office. Hedges's friends will be glad to hear that he has fully recovered from his recent ailments and looks as healthy as ever. That he likes his new work is evident by the way Harry is going about it and by the number of contracts he brought in after his first trip on the road as a film salesman.

Albert P. Kaufman, publicity director, for the Cincinnati Metro office, was in Columbus last week and arranged a campaign for Mae Murray in "The French Doll" which will be shown at the Grand theatre starting Sunday.

Dominick Prino, owner of the Lorado theatre, Lorado, W. Va., spent two days in town last week, buying his supply of pictures for the first half of the season.

Salt Lake City

CHARLIE CHAPLIN was a Salt Lake City visitor for a few moments when he viewed what was possible of our fair city from the Union station platform. Chaplin was on his way from Los Angeles to New York City.

H. W. Braly, manager of the local Famous Players-Lasky Corporation exchange, has gone to Montana where he will visit the key centers in the interest of the coming season's productions. He is expected to return to Salt Lake City in a week.

J. D. Solomon, resident manager of the Goldwyn-Cosmopolitan exchange, has also gone to Montana, to look over prospective business on the new product.

W. E. "Doc" Banford, Western Division Manager for Goldwyn,Cosmopolitan, arrived in Salt Lake City last week, and is busy completing the work he has before him in this territory, before returning to Denver by way of Wyoming and intermediate points. He will depart in about a week. "Doc" says that things are running mighty fine for the Goldwyn-Cosmopolitan productions.

R. S. Stackhouse, the newly appointed manager of the local Vitagraph exchange, who assumed his duties last week, is a mighty busy man these days, getting acquainted with the details and pushing over some good work on the Vitagraph stellar productions which are on the 1923-24 season program. He is enthused over the local outlook.

Manager Stackhouse has appointed a new salesman on the Vitagraph force working out of Salt Lake City in the person of A. H. Weber, who succeeds W. F. Shurtliff. Mr. Weber will cover the Utah territory.

H. Bradley Fish, Division Manager, who has been superintending the local Vitagraph affairs for the past several weeks, has left for San Francisco. From there he will make an extended business trip to the Northwest including Portland and Seattle.

The Orpheum theatre over on West Second South Street, acquired last winter from the Orpheum circuit by the Ackerman and Harris interests, will open within the next two weeks for business. This house has been dark since last spring. The manager, Weir Cassidy, will show the best first-run productions exclusively.

Barney Rose, salesman on the Universal staff, working the Idaho territory was in Salt Lake City for two days last week, conferring with B. A. Gurnette, local manager. He returned to his territory.

Joe Solomon and R. H. Campbell, Universal salesmen covering the Southern Utah territory, are keeping the local Universal office busy getting out and inspecting contracts on the new features produced by this company.

Eddie Armstrong, Assistant General Salesmanager of the Universal Film Company, left last Thursday for San Francisco after a prolonged conference with Manager Gurnette. The new Universal theatre in San Francisco, the Cameo theatre, was opened Friday and Mr. Armstrong left for this event.

Jack W. Rue, manager of the Universal interests in Butte, Montana, was in this city during Mr. Armstrong's visit, conferring on the policies and business of the company's new productions.

W. E. Gehring, manager of the local Fox Film exchange, is in Idaho this week, going over the territory with James Shea, Fox salesman in that part of the country. He will be gone about a week. C. L. Walker, booker, has charge of the affairs of the local Fox exchange during Mr. Gehring's absence.

G. L. Cloward, who manages the destinies of the local Metro exchange, leaves for Montana territory tonight on a ten days' business trip, lining up business on the new pictures announced on the 1923-24 program.

Joe Koehler has joined the local Metro sales force working out of Salt Lake City, making his initial trip into his new territory, Idaho and part of Montana, this week. Mr. Koehler is well acquainted with the film game having devoted the greater part of his life to it, being connected with a motion picture house in Colorado Springs, Col., just prior to making his new connection with Metro. Before this he was selling out of Denver.

C. J. Duer, who works the greater part of the Montana teritory for the local Metro exchange, is keeping the local office force plugging in keeping up with the steady string of contracts that he shoots in. Mr. Duer's record for this year far exceeds the one made by him last year in the same territory.

Another Metro salesman who is doing things is C. A. Dillerd, who sells the local territory, being forced to more business by the expansion of the bounds of his territory, which is considerably over last year. The representation of new contracts sold by Mr. Dillerd, is over three hundred per cent over the same of the previous year, according to Mr. Cloward.

The State theatre on East Broadway between Main and State Streets, closed its doors a week ago last Sunday evening. The closing is temporary for remodeling and renovating purposes, and Dave Schayer, manager, who leased the theatre last spring, will reopen with the policy of showing the best of the first run productions and a splendid orchestra.

Barney Gurnette, local Universal manager, has won the enviable reputation of being best tripper of the light fantastic among the large assembly of film men in the city. And this is saying something as the picture "boys" are some steppers on the waxed floors. The reason for Barney's elevation to this exalted position is the "modus operandi" with which he handled his nimble feet at a recent dance-fest at the American theatre dansant, according to a contemporary film manager, who said that Barney was "stepping some, and knocking them all for a row of spinach crates."

And while championships are the subject of conversation it is well to mention the honors won on the local golf courses by none other than our old friend, "Doc" Banford, of Goldwyn-Cosmopolitan fame.

Seattle

DONALD BROTHERS has recently joined Manager J. A. Gage's Educational Film Company sales staff, and at present is working in the Montana and Eastern Washington territory. He was formerly connected with Hodkinson, Warner Brothers and the Pathe offices here. After spending several weeks in the local offices, Bradley Fish, Western district manager for Vitagraph, left recently for the Salt Lake City exchange. H. A. Black, manager of the Seattle exchange, also departed on a short trip to Portland and the Oregon territory, leaving the office under the direction of W. K. Beckwith.

Seth D. Perkins, manager of the Goldwyn-Cosmopolitan exchange, is at present away on a trip to Missoula, Spokane and other points in Montana and Eastern Washington, working on bookings for his product for the season.

A new record for speedy news service was set by the International News, through Manager L. J. Schlaifer's local Universal exchange. recently on the ocasion of the wrecking of seven United States warships off the California coast at Santa Barbara. Forty-eight hours after the wreck occurred Manager Hal Daigler at the Columbia theatre was showing the pictures of the acident on his screen. He was the only Oregon cities, preparatory to selling his new product in that territory.

H. B. Wright, formerly manager of the Strand Seattle manager to have pictures of the event in his news reel that week.

L. K. Brin, manager of the Kwality Film exchange handling the Warner Brothers product, left recently on a trip to Salt Lake Sity. He returned only a short time ago from a combined business and vacation trip to Alaska. The first of the new Warner Brothers pictures are arriving regularly at the office here, and are rapidly being booked by exhibitors of the terrritory. On October 1 the Warner Brothers exchange here was scheduled to move from their present location at 2006 Third Avenue to new and larger quarters at 2013 Third Avenue, between the Hodkinson and Famous Players exchanges.

Paul Aust, manager of the Select exchange, and E. A. Lamb, salesman, are both out of the city on sales trips. Mr. Aust left recently for an extended tour into Montana, and Mr. Lamb has been working for some time in the Eastern Washington territory.



Scene from "The Drivin' Fool," a Hodkinson release.

Carl Stearn, manager of the Metro exchange, left recently for a tour to Portland and other theatre, recently severed his connections with the Jensen-VonHerberg organization and has left this city for Los Angeles. In the South he will become house manager of the New Criterion theatre, formerly the Kinema, which was scheduled to open in October under the direction of the West Coast Theatres Company. Mr. Wright has been in charge of the Strand for almost three years, having come to this city from British Columbia for Jensen-VonHerberg in 1921. Definite announcements regarding his successor have not yet been made.

The Majestic theatre at Dallas, Oregon, the only amusement house in that city, was sold recently by J. C. Uglow, owner and manager, according to information received in this city. George W. Gould, until recently superintendent of schools at Meridian, Idaho, was the purchaser. Mr. Gould at one time owned the Sunnyside theatre in Portland. He plans to continue the same motion picture policy at the Majestic.

The Liberty theatre at Pullman, Washington, was sold recently by J. W. Allender, head of the Alexander circuit of motion picture houses, to P. W. Strubbler. Mr. Strubbler, owner and manager of the Grand theatre, by buying the Liberty acquires control of the entire motion picture field in Pullman, as the Liberty and Grand are the only two theatres in the town.

Southeast

THE Lyric theatre, Atlanta, Ga., was robbed Tuesday night of last week, the burglars netting $3,500 for their raid, no arrests so far having been made. The yeggs evidently had a long and noisy job, although the watchman heard nothing of it. The soda and cigar stand in the Lyric were also robbed of cash and cigars. Manager John Crovo lost $150 personally in the burglary.

The Fairfax theatre, Miami, Florida, reopens October 8th with vaudeville three days and picture three days. The Victory, Tampa, Fla., will open on October 1st with the same policy. The Plaza, St. Petersburg, Florida, will open on October 4th with only one day a week but will open on November 30th with full seven days a week of pictures. The Hippodrome, Miami, which has been closed during the summer will be reopened September 30th and the Paramount will then close for remodeling. These are all Southern Enterprises houses and in the winter tourist section of Florida.

Loew's Grand, Atlanta, opened last week with its new full week policy, after having been completely redecorated and refurnished, and the banner crowds all week showed the wiseness of this change on the part of the Marcus Loew management. In Birmingham, New Orleans and Memphis, the change will go into effect October 1st, and all other southern Loew theatres will have it installed within the month. Manager T. H. James, of the Grand, is very enthusiastic over the outlook for the new season.

A. Vollmer, one of the most noted mural and interior decorators in America, is rapidly completing the decoration of the new National theatrebeing built by Pryor Brothers in Richmond, Va., and the theatre is due to open about November 1st. It will be Richmond's finest theatre and one of the finest in the South and will be devoted exclusively to first run pictures. Pryor Brothers' Broadway theatre in Richmond, will possibly go to vaudeville, although this is simply a supposition, brought about by the talk that Loew vaudeville is soon to open in Richmond.

The Odeon and Lucas theatres, Savannah, Georgia, have recently been completely redecorated and refurnished in readiness for the Fall season. The work was supervised by A. Vollmer, who decorated the Capitol theatre, New York City. He goes to Raleigh next to decorate the interior of the new State theatre there.

Byron D. Bailey, coming from Bangor, Maine, has been added to the staff of the Howard-Wells Amusement Company, Wilmington, N. C. and has been appointed manager of the Royal theatre, a first run picture house. Mr. Bailey is a showman of twenty years' experience and is putting in some new policies at the H-W house which are meeting with the approval of patrons. The Victoria theatre has also opened with pictures, playing the largest super-specials on three day runs. George W. Bailey will manage that house.

With the exception of Harry Hardy, who was busy getting the Imperial theatre, Anderson, South Carolina, reopened, all Southern Enterprises managers in the Carolinas were present at the recent conference held with district supervisor Ford Anderson, in Charlotte recently. The morning session was devoted to business at which Mr. Anderson gave them the principals back of Greater Movie Season which is to open the first week in October in the Carolinas. P. L. Metzler, secretary and treasurer of Southern Enterprises, and Montgomery Hill, of the booking department, also attended. For the Greater Movie Season in Charlotte advance advertising is seen on every billboard, and was started with a teaser display of the initials "G. M. S." with other copy to arouse the curiosity of everyone. The entire town was guessing before the idea was sprung in detail and then things quieted down a bit but the advertising had gone over big.

The Grand, Brunswick, Georgia, will reopen in October with J. B. Ashley as manager. It has been closed for several months but has recently been redecorated. It will play road shows and pictures.

Enricho Leide, director of the Howard Theatre Orchestra, and chief promoter of the Atlanta Symphony Orchestra, made up of musicians from the different Atlanta theatres, announces that their first public concert will be given on Sunday, October 7, at the Howard theatre. Much interest has been manifested by Atlantans in the ambitious plans of Mr. Leide and his co-workers to give Atlanta will be given annually, one in the fall and one in the spring.

The death of Stephen S. Lynch, father of S. A. Lynch, in Asheville, several weeks ago, has been heard with regret all over the South. The elder Mr. Lynch was 81 years of age at the time of his death, and had lost a leg in the Confederate army. S. A. Lynch was in New York, on the verge of sailing for an extended trip abroad, when the news of his father's last illness reached him, necessitating the abandonment of the trip. He finally sailed, and was on his return voyage only a few hours out of New York harbor when the news of his father's death was flshed to him by wireless. Mrs. Lynch met him at the pier and they left immediately for Asheville.

The Community theatre, for many years operated by the International Cotton Mills, La Grange, Ga., has closed permanently.

The Alpha theatre, Manchester, Ga., has closed permanently and been convertedinto a store, leaving the Globe, a community house, without opposition.

Martin F. Schnibben, of Florence, South Carolina, has again been awarded a lease on the Opera House of that city by the City of Florence, to whom the theatre belongs. While the City Council called for competitive bids on the theatre's lease, it was awarded to Mr. Schnibben on a much lower bid than one submitted by J. M. O'Dowd of the O'Dowd theatre, the mayor explaining the action by stating that it was thought that a monopoly of the amusement enterprises of the City of Florence would be undesirable. Immediately upon being awarded the lease Mr. Schnibben made plans for the complete renovation and improvement of the theatre and his many friends in the city are supporting the action of City Council in awarding him the lease.

Raymond B. Jones, formerly of the National Theatre Corporation, Topeka, Kansas, has joined the staff of the Howard theatre, Atlanta. Mr. Jones has been connected with the exploitation department of the Orpheum, Topeka, Kansas, for four years and will assist Manager Howard Kingsmore in his exploitation work. One of his first acts upon joining with the Howard was an effective tieup with the Southern Railway on exploiting "Hollywood" advertising special excursion rates to Hollywood, California.

R. D. Craver, the Charlotte movie magnate and First National franchise holder, recently entertained Charlotte's film colony at a picnic at his Midas Springs mineral water concern out in the country from Charlotte. A ball game ended up the day's festivities, various members of the exchanges holding down the positions with a score of 27 to 6.

Kansas City

A SUNDAY night audience at the Highland theatre, a suburban house, forgot the development of the picture, and executed a hasty exit. A peculiar odor, which suddenly pervaded the theatre, was found to have resulted from "stink banmbs" placed at vantage points by fifteen-year-old Dean Snyder. Young Dean remonstrated that his act was perpetuated in a spirit of fun but W. O. Burkey, manager of the theatre, refused to be lenient, contending that he had been caused financial loss.

That ever-present desire of the modern miss to see herself in pictures was a point taken by the committee of the annual Fall Festival now in progress in Kansas City. Every girl desirous of the opportunity to enter the movies was asked to mail a picture of herself to Frank L. Newman, manager of the Newman theatre, this week. Twenty-eight pictures will be selected by the moving picture committee and trials will be given each of the girls. A complete studio equipment will be installed on the Newman stage for the purpose of the tests. The one girl who shows the most ability and screens best will be sent to Hollywood with all expenses paid.



USING MARQUEE TO ADVANTAGE
The Strand theatre, Seattle, put the automobile given to a couple married on the stage during the run of "Temporary Marriage" (Principal) on the marquee, as shown

So much interest was evinced in the showing of the film, "Love Will Find a Way," produced by the Jones Store Company in an improvised theaterette last week, that it was shown again this week. The picture concerns the building of a new home by a couple.

Purchase of the Roanoke theatre property by Joseph H. Williams, real estate dealer, for Mrs. Bridget Spillan, was announced this week. The theatre building had a seating capacity of about six hundred and is situated in a strong suburban section.

Cho-Cho, the health clown, is in Kansas City and delivering his lectures to school children at several of the motion picture theatre houses.

H. E. Schiller, Kansas City branch manager for the Preferred Pictures Corporation, has tendered his resignation. No appointment has been made but Edward Grossman, district manager, will be in charge of the office.

Production-Distribution Activities



Blanche Sweet, who has signed a contract with Metro

"Enemies of Children" Sales Completed

Victor B. Fisher, General Manager of the Mammoth Pictures Corporation, is highly gratified over the fine results he is obtaining in his sales campaign on "Enemies of Children."

In a surprisingly short period he has disposed of the Philadelphia territory to Gene Marcus of the Twentieth Century exchange, and last week saw the purchase of Greater New York and northern New Jersey by Herman Gluckman of the Capital exchange.

The sale of New York State is the latest deal made by Mr. Fisher. B. H. Mills of First Graphic exchange of Buffalo, signed for all of New York State, excluding New York City.

Fox Announces Releases for October

The releases listed for the week of October 7 by William Fox are headed by the special feature, "Does It Pay?" Others are "Times Have Changed," "Up in the Air" and "Dance or Die."

"Does It Pay?" is a Charles Horan production featuring Hope Hampton. Robert T. Haines has the leading male role.

"Times Have Changed" is a William Russell picture. The star has Mabel Julienne Scott playing opposite him. The director is James Flood.

"Up in the Air" is an Imperial Comedy. "Dance or Die" is a Sunshine Comedy.



Lavish Sets Planned for "Turmoil"

Will Be Companion Picture to "Merry Go Round," Say Universal Officials

"THE TURMOIL," Booth Tarkington's novel of American life, will call for settings as lavish and as gigantic as any foreign spectacle or costume photo-drama, according to Universal.

Hobart Henley is going to direct the screen transcription as a Universal-super-Jewel production. It will be a companion picture to "Merry-Go-Round," "The Hunchback of Notre Dame," "The Acquittal" and "A Lady of Quality," and also to Tarkington's "The Flirt," which Henley produced a year or so ago.

A street in an American city, a street with several homes on it but conspicuously three homes of wealthy people, will be constructed, among other sets of note.

Elmer Sheely, art director at Universal City, who scouted Southern California for cobblestone paving for the Court of Miracles sets of "The Hunchback of Notre Dame" is hard at work now on the specifications of two thousand square yards of asphalt paving, just one of the details of the big set of "The Turmoil." The buildings themselves will be satisfying to the most technical critics, as have sets in "Merry - Go - Round," "The Hunchback of Notre Dame" and other featured offerings of Universal, it is claimed.

Edward T. Lowe, continuity writer of "The Hunchback of Notre Dame" and other big pictures produced by the Universal Pictures Corporation, is responsible for the scenario of "The Turmoil." He is frequently on the set and collaborates with Mr. Henley in minor adaptations of scenes, the necessity for which arises as the production proceeds.

George Hackathorne and Eleanor Boardman have the leading roles of "The Turmoil," while Emmett Corrigan, the New York stage star, has the dominating role of Sheridan, Sa. Eileen Percy, Bert Roach, Pauline Garon, Edward Hearn, Theodore Von Eltz and other players are to be seen in other prominent roles cast so far.

"Scaramouche" Given N. Y. Premiere

Rex Ingram Production Viewed by Brilliant Audience at Forty - fourth St. Theatre

REX INGRAM'S "Scaramouche" was given its metropolitan premiere in New York at the Forty-fourth Street theatre, Sunday evening, September 30, before a brilliant audience, which included film and society notables, critics and prominent folk generally.

The theatre was crowded to the limit, every seat having been disposed of in advance of the opening.

As the principals came upon the screen they were greeted with applause. There were more than thirty of these, headed by Ramon Novarro, Alice Terry and Lewis Stone. George Siegman, who portrays the role of Danton, attracted great interest, as did the mob scenes in which many thosand "extras" appeared.

The lobby of the theatre was beautifully decorated with the original paintings of the posters which Metro has prepared for "Scaramouche." A symphony orchestra, under the direction of Ernest Luz, musical director of the Metro-Loew organizations, rendered the musical accompaniment.

Among the notables present were: Richard Barthelmess, Marion Davies, Dagmar Godowsky, Earl Carroll, Montagu Love, Robert E. Sherwood, Edmund Lowe, Daniel Frohman, Lee Shubert, A. H. Woods, Samuel Goldwyn, Edmund Goulding, Martha Mansfield, Betty Blythe, Paul Scardon, Mae Busch, Daniel Carson Goodman, Alma Rubens, George Beban, George Le Guere, Lew Cody, Frank Keenan, Jack Hazzard and many others.

Mammoth Exchanges to Map Campaign

During the coming week the executives of the exchanges covering more than twenty-five per cent of the territory on "Enemies of Children," will meet at the headquarters of the Mammoth Pictures Corporation in New York to formulate plans for the exploitation of the picture.

Victor B. Fisher, head of the Mammoth organization, will preside, Gene Marcus of the Twentieth Century of Philadelphia, Herman Gluckman of the Capital, New York, and B. H. Mills of the First Graphic of Buffalo, will exchange notes with the idea of arriving at some arrangements whereby these eastern offices can co-operate to mutual advantage in putting "Enemies of Children" over.



Gaston Glass, one of the stars enrolled with Preferred Pictures

Thousand Horsemen For Griffith's "America"

Riding with a thousand horsemen along the hills and through the valleys of Putnam county, New York, D. W. Griffith has begun the big outdoor scenes for his forthcoming Revolutionary War picture for which "America" has been chosen as the title.

Secretary of War Weeks has instructed the War Department to lend every reasonable assistance to the production of this patriotic film which was undertaken at the suggestion of the Daughters of the American Revolution.

At the little town of Somers Mr. Griffith has established an encampment for several thousand players and soldiers, with complete water supply, commissary, electric and sanitation installment. Three farms have been surrendered by their owners as a site for the encampment which covers a hillside for the space of a mile.

Holubar Soon to Start "Human Mill"

Allen Holubar has about completed preparation before beginning actual production of "The Human Mill"—the picturization of John Trotwood Moore's novel, "The Bishop of Cottontown," which forms one of the big units of the Metro 1923-1924 program.

Mr. Holubar is now supervising the designing of the various costumes which the players will wear and also the construction of several important sets. The story of Mr. Holubar's production is laid in the South during the turbulent days of the reconstruction period.

Eve Unsell is preparing the screen adaptation for Mr. Holubar.

COSTUMES FOR HIRE New York's Newest and Foremost Costume Rental Organization BROOKS 1437 Broadway Tel. 5580 Pen.

Preferred Features Are Praised

TWO of the new Preferred Pictures were shown successive weeks by Phil Gleichman at the Detroit Broadway-Strand. They were "The Broken Wing" and "April Showers." Both did exceptional business, and the critics were highly enthusiastic. Of "The Broken Wing" the Detroit News said:

"It is a serio-comedy, with more comedy than drama. The producers have accomplished splendid results with this story. Interest is sustained throughout."

The Free Press said:

"Has qualities that distinguish it from the usual film offering. A wise selection was made in filming this play, as it is packed full of excitement, humor, love, romance and atmosphere."

Of "April Showers" the Free Press said:

"Radically different from the usual run of screen stories. Though the love theme is the important thing, it does not overbalance the story and the adventure."

"Shifting Sands" Laid in Actual Settings

"Made where the story is laid," is the descriptive slogan used to emphasize the realism in the artistic desert life and society atmosphere picture, "Shifting Sands," produced by Luxor Pictures Corporation under Fred Leroy Granville's direction for distribution through the W. W. Hodkinson Corporation. "Shifting Sands" is a filmization of H. G. Wells' novel of the same name, the action of which is laid in England, North Africa, and on the Libyan Desert of Tripoli.

The desert scenes were actually photographed on the Libyan desert. The picturesque English countryside shots were made in the beautiful suburbs near London. Every detail has been filmed as it actually is, it is claimed.

Production Is Completed on "Twenty-One"

Production on "Twenty-One," the Inspiration Picture starring Richard Barthelmess, and to be distributed by First National Pictures, ends this week at Fort Lee, N. J.

It is a story of a rich man's son, a poor man's daughter, petting parties, joy rides and other typical incidents in the lives of 1923 boys and girls.

Dorothy Mackaill plays opposite Barthelmess and in the cast are Elsie Lawson, Joe King, Ivan Simpson, Dorothy Cumming, Bradley Barker, Nellie Parker Spaulding and Helen Tracy.





Scenes from "The Call of the Wild," a new Pathe feature

Chaplin Picture Scores on Coast

Critics Highly Praise "Woman of Paris" Following Los Angeles Showing

"ALTOGETHER, Charles Chaplin's 'A Woman of Paris' is going to prove one of the big events of the year," said a critic for the Los Angeles Times in reviewing Mr. Chaplin's first serious dramatic production written and directed by himself at its West Coast premiere at the Criterion theatre, Los Angeles. "It is the sophisticated film drama of the year. It is so full of novelty and subtlety that it will perhaps open a new epoch for photoplay technicians, and intrigue and perhaps delight the taste jaded by too much routine. The really tremendous thing about Chaplin's picture—for it has a tremendousness—is its simplicity and directness. These spare the subtitles and carry new meanings to the observer at every turn. Edna Purviance brings distinction to her role."

"'A Woman of Paris' will present Charles Chaplin to his admirers in a new light, and promises to register with enormous effect," said the critic for the Examiner. "Mr. Chaplin's success in eliminating from the screen many of the old-time aggravations is undoubted."

Said the review in the Record, "In his picture Chaplin displays all his ingenuity, all his humanness. Premier pantomimic, he divides his gifts among the actors he directs. Then a gesture speaks subtitles. The plot often turns on a gesture. Humor itself is not of the gag type that might be expected of Chaplin. It is the laughter, often explosive laughter, that accompanies recognition of inherently human, essentially weak actions."

"'A Woman of Paris' will have a tremendous vogue," said the reviewer for the Evening Herald. "First, it is a most worthy photo-drama, a veritable typhoon of artistry, and second, because it represents the genius of the screen's greatest comedian, and I might add, artist."

Critics Like "Drivin' Fool" Speed

Trade Paper Reviewers Approve Hodkinson Release Featuring Wally Van

TRADE paper critics have approved the Regents Picture Corporation's "The Drivin' Fool," distributed by the W. W. Hodkinson Corporation.

The Exhibitors Herald states: "Here is a snappy little picture that will adorn any screen to satisfaction. A story of a cross-country drive by automoilbe, which might readily have proved tiresome under less capable direction, the entire journey here is most delightfully pictured."

The Moving Picture World said: "Auto racing fans will be most pleased with this. Wally Van returns after a long absence from the screen in a speed picture of more than usual interest. The thrills, action and comedy should get any audience. Wally Van is an extremely likeable actor and perfectly suited to this part."

"Wally Van is admirably suited," says Motion Picture News, "once he hops into the car and makes his wild flight across the continent to deliver a certified check to the Wall Street sharks. There is a reason for the mad dash—the trains are not running. The plot is well put together and kicks up plenty of dust and should prove enjoyable everywhere."

Film Daily says that "'The Drivin' Fool' is a lively entertainment that goes along at a great pace in cross-country auto trip; a sure fire number that has pep and good humor. It's there several different ways. Everyone will like it. It has action, thrills, comedy, romance—in fact everything that makes for sure fire entertainment. There is considerable novelty in the idea in picturing the course of the cross-country trip and it has been splendidly done."

The officials of the W. W. Hodkinson Corporation are gratified at the reception accorded this production by the critical staff of the trade papers, as it carries out their contention that "The Drivin' Fool" is a clean, wholesome and amusing film entertainment of the highest order.

Pathe Quake Distribution Method Approved

The method of distribution pursued by Pathe News in the circulation of its views of the Japanese catastrophe has won the approval of exhibitors in all parts of the country.

When a cable was received at the Pathe News headquarters in New York announcing the arrival on American shores of the negative from the devastated areas, two laboratory centers were established—one in San Francisco and the other in Chicago—in addition to that in Bound Brook, New Jersey. Upon the arrival of the negative at the Golden Gate on Monday, Sept. 24, the San Francisco plant prepared its quota of prints and rushed them to all key centers throughout the West and Pacific Coast. Meanwhile the negative was speeding East via airplane to Chicago, where it arrived on the 27th. Here, again, with everything in readiness prints were rushed at top speed and sent on their way to all the key cities throughout the Middle West. Upon the arrival of the plane in New York on the morning of the 28th, the negative was placed in the hands of the Bound Brook force, who smashed all time records in preparing and forwarding the disaster pictures to the screens of the Eastern and Atlantic Coast cities.

"Banks of Wabash" for Memorial Showing

Arrangements are making for a pre-release showing of "On the Banks of the Wabash," the super-feature inspired by Paul Dresser's famous song classic and produced for Vitagraph by J. Stuart Blackton, of Indianapolis, the capital of Paul Dresser's native state.

Mr. Blackton is in correspondence with the committee in charge of the Paul Dresser Memorial Association, Inc., and with Governor Warren T. McCray concerning this showing, which has the support of members of the Indiana Society of New York.

The picture was produced at Vitagraph through arrangement with Edgar Selden, who had the project under way for some months, having procured all rights to the use of Dresser's famous song, which he made over to Vitagraph.

Carlos Brings Prints of New Productions

When A. Carlos, president of Carlos Productions, Inc., producing for Truart Film Corporation, arrived in New York this week, he brought with him the first prints of "The Unknown Purple" and the initial Richard Talmadge production filmed under the working title, "Fast Freight."

Henry B. Walthall does probably the best work of his long career; Alice Lake, Stuart Holmes, Ethel Grey Terry, Johnny Arthur, Richard Wayne, Brinsley Shaw, Helen Ferguson, each live in a character which fits actually into the big, human, virile drama.

Shown before a selected audience of film officials early in the week, "The Unknown Purple" created a sensation.







PIONEER TRAILS

A David Smith Production



INDIANS ATTACKING PRAIRIE SCHOONERS IN VITAGRAPH'S STIRRING PICTURE OF THE EARLY WEST





News Photographer for Metro Special

AN announcement that holds particular interest to exhibitors and photoplay editors is that issued in connection with Jackie Coogan's second picture for Metro, "A Boy of Flanders," a picturization of Ouida's famous novel, "A Dog of Flanders," upon which Jackie will start work within the next several weeks.

The announcement declares that an expert newspaper photographer will be added to the camera staff. His duties will be the photographing and the preparing of stills that hold a direct news appeal which will be readily accepted by newspaper editors.

Teaser Letter Stunt For "Maytime"

A novel accessory is being issued by Preferred Pictures Corporation for "Maytime," Rida Johnson Young's dramatic love story which has just been filmed by Gasnier under the personal supervision of B. P. Schulberg. This is in the form of a teaser letter.

A plain white envelope addressed in a femine handwriting encloses a small sheet of note paper and an imitation diamond ring. The first page of the letter inscribed in the same feminine hand reads:

"I am returning your ring and we must never see each other again.

"My eyes are filled with tears and I am trying so hard to tell you why it is best that we part forever—but can't. The word's won't come.

"All I can say is that you will understand all if you will just"

Here the first page ends and the explanation does not come until it is turned to the following page reading:

"see that wonderful picture, 'Maytime.'

"It tells, oh so well, just what is in my heart. The love story of Harrison Ford, Ethel Shannon and Clara Bow is just like my own.

"It is a wonderful picture. See it and you will understand why, though my heart is breaking, I am still your Sweetheart."

Orchestrations Made For "Puritan Passions"

A complete set of orchestration parts and additional piano scores have been made of Frederick S. Converse's symphony score, written especially for the Film Guild production of Percy MacKaye's stage play, "The Scarecrow," which will be distributed through the W. W. Hodkinson Corporation under the title of "Puritan Passions." These orchestrations have been made as an accessory for the exhibitor who desires to use this special score.



"Scaramouche" Wins N. Y. Critics

Rex Ingram's Artistry Is Praised After Showing of Metro Feature

THE critics of the New York papers gave "Scaramouche" glowing reviews, following its opening at the Forty-fourth Street theatre.

"With Mr. Ingram's deft, artistic touch and a most competent cast, 'Scaramouche' is an engrossing and charming film. The scenic effects are most splendid. It is a stronger and more plausible narrative than 'The Orphans of the Storm,' and is another feather in Ingram's well-decorated cap." Thus wrote the critic of the New York Times.

"Really, 'Scaramouche' is the finest thing in French Revolutions ever brought to the screen," wrote Quinn Martin in the New York World. "Indeed it is one of the most deftly made historical screen romances we have ever seen."

"Ingram's pictured version of Rafael Sabatini's 'Scaramouche' is the most authoritative and most artistic photoplay of that stirring time we have ever seen," wrote the critic of the New York Mail.

"Ingram's 'Scaramouche' reveals about as many thrills to the foot of film as any spectacle offered since the advent of the silver screen," wrote the critic of the New York Telegram. "It is even more pretentious than 'The Four Horsemen,' which Ingram once liked to list as his masterpiece."

"Ingram has done a marvelous job," wrote the critic of the New York Sun and Globe.

"It may be," wrote the critic of the Evening World, "that when the history of the beginning of motion pictures is written, 1923 will be set down as the year of wonderful happenings. We saw 'Scaramouche' last night. This filming of one of the best selling novels is one of the best we have seen in any season. It 'stands out' in a dozen ways."

"'Scaramouche' is a thriller," wrote the reviewer of the New York Journal.

"'Scaramouche,'" wrote "Irene" in the Daily News, "is the screen's pageant of beauty. Our witnessing it was merely a final assurance for our own benefit of the picture's bigness and splendor."

"Rafael Sabatini, the author, owes Rex Ingram a great debt for the picture 'Scaramouche,'" wrote Louella O. Parsons in the Morning Telegraph. "It is the sort of picture no one should miss."

"We sat spellbound," wrote Harriette Underhill in the New York Tribune. "'Scaramouche' is undoubtedly Rex Ingram's greatest picture. We cannot think of any other actor who would play the title role so well as Ramon Novarro. Lewis Stone is perfect. And Alice Terry is both perfect and beautiful."

Crowd Thrilled by N. Y. Fire Scene

Silver Jubilee Sequence So Realistic It Will Be Woven Into Feature

WHAT is said to be the greatest fire scene ever filmed is one which was "shot" this week at the Cosmopolitan studios, as a sequence in New York City's big Silver Jubilee picture and which, because of its striking realism, will, it is said, be woven into "Cain and Mabel," a picturization of an H. C. Witwer story, which the Cosmopolitan Corporation now has in production.

During the filming of the scene, thousands of spectators looked on and saw some of the most thrilling rescues in the history of the fire department. Several hundred men, women and children, with flames and smoke pouring from windows at their backs, piled out on fire escapes at the second and third floors of the studio building. They clawed at each other to reach the ladders as an engine company, a hook and ladder company and a rescue squad raced up the block. Streams of water were shot on the building and ladders put up. The scene was so realistic that twenty or more actresses dropped unconscious to landings and were attended by ambulance physicians who also appeared in the scene. One of the big thrills came when four of the actors made flying leaps from third story windows into fire nets.

The chief purpose of the film was for the big Silver Jubilee picture, depicting the work of the various municipal departments of New York. Fire Commissioner Drennan sanctioned use of the fire apparatus on the approval of Grover Whalen. The actors who appeared included Oscar Shaw and T. Roy Barnes and several hundred "extras," the services of whom the Cosmopolitan Corporation gave gratis to the city.

The scene was directed by E. Mason Hopper, who is directing "Cain and Mabel." The director declared the scene was so realistic he would make an attempt to weave it in as an episode in the picture which is now being filmed and which features Anita Stewart, T. Roy Barnes and Oscar Shaw.

Chicago Critics Praise "Alice Adams"

When "Alice Adams," the Associated Exhibitors' feature from Booth Tarkington's Pulitzer prize novel, played the State-Lake theatre in Chicago, last week, the critics were more outspoken in its praise than is usually their custom.

Mae Tinee of the Chicago Tribune, Ashton Stevens of the Chicago Herald and Examiner, and Rob Reel of the Chicago Evening American were particularly enthusiastic over the fidelity of the picturization to the novel.

Mr. Stevens said in part: "I spent a fascinated hour with 'Alice Adams' at the State-Lake yesterday. The characters came to life vividly and quickly. The shabby little story of the girl who lost out in the social mill because all the fathers but hers had become rich was told dramatically and pitilessly."

"Thief of Bagdad" Near Climax

FILMING the climax of "The Thief of Bagdad" is announced as one of the next chief events on the production calendar in Hollywood.

Preparations are under way for the major sequence in Douglas Fairbanks' huge Arabian Nights spectacle, and when this work is at its height it is expected that 4,000 persons, probably one of the biggest crowds ever assembled in a picture, will pass before the camera.

The episodes that will be photographed in the very near future include the love scenes, the Oriental feast and festival, the triumphant entry of the principal character into the City of Bagdad, the enormous spectacle of the Chinese army capturing the city, and, finally, the culmination—showing the regenerated thief and the Princess, whose love he finally wins, sailing over Bagdad's glistening minarets on the magic rug.

Stockholm Praises Metro Animal Picture

An indication of the popularity with which the Metro picture, Mr. and Mrs. Johnson's "Trailing African Wild Animals" has been received abroad are the following critical comments of various Stockholm, Sweden, newspapers:

"It is one of the good films from Nature," wrote the Svenska Dagbladet. "The photographic work has been executed with real danger and courage and endurance. It is highly recommended."

"All the dreams of my boyhood years of adventure and dangers in the wilds grew up and filled my soul with rapture at the sight of this picture," wrote the critic of the Stockholm Dagblad.

"Certainly an exceptionally interesting and thrilling picture," wrote the critic of Dagens Nyheter.

"Extremely interesting," wrote the reviewer of the Nya Dagligh Allehanda.

"Slave Of Desire" Print Arrives in N. Y.

A print of "Slave of Desire," the Gilbert E. Gable production, based upon Balzac's novel, "The Magic Skin," which was produced at the Goldwyn studios, for distribution by Goldwyn-Cosmopolitan, has been received at the home office, where it has aroused a great deal of enthusiasm.

The adaptation was made by Charles Whittaker, who has to his credit some of the biggest screen successes. His adaptation is said to be remarkably faithful to Balzac's great story, although it has been modernized to the extent of introducing automobiles into the picture.

SPLENDID CAST IN

"ON THE BANKS OF THE WABASH"



"ON THE BANKS OF THE WABASH"

J. STUART BLACKTON Production

A TYPICAL BLACKTON ALL-STAR CAST APPEARS IN "ON THE BANKS OF THE WABASH," THE GREAT HEART INTEREST STORY OF INDIANA, PICTURIZED FROM THE SONG CLASSIC BY PAUL DRESSER.

MARY CARR, the screen mother beloved by millions of fans throughout the world, in the most sympathetic, *self-sacrificing part she has ever played.*

BURR McINTOSH, one of the greatest character actors of stage and screen, in a role of *sturdy strength, courage and indomitable will.*

MARY MacLAREN, whose beauty has won the hearts of thousands of fans as the *girl spoiled by the luxury of millions.*

JAMES MORRISON, the most popular juvenile on the screen, as the simple *country boy who wins wealth and love* despite the sneers of small town unbelievers.

MADGE EVANS, an ingenue of whole-souled sweetness, whose bravery saves the boy's life when angry waters sweep the town *in the greatest flood scene ever screened.*

LUMSDEN HARE, noted stage and screen player, as the man around whom *the drama of tears and laughter* revolves.

EVERY PART A STAR ROLE! **IN EVERY ROLE A STAR!**

A town swept by flood and fire! The most sensational climax ever screened!

VITAGRAPH

ALBERT E. SMITH PRESIDENT

Hodkinson Has Novel Lobby Display

IN order to extend to exhibitors every help possible the W. W. Hodkinson Corporation is having prepared as an accessory for "Puritan Passions" a Film Guild production starring Glenn Hunter, an artistic life size design representing the Mirror of Truth with the scarecrow made entirely out of papier mache.

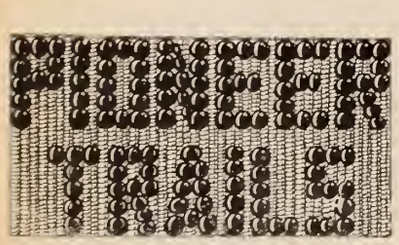
The Mirror of Truth, which reflects man as he really is, forms one of the most dramatic, as well as unusual situations, in this production. It was therefore used as the foundation for a unique lobby display. This accessory will stand about six feet high, arch shaped with a large cut-out of the Devil looking over the back of the Mirror. In the center stands a scarecrow with a brimstone pipe in his mouth, while perched on a stand close by is a large black crow with blinker lights in his eyes. Descriptive lettering and a beautifully drawn background add to the ability of this lobby display to catch the eye.

"Down to Sea" Acclaimed Among Best

"Down to the Sea in Ships" has been acclaimed one of the two best features of the season, according to the views of 54 newspaper critics and authors, the opinions of which have been solicited by the Hays organization and published recently in Film Daily.

According to this report, Mr. Hays, in his communication to the writers and critics impressed upon them that their views would be held confidential, so no names are therefore mentioned.

The report, under the heading of "The Best Feature," says, regarding this Whaling Film Corporation's production distributed through the W. W. Hodkinson Corporation, "It is interesting to note that 'Down to the Sea in Ships' and 'Only 38' are equal favorites as the best features selected from the 54 critics who offered opinions."



"Extra Girl" Scores in Premiere

Critics Approve Mabel Normand's First for Associated Exhibitors Release

"THE Extra Girl," Mabel Normand's first feature for Associated Exhibitors release produced by Mack Sennett and directed by F. Richard Jones had its world premiere at the Mission Theatre, Los Angeles, last week and from all accounts was enthusiastically received.

Edwin Schalert said in the course of a long review in the Los Angeles Times:

"And now we have 'The Extra Girl.' That makes three in a row, telling the story of studio life. And each seems better when you see it than the last. At the formal premiere last night there were lots of laughs, no end of chuckles and giggles, and a warm hand-clapping for the principals in the film as they appeared on the screen. Altogether 'The Extra Girl' had a reception that belonged."

Florence Lawrence in the Examiner said of the picture:

"You'll find Mabel Normand at her old time best in 'The Extra Girl.' In this newest Mack Sennett production this notable little comedienne devotes herself almost entirely to making you laugh. The whole play is built for entertainment, and it's made up of comedy episodes and those tender little touches which show the vibrant Mabel in her most rib-tickling mood, as Sennett only has ever been able to present her on the silver sheet.

"The story is romance with thrills and laughter intermixed, the latter quality predominating, and it's done without burlesque and with but little obvious melodrama. Miss Normand's experiences as 'The Extra Girl' will move both professionals and laymen to mirth, and the entire cast offers excellent support to the star."

Boston Lauds "If Winter Comes"

Newspaper Reviewers Set Seal of Approval on William Fox Production

BOSTON has set the seal of approval on the William Fox screen version of "If Winter Comes." The A. S. M. Hutchinson story opened at the Fenway, Monday, September 24, and the writers of the daily press were as one in the lavish praise they bestowed upon the picture.

The critic of the Boston Evening Transcript said:

"Endeavoring to transpose bodily into pantomime a novel which more than half a million souls have read is a ticklish task. To accomplish it as spiritedly as Harry Millarde has done in his adaptation of 'If Winter Comes,' which reached Boston and the screen at the Fenway theatre yesterday, is good cause for elation.

"Seldom has a novel passed through the hands of scenario-writer, casting man, director, designer, location man, sub-titler, cutting editor, and all the rest of the movie hierarchy to emerge with scarcely a single objectionable deviation from its original spirit. Just this has come to pass in Mr. Hutchinson's case, however. In fact, almost the sole defect—and that a slight one in the script is due to a too literal application of the letter of the story."

Boston Daily Advertiser: . . . "The film should make cinema history, just like the original storycreated a new mark in literature. The outstanding feature of this well directed, well played and well photographed film is Percey Marmont."

Boston Post: "'If Winter Comes,' William Fox's celluloid version of the A. S. M. Hutchinson best seller, is a noteworthy achievement, in that it follows the book closely and can be easily recognized by the author as a photoplay adaptation of his own work. . . . It belongs on the 'better pictures' program and is a credit to Harry Millarde, the director, and William Fox, the producer."

Boston Herald: . . . "There are humor, sentiment and tragedy in this film adaptation, and the producers are to be congratulated for an intelligent and artistic piece of work."

Exploitation Campaign For "Lullaby"

A powerful exploitation campaign is being arranged by F. B. O. for "The Lullaby," Chester Bennett's most recent production soon to be released by Film Booking offices. Jane Novak is the star.

An outstanding situation in the story, from the pen of Lillian Ducey, deals with the birth of a child in a penitentiary and the keeping of the child by its mother. Producer Bennett has developed some strong situations along these lines, it is reported, and F. B. O.'s campaign will be aimed to start widespread discussion throughout the country.

Endorsements of the film from many prominent social workers, educators and statesmen also will form an important feature of the campaign.

To Rush "Steadfast Heart" Book

CLARENCE BUDINGTON KELLAND'S romantic story, "The Steadfast Heart," which ran serially in Collier's, and which has been made into a feature production by Distinctive Pictures Corporation, will be rushed for book publication in January by Harper & Brothers. The book was originally scheduled for issue late in 1924, but such has been the demand for the story that Harpers have decided to put it out earlier.

Little Joey Depew, Miriam Battistia, Sherry Tansey, Jerry Devine, Marguerite Courtot, Joseph Striker and Mary Alden have leading roles.

Sheridan Hall directed the picture from a script by Philip Lonergan. It is scheduled for release on October 7 through Goldwyn-Cosmopolitan.

Noted Travellers Visit Doug at Studio

Bearing a letter of introduction from Willy Pogany, famous artist and illustrator, three noted globe-trotters dropped in at the Pickford-Fairbanks studios in Hollywood recently to pay their respects to Douglas Fairbanks before continuing their trip around the world, during which they will make an exhaustive study of the folk-ways of nations, and do their bit to cement international friendships.

The visitors included Miss Mildred Taylor, well known writer and student of the problems among women and children; also her brother, J. L. Taylor, radio engineer, and Blanding Sloan, artist and etcher. Their immediate objective is the Orient where they will make a close study of social conditions before going on their further way around the world. At least two years will be taken up with the trip.

C.B.C. Announces Sale in Salt Lake City

Quite an unusual contract was closed this week between Superior Screen Service of Salt Lake City and the C. B. C. Film Sales Corporation, considering the fact that Mr. C. W. Hawxhurst did not screen a single picture before closing the contract for the entire output of C. B. C.

The entire deal was closed by telegraphic correspondence between Mr. Brandt and Mr. Hawxhurst.

Mr. Hawxhurst's territory includes Colorado, Wyoming, Utah, New Mexico and the southern part of Idaho.

Empire PRINTS EMPIRE LABORATORIES, Inc. Empire PRINTS
723 SEVENTH AVENUE BRYANT 5437 5736 NEW YORK
DEVELOPING AND PRINTING MOTION PICTURE FILM

Chicago Fans Want Norma Talmadge as Juliet

Norma Talmadge established herself as Chicago's favorite Juliet and gained considerable publicity for her current Windy City attraction, "Ashes of Vengeance," by winning a contest conducted by Mae Tinee of the Chicago Tribune

Miss Tinee conducted the contest in order to test public sentiment in regard to the player most favored by Chicago theatregoers for the role of "Juliet" in a contemplated screen version of the Shakespearean classic. After seven days of balloting, the First National star was returned the winner with a plurality of more than three thousand votes Rodolph Valentino won the verdict in the "Romeo" contest with Conway Tearle, one of the stars of "Ashes of Vengeance," a leading contender

Auerbach Reports "Jungle Goddess" Sale

Louis Auerbach, of the Export and Import Film Company, Inc., announces the sale of the fifteen-episode wild animal serial, "The Jungle Goddess," produced by Col. Wm. N. Selig, to the Superior Feature Film Company, of Denver, Colorado, for the states of Colorado, Wyoming, Utah, New Mexico and southern Idaho.

Frank Lloyd Buys "The Sea Hawk"

Will Start Production for First National on Completion of "Black Oxen"

WHAT is regarded among the big screen purchases was completed this week when, through negotiations with Richard A. Rowland, general manager for Associated First National Pictures, Frank Lloyd, independent producer-director, announced the purchase of film rights to "The Sea Hawk" by Rafael Sabatini, author of "Scaramouche," "The Snare," "Captain Blood; His Odessy" and others.

"The Sea Hawk" is said to possess more dramatic value, more diversity of theme and more richness of setting than any of the famous Italian-English author's widely read narratives and Mr. Lloyd is planning on giving it a picturization which will require many months to complete.

Dealing with the romance and adventures of Sir Oliver Tressilian, "The Sea Hawk," relates how his suit for the hand of Rosamund Godolphin is suddenly ended by the murder of Rosamund's brother Peter and the report that Oliver had committed the crime. It unfolds the story of how Oliver is kidnapped, put on a pirate ship which is later sunk in a naval battle, establishes himself on a desert province, under an assumed name and later returns to England to acquaint Rosamund with the facts and to deal with his cowardly half brother who actually participated in the murder.

Meanwhile Mr. Lloyd continues with production of "Black Oxen" with Corinne Griffith and Conway Tearle playing the principal parts and flapperish Clara Bow prominent in a cast which comprises Kate Lester, Thomas Ricketts, Tom Guise, Harry Mestayer, Claire MacDowell and many others.

Complete Cast Selected for Metro Feature

Jane Novak, Percy Marmont, Eva Novak, Cullen Landis, Robert Bosworth, Lydia Knott, Gertrude Short, Lincoln Steadman, Andre de Beranger and William Humphrey complete the cast of the new Metro Premier Feature production, "The Man Whom Life Passed By," written by Victor Schertzinger and Winifred Dunn, and now being directed by Victor Schertzinger at the Metro west coast studios.

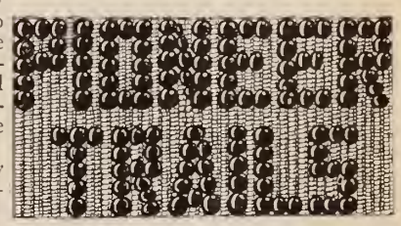
Jane Novak has been loaned by Chester Bennett for this production.

Carlos in Conference With Truart

Following the delivery of the first units of two Carlos Productions series, Abraham Carlos, head of that producing organization is in New York conferring with officials of Truart Film Corporation regarding future production plans.

With the one unit, the first production of which was the picturization of Roland West's sensational stage-play, "The Unknown Purple," Carlos plans to make three productions of similar calibre during the 1923-24 season. Each of these pictures wil be adapted from an eminently successful stage play.

The Richard Talmadge series, which is also being produced by Carlos for Truart distribution, will consist of three productions during the present year. The first of these made under the working title, "Fast Freight," has already been delivered to Truart.



The Adaptation

of The White Sister

in the opinion of many competent critics the season's artistic and dramatic success was written by

Charles E. Whittaker

WRITERS CLUB
HOLLYWOOD, CAL.

CITY CLUB
NEW YORK

Hattons Working on "Gentle Julia"

FREDERICK and Fanny Hatton, noted playwrights, now attached to the William Fox West Coast studies, are busy on the continuity of "Gentle Julia," one of the twenty-five big Fox specials, and which shortly will go into production, with Roland V. Lee directing.

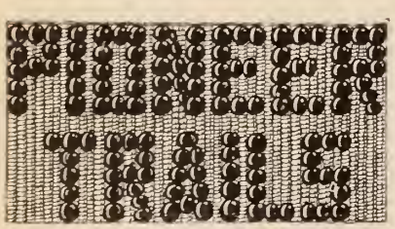
Unique Song Tieup for "Spanish Dancer"

Something unique in the way of a song tieup has been devised by the Paramount Advertising Sales department, under the direction of Mel Shauer, for the exploitation of Herbert Brenon's production "The Spanish Dancer," starring Pola Negri.

Through the Paramount exchanges a song entitled "The Spanish Dancer," written by Mr. Shauer and L. M. Hart and published by the Globe Music Company of New York, is being furnished to exhibitors at a nominal cost in any quantities desired. They will be carried in stock at the exchanges as an advertising novelty and can be used by exhibitors as heralds or sold in the theatres, or handled by local music dealers through arrangement with exhibitors.

Sales Made on "Broken Hearts of Broadway"

Irving Cummings announces additional sales on his production, "Broken Hearts of Broadway." They are Western Pennsylvania to the Lande Film Co. of Pittsburgh, Pa., New York State, outside of Greater New York, First Graphic Film Exchange, Buffalo, N. Y.



Ruth Roland Serial Is Approved

Trade Paper Reviewers Commend Daring Shown in First Three Episodes

THE trade paper critics, following their preview of Ruth Roland's new western serial, "Ruth of the Range," agree without a dissenting voice that Miss Roland in her latest thriller for Pathe release sustains her reputation for daring and breath-taking acting and that her new chapter-production, as evidenced in the first three episodes, meets, to a highly satisfactory degree, the exacting serial standard of thrilling situations and hair-raising incidents.

"Ruth Roland is once more the venturesome heroine in a Pathe serial of many thrills, judging from the first three episodes," writes the Moving Picture World reviewer. "It is good entertainment for all serial fans. The continuity has provided for continuous action, hazardous stunts, and enough suspense to keep the spectator in a heat of excitement."

Motion Picture News also pays high tribute to the star's daring and to the excellent work of the supporting cast in the following:

"Miss Roland is her usual daring self in the first three episodes shown by Pathe this week. She performs daringly hair-raising stunts with such ease that one marvels at her every move. There is seemingly no feat, no matter how dangerous, this lady is incapable of performing satisfactorily and successfully. But while herself an athletic wonder, Miss Roland, like any other serial star, must necessarily depend in no small degree on the work of the supporting cast. And in this particular, the supporting cast lives up to every expectation of even the most careful star."

The Trade Review says: "There are plenty of fights and breath-taking stunts. Judging from the first three chapters, 'Ruth of the Range' will delight serial fans."

Film Daily writes in the same vein: "At times the action is extremely tense. The star exhibits all her usual courage and daring and some of the stunts employed will keep them on the edge of their seats."

C. B. C. Closes Huge British Deal

R. K. Bartlett Company, Inc., Acquires Rights for Entire Output of Season

ALMOST on the eve of the departure of Jack Cohn on board the Aquitania for London, a deal was closed in New York City whereby the R. K. Bartlett Company, Inc., acquired the rights for all of the C. B. C. pictures for this season, including "Yesterday's Wife," "Forgive and Forget," "The Marriage Market," "The Barefoot Boy," "Innocence," "Discontented Husbands," "Traffic in Hearts" and "Pal o' Mine."

Mr. Bartlett is well known in Europe. He was one of the pioneers in exploiting pictures abroad and was responsible for the success of "Civilization" abroad. He was very closely connected with Thos. H. Ince in all of his foreign productions and in addition has had a remarkable career in the newspaper field in England.

Mr. Bartlett sailed for England on the Aquitania and has taken with him prints of "The Marriage Market," "Forgive and Forget," "Yesterday's Wife," "The Barefoot Boy." He has in mind a unique distribution plan for these pictures abroad and in commenting upon the acquisition of the C. B. C. product stated that of all the pictures he had seen in America he felt that every one of the C. B. C. pictures had more exploitation angles than any pictures he had screened.

Mr. Bartlett attributes the success of "Civilization" to the intensified exploitation campaign which he conducted on that picture. Immediately upon his arrival in England he will start the machinery going that will launch a big exploitation campaign for each one of the C. B. C. pictures.

Long "Safety Last" Run in Chicago

FIGURES of gigantic values have been the rule at Orchestra Hall, Chicago, during its engagement of Harold Lloyd's thrill-comedy, "Safety Last," which is being distributed by Pathe.

The full engagement of the production has run eighteen weeks, going through what have been concededly the hottest weeks of the year. Despite this tremendous handicap over 300,000 Chicagoans have seen "Safety Last" during its run at Orchestra Hall.

To satisfy the insistent demands of the host of Harold Lloyd's admirers twelve hundred and sixty performances had to be staged during the engagement.

"Marriage Circle" Half Completed

More than half of the scenes for "The Marriage Circle," the first production which Ernst Lubitsch is making for the Warner Brothers, have been completed at the Warners' studio in Hollywood. This production is being made under the first contract signed by the famous foreign director with the Warners.

Portraying the leading feminine roles are Florence Vidor and Marie Prevost, and the masculine parts are in the hands of Creighton Hale, Monte Blue, Harry Myers and Adolphe Menjou.

Bennison Aids Bennett Titling "Lullaby"

Jane Novak's next starring vehicle, "Lullaby," produced by Chester Bennett at the Pat Powers Hollywood studio for F. B. O., has been completed, save for the final touches of editing and titling. These important details are in the hands of James Wilkinson, Powers film editor at the Hollywood plant, and Andrew Bennison, titler.

Bennison was responsible for many of the laugh titles in the H. C. Witwer "Fighting Blood" series which also were produced at the Powers stronghold.

LUDWIG G.B.ERB,
PRESIDENT



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203 TO 211 W. 146TH ST., NEW YORK CITY

Author Will Assist "Barbara Worth"

HAROLD BELL WRIGHT, the famous author, is in Hollywood at the studio of Principal Pictures Corporation lending assistance to the director and scenario writers who are getting his story, "The Winning of Barbara Worth," ready for the screen.

This picture, to be released by First National, is to be made in Imperial Valley, Calif., the true locale of the story. Wright will go on location with the company to collaborate in its production.

Florence Vidor is to play Barbara Worth. Edward F. Cline will direct it. Other members of the all-star cast are now being chosen.

Truart Launches Semon Sales Campaign

Concurrently with the starting of the first Larry Semon productions on the Coast, the New York sales officials of Truart Film Corporation have inaugurated the sales campaign which embraced the four Larry Semon productions to be made by Truart during the 1923-24 season.

The first release will be an adaptation of A. H. Woods' success, "The Girl in the Limousine," written by Wilson Collison and Avery Hopwood. This will be followed by picturizations of three more stage comedies of national reputation.

The first step in the sales campaign, under which the entire series will be sold direct to exhibitor by producer was the insertion of a four-page advertisement in all trade journals stating briefly and concisely the policy of Truart with reference to the Larry Semon comedies. A copy of this insert with a personal letter setting forth the reasons for the revolutionary sales policy Truart has adopted on this series was also sent to the selected first-run exhibitors of the country. It is planned to have the sales officials of Truart personally cover the country in conjunction with this plan of distribution.

Long Beach Aids "Her Temporary Husband"

First National's "Her Temporary Husband" company moved bag and baggage to Long Beach this week, in which city the exterior scenes of the picture are to be made. More than three weeks will be occupied in camera work before the company returns to the studios to complete the comedy.

Through the interest of the local chamber of commerce the various societies and associations in the beach resort have volunteered to help production by appearing in some of the big scenes.

"Her Temporary Husband" is being directed by John McDermott. Its cast includes Owen Moore, Sidney Chaplin, Sylvia Breamer, Tully Marshall, Chuck Reisner and Charles Gerrard.

"Going Up" Approved in Pittsburgh

Douglas MacLean's Feature Comedy Wins Praise of Newspaper Reviewers

DOUGLAS MacLEAN in his first feature comedy for Associated Exhibitors "Going Up," opened at the Grand Theatre in Pittsburgh last week. The house was crowded at every performance, and the audiences considered the picture a laughing triumph, judging from the amount of laughter and applause that greeted Mr. MacLean's every action.

The critics of all the Pittsburgh papers were agreed that the picture is an assured success. All were very outspoken in praise of the star and the production.

The Pittsburgh Chronicle Telegraph says: "How eager Pittsburgh film fans are to enjoy screen comedy founded on a widely known stage success, was proven yesterday at the Grand where Douglas MacLean's photo version of 'Going Up' was presented."

The Pittsburgh Press says: "This play was frankly made solely for laughing purposes. It is funny from beginning to end and there is not a moment's cessation. There are some remarkable flying scenes in the picture, the kind that drag the audience to the edges of its seats and then permits it to sink back with a loud laugh when a close-up of MacLean reveals that he has escaped danger and is still battling heroically to subdue his wildly careening aeroplane."

The Pittsburgh Sun says: "'Going Up' is a succession of laughs. It is one of the best filmed comedies produced in many moons and judging from the mirth of last night's audience it will draw heavily while here."

The Pittsburgh Gazette Times says: "Douglas MacLean in 'Going Up,' which heads the bill at the Grand this week, has another one of those roles where he gets into all kinds of funny situations because he is posing as something which he is not—an aviator."

Five Preferred Features Finished

Schulberg in N. Y. for Conference Brings Final Print of "The Virginian"

WITH five pictures of the Preferred Fifteen completed—the season's program one-third finished, though the season is hardly started — Preferred Pictures Corporation is in an excellent position to prove to exhibitors the quality of its product for the coming year, according to Al Lichtman, president of Preferred Pictures Corporation.

His production plans well set for the remainder of the year, B. P. Schulberg, producer of Preferred Pictures, arrived in New York Monday to confer with his partners, Mr. Lichtman and J. G. Bachmann regarding production plans for 1924.

Mr. Schulberg brought with him the final O. K'd print of "The Virginian," Tom Forman's production of the famous Owen Wister story, in which Kenneth Harlan, Florence Vidor, Russell Simpson, Pat O'Malley and Raymond Hatton play the leading parts.

The entire Preferred organization is enthusiastic over "The Virginian." Mr. Schulberg promises another fine picture in "Maytime" which Gasnier is now cutting and titling and which will arrive in New York in a few days. Harrison Ford, Ethel Shannon, Clara Bow and William Norris are in the cast of "Maytime" which is an elaborate screen version of the Rida Johnson Young play which ran more than a year in New York and for five years toured the United States.

The other three completed pictures are "Mothers-in-Law," which just finished a two weeks run at the Cameo Theatre in New York City; "The Broken Wing," with Kenneth Harlan and Miriam Cooper, which opens at the Rialto in New York on October 7th; and "April Showers," starring Colleen Moore and Kenneth Harlan.

"April Showers" is an October release and "Maytime" will be released in November of this year.

"We are now able to show exhibitors one-third of our entire year's product," said Mr. Lichtman. "They do not have to guess as to what they are buying. Prints of 'The Virginian' will be in exchanges in a few days and the 'Maytime' prints will follow soon after."

Mr. Schulberg will return to his Los Angeles studio in a few days to start work on George Agnew Chamberlain's novel "White Man," which will be directed by Tom Forman with Kenneth Harlan starring. Gasnier will begin shooting soon on "Poisoned Paradise," Robert W. Service's novel of Paris and Monte Carlo.

New Roles For "Merry Go Round" Players

Three members of the cast of "Merry-Go-Round" are finding new and bigger opportunities at Universal City, where "Merry-Go-Round" was made.

Mary Philbin, the heroine, is working in her first Universal-Jewel starring vehicle under the direction of Irving Cummings. It is "Morality," adapted from "My Mamie Rose," Owen Kildare's old novel of 1895.

Norman Kerrry, leading man, just recently completed the leading masculine characterization in "The Acquittal," a mystery drama directed by Clarence L. Brown, which has been previewed successfully with fine criticism. He is now awaiting another featured role in a new special.

George Hackathorne, the pathetic hunchback character of "Merry-Go-Round," has doffed the makeup artifices of character and is playing a role that has great character in it but is not dependent on any devices of makeup. It is Bibbs Sheridan, of Booth Tarkington's "The Turmoil," which is being filmed as a Hobart Henley production.

Foreign Paramounts Win Awards

E. E. SHAUER, director of the foreign department of the Famous Players-Lasky Corporation, has just received word that pictures produced by Paramount's German subsidiary, E. F. A.-Paramount Film Vertrieb, have been awarded the three highest prizes given at the International Cinematograph Exposition at Turin, Italy.

First prize was awarded to "Peter the Great," which was declared by American critics to be one of the great pictures of the year. Second prize was awarded to "Montmartre" and third to "In the Ante-room of Matrimony." The latter two pictures have not been exhibited in this country yet.

Radio Projects Scene From "Mail Man"

Emory Johnson's production "The Mail Man," dramatizing the U. S. Postal workers and soon to be released by F. B. O., has the distinction of being the first motion picture ever to be projected through the air by radio.

This exploitation stunt was put over by F. B. O. in connection with the powerful broadcasting station KHJ of the Los Angeles Times.

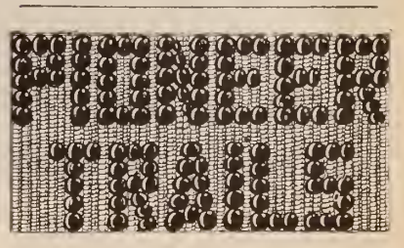
Under the direction of Emory Johnson, an "Unseen Scene" was put on in the radio studio of the Times. Ralph Lewis, as the veteran letter carrier, pleaded with Governor Simpson to save his boy, who had been condemned to death. The lights, scenery and all other studio paraphernalia were used, just as it was when "The Mail Man" was being filmed at the Powers studio in Hollywood.

Following the scene, Mr. Johnson told his unseen audience all about "The Mail Man" and then Mr. Lewis recited a poem.

Exploitation Material For "Gold Diggers"

A wealth of advertising material for the exhibitor has been created by the Warner Brothers publicity and exploitation staff which will be invaluable in exploiting the screen version of David Belasco's successful play "The Gold Diggers." Every possible display for the lobby has been designed, as well as unusual throw-aways, posters, novelties, advertising copy and layouts, special cuts, syndicate material and special stories for the newspapers.

Twelve different framed oil paintings done in striking colors have been supplied for theatre lobbies, and an unique gold lobby display of cards 22 x 28 in attractive colors is another eye-catcher.



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NEW THEATRE
CONSTRUCTION & EQUIPMENT
PROJECTION DEPARTMENT CAMERA

P. M. ABBOTT - - - - - - - - - - - TECHNICAL EDITOR

Ambassador Theatre Compares with Best

Crandall's Washington, D. C., House Among Most Beautiful in Country

ONE of the most beautiful theatres in America was added to Washington's list of amusement places when Crandall's new Ambassador theatre at Eighteenth Street and Columbia Road, Northwest, opened to the public on September 20. The promenade lounge and auditorium proper of this magnificent structure will be found to present a symphony of restful tones executed in satins, silks and marble with three-color lighting systems and decorative fixtures the like of which never have been seen in the National Capital.

Careful Attention to Engineering Features

The Ambassador is built upon the cantilever system of steel construction with no interdependence between the steel framing and the walls. The steel structure is reared from cement footings imbedded deep in the earth and is not at any place wall-bearing. In designing the Ambassador there has been the closest co-operation of the District building department, Thomas W. Lamb, the architect, the structural engineers and the consulting engineers. One of the most important departures from usual practice is the distribution of the weight of the building over the earth at the rate of three tons per square foot instead of four tons. The design for the steel was made in Mr. Lamb's own office by his engineering force, composed of experts of long experience in the construction of this type of monumental structure.

The exterior of the Ambassador is of limestone in straight lintel construction surmounted on the upper portion of the building by a stuccoed wall with little, delicate pilasters projecting therefrom in a highly ornamental and very light cornice. The marquee extending over the main entrance on Eighteenth Street to the curb line is low and rich in design, affording both weather protection and beauty.

The main entrance lobby is finished in marble with handsome pendant lighting fixtures and decorative poster frames in which ample display of current and coming attractions can be made. There is only one marble staircase leading to the balcony, rising from the Columbia Road end of the foyer and leading directly into the promenade lounge, where comfortable chairs and divans will always be at the disposal of patrons. The balcony is broad and low and extends only a short distance over the rear of the orchestra floor, is domed at the back and distinctive in the character and beauty of its lighting fixtures.

Auditorium Done in Italian Renaissance

The auditorium is an Italian Renaissance design with soft blue gray and buff tints set off with gold leaf and black to produce an effect that is almost Oriental in its dignified beauty. The soft draperies are of gold and dahlia purple, lending the house a warmth and richness of incomparable effectiveness. The seats are leather with backs of an embossed velvet of old gold, which, with the black and gold carpet, heavily padded and with an exceptionally deep pile, will lend the auditorium a quality of appeal that is possessed by no other theatre in the District.

Main Ceiling Lighting Fixture Unique Design

One especially beautiful feature of the new house is the unique main ceiling lighting fixture. The entire center of this huge dome is of leaded work with draped crystal trimming and amber glass, susceptible of polychrome effects by reason of the three-color lighting system with its series of dimmers and blenders. This fixture, although it appears of the lightest and most fragile construction, has an entire inner frame of structural steel upon which a man may stand to relamp the fixture or for any other necessary purpose.

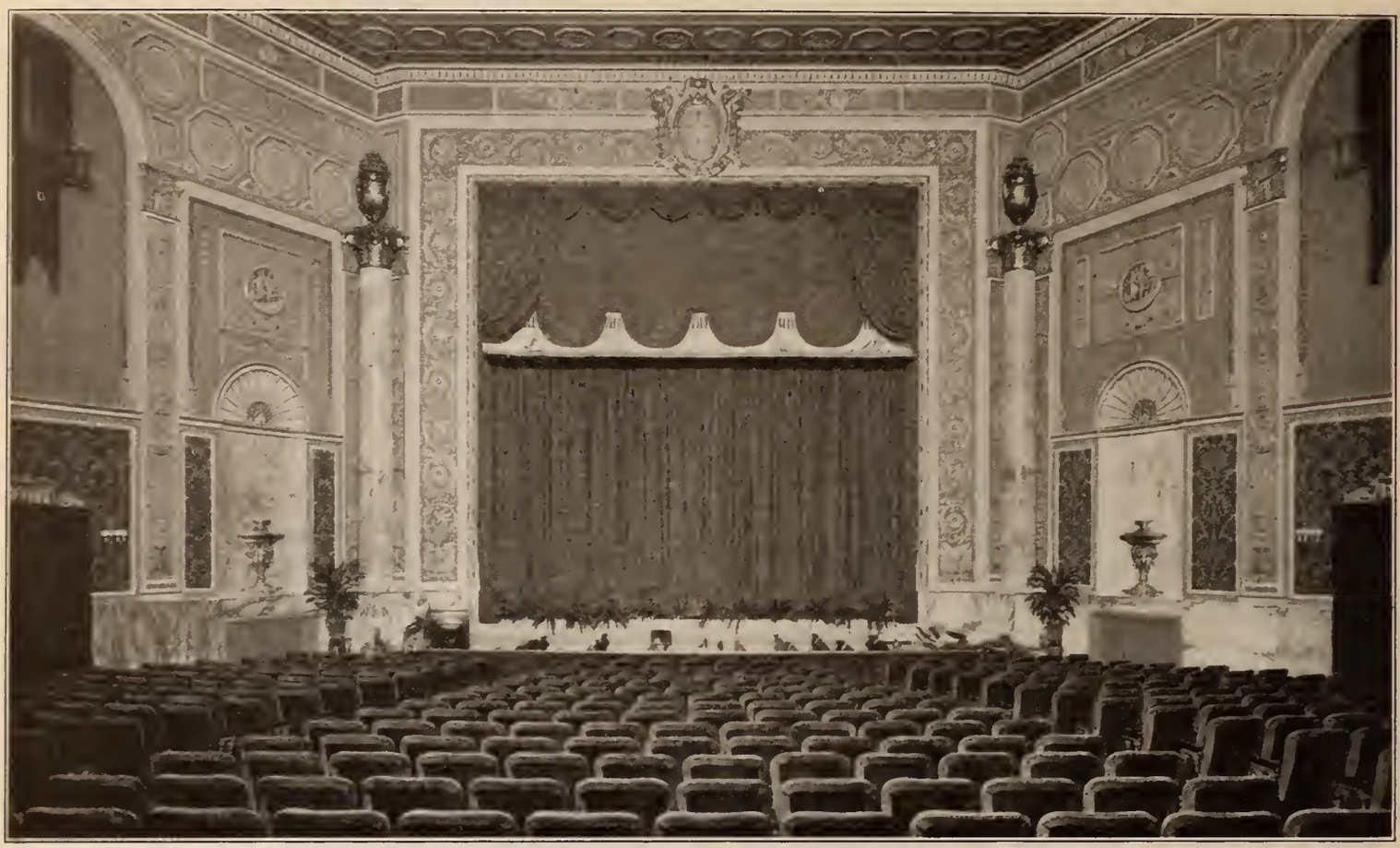
There will be matinees at the Ambassador on Saturdays, Sundays and holidays only, with night performances seven days a week There will be four changes of bill a week, with the necessary one-day showing on Saturday.

The scale of prices will be extremely low when consideration is given to the beauty,

(*Continued on page* 1813)



The striking exterior of Crandall's new Ambassador theatre, Washington, D. C., which was opened on September 20th. This theatre is claimed to vie in completeness and beauty with any in the United States. Thomas W. Lamb, Architect. (Photo by Tenschert & Flack)



The two views on this page present very strikingly the exquisite design employed in the auditorium of Harry M. Crandall's new Ambassador theatre, Washington, D. C. Special attention is called to the effect of the decoration used around the proscenium and side walls in the above view. (Photos by Tenschert & Flack)



This view looking toward the rear of the auditorium permits a study of the arrangement of the balcony and entrances to the seating. The sight lines are so designed that no acute angle results either to the observer or from the projection room. The theatre has a seating capacity of 1800 *and represents an investment of about* $500,000. *(Photos by Tenschert & Flack)*



Rialto Theatre
Omaha, Neb.
Theatre Chairs Installed
By
AMERICAN SEATING COMPANY

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in the business world of today. He is judged immediately by the prospective client or buyer the moment he enters his office. So with the theatre. Its interior dress brings either compliments and praise or dissatisfaction from the patron. Comfort, beauty, ventilation, clear view of the stage and various other attractions—these are the things by which the modern theatre is judged.

Because of the length of programs, comfort is very essential and should have first consideration when planning new theatres. Proper seating is a big aid to comfort as well as beauty. Years of experience have qualified us in making theatre chairs, endorsed by America's Foremost Theatre Owners and Builders. Wherever they are installed, satisfaction is certain—comfort is paramount.

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A complete compilation of valuable information and interesting illustrations of Theatre, Auditorium and Assembly seating has just been completed. This book will be sent on request if made on your business or official stationery.

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SIMPLIFIED ELECTRICITY for PROJECTIONISTS

Alternating Current Machinery

Lesson VII—Part V

Transformers

A TRANSFORMER can be briefly described as consisting of *two electric circuits* connected by *one magnetic circuit*. One of the electric circuits is called the *primary* and the other the *secondary*. The primary circuit *receives* energy from the line while the secondary *delivers* energy. The main function of a transformer is to change either voltage or current from a high value to a lower value, or *vice versa*. If a change in voltage is the main consideration it is called a *constant potential* transformer, and if a change in current is desired it is referred to as a current transformer.

Operation

If a hollow square of *soft* iron (the core) has two coils of wire wound around two sides and current is passed through one coil it will be found that a potential difference (voltage) exists between the terminals of the other coil. These two coils of wire can be placed anywhere on the core, and their location does not matter as long as the flux through the core *threads both coils*. Fig. 120 shows a simple transformer with the primary and secondary coils and cores marked.

The voltage applied across the primary is called E_p, and this voltage sends a current I_p through the primary coil, which in turn causes a magnetic flux to flow through the *closed* magnetic path formed by the core. The flux through the core threads (passes through) *both* primary and secondary coils and induces a voltage in *each*. The induced votlage in the primary is called E_{pb} and is called the *back voltage*, similar to the back votlage induced in *armature coils* of motors. On the other hand, the voltage induced in the secondary is called E_s, the secondary terminal voltage. The magnitude, or size, of these two induced voltages, E_{pb} and E_s, depends directly upon the number of turns of wire in the two coils. Thus, if the primary coil has *twice* the number of turns of wire as the secondary, the voltage induced in the primary will be *twice* that in the secondary, and *vice versa*.

Now, according to Lenz's Law (described in earlier lessons on magnetism), the back voltage E_{pb} opposes the applied voltage and

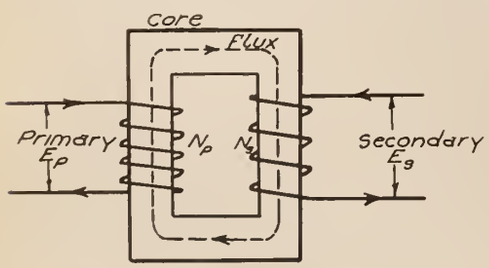


Figure 120

is less than it by an amount necessary to drive the current through the primary to set up the magnetic flux. In other words, if 110 volts is applied across the primary and 2 volts are required to send a current through the primary in order to set up the flux through the core, then the back voltage E_{pb} would be equal to 108 volts, and this voltage would oppose, or buck, the applied voltage.

The current which sets up the flux is called the *exciting current*, and in well designed transformers the voltage required for this current is so small, compared with that applied, that it can be and is neglected, so we say that E_{pb} is *equal* and *opposite* to E_p.

Now the secondary voltage, E_s, sends a current I_s through the secondary in such a direction as to oppose the change in flux which produces it. This current must then necessarily *oppose* I_p, since this produces the flux. However, the *magnetizing* effect of I_p is always *greater* than the *demagnetizing* effect of I_s by the amount of the exciting current before mentioned. The resistance of the primary is practically negligible, so it can be said that the flux is constant for all loads (the resistance governs the IR drop, which in turn governs E_{pb}). Therefore, the primary ampere-turns, N_p I_p, and the secondary ampere-turns, N_s I_s, are always equal to some quantity, N_p I_o, which sets up the constant flux.

If the secondary is opened so that no current flows in it, the exciting current, I_o, can

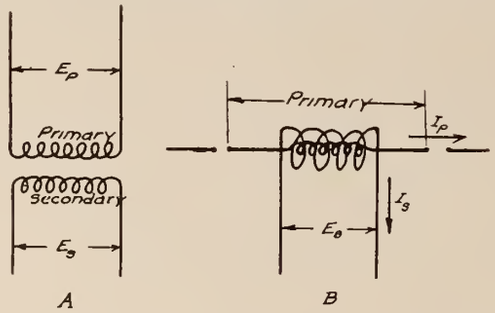


Figure 121

be measured by placing an ammeter in the *primary* circuit, and since the turns on the primary N_p can be determined, the value of N_p I_o can also be found.

It was said once before that since E_{pb} and E_s are produced by the same flux they are proportional to the number of turns on primary and secondary coils. Also that for all practical purposes, the back voltage E_{pb} and the applied voltage E_p are equal. Then the primary voltage E_p E_p divided by the secondary voltage E_s is equal to the primary turns divided by the secondary turns, or

$$\frac{E_p}{E_s} = \frac{N_p}{N_s} \text{ also } E_pN_s = E_sN_p$$

This is called the transformation ratio.

It was just said that I_o, the exciting current, is so small that it can be neglected so that the primary ampere-turns were equal to the secondary ampere-turns. Hence

$$N_p\ I_p = N_sI_s$$

$$\frac{N_p}{N_s} = \frac{I_s}{I_p} = \frac{E_p}{E_s}$$

$$\frac{E_p}{E_s} = \frac{N_p}{N_s}$$

Since $\frac{E_p}{E_s} = \frac{N_p}{N_s}$ also

$E_pI_p = E_sI_s$

The last formula simply states that the power in the primary ($E_pI_p = P_p$) is equal to the power in the secondary ($E_sI_s = P_s$).

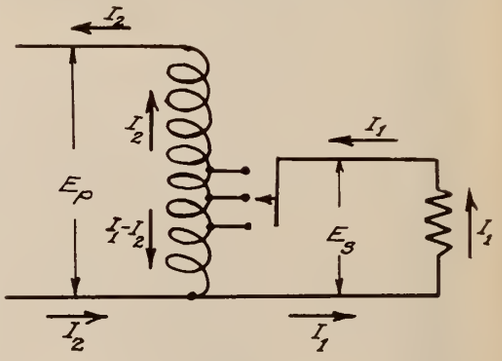


Figure 122

Neglecting, of course, the slight losses in the core and coils. That these losses are slight is evident from the fact that the efficiency of transformers ranges from 90% for very small ones to 98 or 99% for large ones. For this reason, the power factor in the *secondary* is the *same* as that in the *primary*.

To sum up what has already been said:

1. Primary ampere-turns = Secondary ampere-turns
2. $\frac{\text{Ep (primary voltage)}}{\text{Es (secondary voltage)}} = \frac{\text{Np (primary turns)}}{\text{Ns (secondary turns)}}$
3. Power in primary = power in secondary
4. Primary power factor = secondary power factor

Primary Connections

The primary of a constant potential transformer is connected *across* the supply lines since the voltage is to undergo some definite change in value. The secondary is then connected to the apparatus requiring the change in voltage. The proper connections are shown in Fig. 121-A.

Now a current transformer changes *current* from a higher to a lower value, or *vice versa*, and in order to do this the current *in the line* must flow through the *primary* of the transformer. Hence the primary is connected *in series* with the line while the secondary leads are connected to such devices as ammeters (for measurement purposes), spot welders, induction furnaces, etc. In fact, to any device requiring an exceptionally high current or where a high current is to be changed to a low one.

Auto-Transformers

An auto-transformer consists essentially of a single coil of wire, which serves both as primary and secondary, wrapped around a closed iron core. Taps are brought out of the coil to give a variable voltage supply. Such a transformer is illustrated in Fig. 121. In this type of machine the currents in section Ab and Ac flow in opposite directions, and, hence, *opposc* each other. Hence, the current in section Ab is equal to I_1—I_2. This type of transformer is used principally for small ratios of transformations such as would be required for starting Ac motors.

There are still other transformers which depend upon special connections for their usefulness such as the Booster and Scott-connected types.

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To protect the exhibitor against screening, unknowingly, film of inferior photographic quality we make Eastman Positive Film identifiable. The words "Eastman" "Kodak" are stenciled in *black* letters in the transparent film margin. Look for this positive proof that you are projecting the "film that carries quality through to the screen."

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Special Course of Instruction for Projectionists in the Navy

THE following outline of a special course of instruction for the purpose of training motion picture projectionists in the Navy has been received. This course which is very comprehensive as may be seen from the following outline, covers a period of two months. As a result of this training the Navy has a very capable staff of projectionists on their Naval Stations and battleships.

First Week—Outline of Course, duties of students, fire bills; What Moving Pictures Really Are; How Moving Pictures Are Taken, Speed, the Camera, the Film; How Pictures are printed, titles made, cut and made up; Difference between black and white film, tinted film, Prizma film; Cost of Film; Use of leaders, trailers and bands; Practical work on film, inspection and repair, numbering; Use of containers. Color, Contents.

Second Week—Programs, Cost of, Making up, Changing of contents, Distribution of; Sources of Light; Arc, Incandescent, Other Types; the Arc, A.C., D.C., Cause of, How controlled; Optical Axis, Screens, types, color combinations, size, cleaning.

Third Week—Ghost, cause and remedy; Keystone effect, cause remedy and demonstration; Units of a Projector, stand Lamphouse, head, magazines, motor and speed control, rheostats, threading of Powers and Simplex, Speed of Projection, Projecting with Powers Machine.

Fourth Week — Elementary Electricity, switches, insulation and controlling devices; Grounds and Short Circuits, causes and remedies; Lamphouse in detail, carbon arms, carbons, insulation of, control handles, care of; Testing for Electrical Defects; Film jumping, cause and remedy; Flickering, picture, cause and remedy, Run-offs, torn sprocket holes and breaks in film while running, cause and remedy: Projection on Simplex Machine.

Fifth Week—Instruction and projection on Graphoscope, Jr.; Motion Picture Circuits, two wire circuit, with one machine; two wire circuit with two machines, three wire circuit with two machines; alternating current circuits, rheostats, single, in series, in multiple; Methods of Changing A.C. to D.C., Settings of Carbons, and reasons for, Sizes of carbons and reasons for; Shutters, use of, setting of, two blade, three blade; review of the course thus far.

Sixth Week—Fire in machine; cause, what to do, cleaning after; Lenses, Objective, taking apart, cleaning; stereopticon, assembling, focusing, wide angle, long focal; Condenser, matching up, back focal; Focal length, equivalent focal; Abberration, spherical and chromatic: Intermittent movements, Powers, Simplex, Graphoscope; Revolving parts of mechanism.

Seventh Week—Alternating Current Projection; fire prevention devices, Dis-assembly and assembly of machines complete, including head stand, speed control and lamp houses of Powers, Simplex and Graphoscope. Reports, Receipt of programs, transfers, programs on hand, operators reports, entertainment value.

Eighth Week—Running of programs, submitting reports, general review of courses. Scope of Examinations, Film, Optical Projection, Machine in General, Running Continuous Show, Film Reports.—Finis.—Knappen.

Sturtevant Co. Opens Western Plant

Owing to the increasing business and the desire to be of still greater service to its customers, the B. F. Sturtevant Company has long felt the need of a manufacturing plant in the middle west.

As almost every installation calls for specific engineering which has been found difficult and expensive at times to give full attention to westward business from Hyde Park, Mass., the Sturtevant Company has purchased the plant of the Wisconsin Engineering Co., makers of Corliss Pumping Engines at Corliss, Wisc. This new acquisition covers nearly 10 acres and the buildings have approximately 150,000 feet of floor space.

A full manufacturing and engineering staff will be maintained at this plant. Harry W. Page has been selected as general manager and will be in entire charge of the Wisconsin plant.

Installation of Automatic Ticket Register

The box office of the New Ambassador (Crandall's), Washington, D. C. is equipped with a battery of Gold Seal Automatic Ticket Registers, manufactured by the Automatic Ticket Register Corporation.

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Makes Picture Giving Technical Explanation of Light and Color

A NEW departure in educational films is being made in the production of a scientific picture at the studio of the Science Wonders Films Syndicate, under the direction of William Maulsby Thomas, a scientist of Los Angeles, who has made some noteworthy discoveries and devised several inventions of major importance.

The subject of the picture is Light, and its novelty inheres in the fact that it treats of one of the physical forces emitted by the sun and is, therefore, one of the great fundamental phenomena of nature. This picture is also novel in having its most important feature—that relating to color, which is derived from light—presented in colors.

One of its principal exhibits is that of a machine for measuring the velocity of light, which is transmitted from the sun (or from any source of white light) by vibrations of the ether, as are heat electricity and magnetism, at the inconceivable speed of approximately 186,500 miles a second.

A graphic illustration of the equivalence of this speed is given by passing light around a sphere, representing the earth, seven and one-half times a second.

The exhibits also include an illustration of the pressure of light; the effect of light on selenium, which has the property of being a conductor of electricity when under the influence of light and of being a non-conductor when light is shut off; the reflection of light from a mirror, its almost total reflection from a white object, such as white paper, and its absorption by a black object such as black paper which is ignited by sunlight concentrated upon it by a lens.

The most striking and educational feature of the picture is the analysis of light—that is, its separation into its three constituent primary rays, red, green and violet; and the formation of the secondary colors, purple, yellow and blue, from the primary colors by their combinations. The color of all objects is due to the reflection of the primary color rays, singly or in combination, and the absorption of the other color rays by the objects. When all the rays are reflected the object is white; when all of the rays are absorbed, the object is black.

The picture will enable the masses to come into an understanding of the most conspicuous phenomenon of nature, that of color.

Dover Playhouse Redecorated

The Playhouse theatre of Dover, N. J., owned by Max Heller, has been released to John T. Howell for another term and is undergoing extensive alterations and repairs under his supervision. An addition to the theatre of 15 x 100 feet is already under good headway. There is to be a mezzanine floor constructed across the front of the house accommodating twelve loge boxes. By means of these additions the seating capacity will be increased to about 1,000.

Mr. Howell is refurnishing the entire theatre with upholstered leather seats while wicker chairs in the boxes, ladies rest room and anteroom will add to the comfort and beauty of the theatre. New carpets have been purchased, new draperies for stage and exits, and new lighting and ventilating systems. The decorating color scheme will be old ivory and mulberry.



S. L. Rothapfel of the Capitol theatre, New York City, employing a special voice amplifying apparatus known as the "public address" system for directing rehearsals. This apparatus has decided advantages over methods used in the past

Directs Rehearsals By Voice Amplifier

A strictly up-to-date method of directing rehearsals is now used by S. L. Rothapfel of the Capitol theatre, New York City, who employs a special voice amplifying apparatus known as the "public address system" of the Western Electric Company.

Speaking into the microphone in an ordinary conversational tone, the director is able to give his instructions equally clearly to the projection room, 200 feet away; to the man in the spotlight room above the projection room; to the electric switchboard behind the stage and the musical director, and in addition is able to reach every part of the theatre necessary.

It is claimed that this is the first time any loud speaking apparatus has been put to this novel use. It is predicted that this electrical amplifier will soon supplant the megaphone, which has been used by theatrical directors in the past.

MICHIGAN

Two Harbors—Architect Arthur Hanford, 212 Sellwood building, Duluth, Minn., is drawing plans for a one-story, 30 x 88, $12,000 theatre building in Lake County for Arthur La Force; construction of brick and tile, semi-fireproof.

MISSOURI

St. Louis—Architects Herron Tuchschmidth Co., 508 Rialto Theatre building, has plans for a four-story, 90 x 150, $250,000 theatre and office building near Grand & Meramedo; construction reinforced concrete. Owner withheld. Architect taking bids on general contracts.

Trenton—Architects Carl Boller & Bros., 508 Ridge building, Kansas City, Mo., has plans for the remodelling of a one-story, $30,000 brick theatre owned by M. W. Hubbell, Trenton.

NEBRASKA

North Platte—Keith Nerille & W. R. Hawley are having plans drawn up for the erection of a one-story, basement and balcony motion picture theatre, brick construction.

NEW JERSEY

Atlantic City—Architects H. Childs Hodgens & A. D. Hill, 130 S. 15th St., Philadelphia, Pa., have plans for the remodelling of the Apollo theatre, Boardwalk, Atlantic City, owned by Nixon Nirdlinger Amuse Co., Broad & Locust, Philadelphia. Architects taking bids on general contracts.

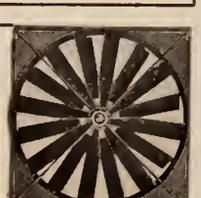
Passaic—Architect F. Pirrone, 104 Midland Ave., Garfield, N. J., has plans for dance hall and remodelling of one-story, 60 x 100, $16,000 theatre on Park Ave. and President St. owned by J. Beubauer. Theatre brick construction, owner taking bids on general contract.

If other lighting systems were really "just as good" they would be just as much used for studio lighting as

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Details of the cozy balcony lounge in Crandall's new Ambassador theatre, Washington, D. C. (Photo by Tenschert & Flack, 802 F St., N .W., Washington, D. C.)—Knappen

Western Theatres Reopen

The Liberty theatre at Oklahoma City, Okla., reopened a few weeks ago with feature pictures as the policy. The Liberty formerly housed tabloids and dramatic stock companies. Business is reported to be very good.

The Jefferson theatre, Springfield, Mo., has been reopened under the new management of S. E. Wihoit with a picture policy. The theatre has been completely remodeled and some new equipments installed to make it a strictly up-to-date picture house.

The Howland theatre, Pontiac, Mich., formerly the Rialto, controlled by the Kleist Amusement Enterprises, was recently reopened to a very pleasing business after being closed during the summer months. Many new and important improvements have been made with new equipment installed.

Very extensive improvements in decoration and equipment are now under way at the Richmond theatre at North Adams, Mass. B. F. Taylor is the new manager and he is a real live wire in the show business.

The Garden City Amusement Co., Garden City, Kansas, has purchased the Garden and Electric theatre in this city. New equipment has been installed at the Garden theatre and other important improvements have taken place to make this one of the finest theatres in this part of the State.—Trout.

Chicago Equipment Dealers Meet

Both active and associate members of the Motion Picture Equipment Dealers of America attended a dinner given by the Chicago local group, at the Morrison Hotel, at which questions that affect the material interests of both classes of membership were to be discussed. Distributors and dealers of Chicago meet every Friday at a luncheon and it is planned to hold a dinner on the last Friday of each month, beginning with September. C. H. Fulton is chairman of the local group, which is aiming to build up a profitable and pleasant relationship between manufacturers and distributors of Chicago.

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New Ambassador Theatre Is Opened in Washington

(*Continued from page* 1805)

comfort and commodiousness of the theatre and the quality of entertainment which it will consistently present. At the Saturday matinees prices will be: Adults 25c for any seat in the house up to 5 P. M., children 20c. Nights and holiday matinees: Orchestra, aducts 40c, children 30c; balcony, adults 25c, children 20c. All prices include the war tax and none will be varied regardless of the magnitude of the feature projected upon the screen.

The Ambassador Grand Orchestra of twenty solo artists will be under the conductorship of Mr. Dailey Alart, who, in addition to being a violinist and pianist, has two light opera scores and many symphonic and lighter concert forms for full orchestra to his credit. Mr. Alart has served in the capacity of musical director in many of the most representative theatres in this country and Canada. His concert master and assistant conductor will be James N. Nash, who formerly served in the same capacity at the Portola theatre in San Francisco. In addition to the splendid orchestra, the Ambassador is equipped with a mammoth triple-manual pipe organ.

The Ambassador will be ventilated by the latest model of Typhoon Cooling System. The Crandall chain, which, with the addition of the Ambassador and the Tivoli, under construction at Fourteenth Street and Park Road, Northwest, will number ten houses of the first rank in Washington and five outside.

The new Ambassador will be under the resident managership of Robert Etris, with Paul Hurney serving as assistant manager.

The Ambassador will have a total seating capacity of approximately 1,800 and is unique in that there are no boxes on either floor. The completed, equipped and furnished theatre represents a total cost of about $500,000.

El Monte "Rialto" Latest in Construction

THE recent opening of the new Rialto theatre at El Monte, Cal., by A. L. Sanborn, owner and manager, gave El Monte a theatre of extraordinary construction. The auditorium is lighted with an indirect system, the decorations on the side walls symbolizing ancient Egypt, each panel bearing a different design. The ceiling is designed is a concrete beamed effect. The stage curtains, carpets and draperies are all rich in color and in harmony with the theatre. The stage is constructed so as to allow full height for scenic effects and equipped with a complete stage apparatus for handling of all classes of entertainments. Electrical equipment includes large Kleigel stage pockets for obtaining flood and spot lighting effects. The typhoon ventilating system is operated and controlled from the stage. The electric wiring system is of the most modern type, and the multicolored light effects are controlled from a specially constructed switchboard eight feet in length and operated by one man, special dimming equipment allowing the use of a wide range of lighting effects.

Business Offerings

NEGATIVES FOR SALE—The Essanay Film Mfg. Company Negatives consisting of Features, Comedies, Westerns, Dramas, Comedy-Dramas, Serials, Scenics and Educationals. Wire, write or call on W. Fay Lynch, 1345 Argyle Street, Chicago, Illinois.

FOR SALE—$2600 Bartola at a sacrifice, good as new. Just the organ for small picture theatre. Also 500 leather seats, good as new. Aurora Theatres Co., Inc., Aurora, Ill.

WANTED: To lease a motion picture or combination theatre in town of 5,000 or more. Give full particulars first letter. Terms; opposition; daily average attendance for year; admission price, etc. Department B, Motion Picture News, 752 S. Wabash, Chicago.

SITUATION WANTED—Assistant Booker, with three years' booking office experience, desires connection. Box 410, Motion Picture News, New York City.



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FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

MARCH

Feature	Star	Distributed by	Length	Reviewed
Adam and Eva	Marion Davies	Paramount	7 reels	Feb. 10
Adam's Rib	Special Cast	Paramount	10 reels	Feb. 17
Are You a Failure?	Special Cast	Preferred Pict.	6 reels	Mar. 17
Bolted Door, The	Frank Mayo	Universal	5 reels	Mar. 3
Brass	Monte Blue	Warner Bros.	9 reels	Mar. 17
Call of the Hills	Special Cast	Lee-Bradford-S.R.	5 reels	
Can a Woman Love Twice?	Ethel Clayton	Film Book. Offices	6 reels	Mar. 10
Daddy	Jackie Coogan	First National	6 reels	Mar. 17
Down to Sea in Ships	McKee-Courtot	Hodkinson	8 reels	Dec. 2
Driven	Special Cast	Universal	6 reels	Dec. 9
Flames of Passion	Larkin-Stonehouse	Independent Pict.	5 reels	Jan. 20
Fourth Musketeer, The	Johnnie Walker	Film Book. Offices	6 reels	Mar. 31
Gallopin' Through	Jack Hoxie	Sunset Prod.	5 reels	
Glimpses of the Moon	Bebe Daniels	Paramount	7 reels	Apr. 14
Good-By Girls	William Russell	Fox	5 reels	Mar. 24
Gossip	Gladys Walton	Universal	5 reels	Mar. 10
Her Accidental Husband	Special Cast	C. B. C.-S. R.	6 reels	
High Speed Lee	Reed Howes	Arrow	5 reels	
In the Devil's Bowl	Neal Hart	Wm. Steiner-S. R.	5 reels	
Isle of Lost Ships	Nilsson-Sills	First National	7 reels	Mar. 24
Is Divorce a Failure?	Leah Baird	Asso. Exhib.	6 reels	July 21
Just Like a Woman	Special Cast	Hodkinson	5 reels	Mar. 17
Lamp in the Desert	Special Cast	C. B. C-S. R.	5 reels	
Law Rustlers, The	Wm. Fairhanks	Arrow	5 reels	
Leopardess, The	Alice Brady	Paramount	6 reels	Mar. 17
Little Church Around the Corner	Claire Windsor	Warner Bros.-S. R.	7 reels	Mar. 3
Lion's Mouse, The	Standing-Marsh	Hodkinson	5 reels	Mar. 31
Lost and Found	Special Cast	Goldwyn	7 reels	Mar. 17
Lost in a Big City	John Lowell	Arrow	7 reels	Jan. 27
Luck	Johnny Hines	Mastodon-S. R.	7 reels	Apr. 14
Mad Love	Pola Negri	Goldwyn	6 reels	Feb. 24
Man and Wife	Special Cast	Arrow	5 reels	Aug. 4
Midnight Guest, The	Special Cast	Universal	5 reels	Mar. 17
Mr. Billings Spends His Dime	Walter Hiers	Paramount	6 reels	Mar. 17
Nth Commandment, The	Special Cast	Paramount	7 reels	Mar. 31
Noise in Newhoro, A	Viola Dana	Metro	6 reels	Apr. 28
Outlaws of the Sea	Marguerite Courtot	Selznick Dist. Corp.	5 reels	
Pilgrim, The	Charles Chaplin	First National	4 reels	Jan. 27
Racing Hearts	Special Cast	Paramount	6 reels	Feb. 24
Refuge	K. MacDonald	First National	6 reels	Apr. 21
Scars of Jealousy	Special Cast	First National	6 reels	Mar. 17
Shreik of Araby, The	Ben Turpin	Allied Prod. & Dist.	5 reels	Mar. 3
Single Handed	Hoot Gibson	Universal	5 reels	Mar. 31
Smilin' On	Pete Morrison	Sanford Prod.	5 reels	
Success	Special Cast	Metro	6 reels	Feb. 24
Temptation	Special Cast	C. B. C.-S. R.	7 reels	
Tents of Allah	Blue-Alden	Asso. Exhib.	7 reels	Apr. 21
Three Jumps Ahead	Tom Mix	Fox	5 reels	Apr. 14
Vanity Fair	Mahel Ballin	Goldwyn	8 reels	Mar. 17
Vengeance of the Deep	Special Cast	Selznick Dist. Corp.	5 reels	Apr. 28
Western Justice	Josephine Hill	Arrow	4 reels	
When a Woman Turns	Tom Kennedy	Norca Pict.-S. R.	5 reels	
Where the Pavement Ends	Special Cast	Metro	7 reels	Mar. 24
White Flower, The	Betty Compson	Paramount	6 reels	Mar. 10
Your Friend and Mine	Special Cast	Metro	6 reels	Mar. 31

APRIL

Feature	Star	Distributed By	Length	Reviewed
Abysmal Brute, The	Reginald Denny	Universal	8 reels	Apr. 21
Alice Adams	Florence Vidor	Asso. Exhibitors	7 reels	July 7
Backbone	Special Cast	Goldwyn	7 reels	May 12
Bella Donna	Pola Negri	Paramount	8 reels	Mar. 31
Bright Shawl, The	Rich Barthelmess	First National	8 reels	Apr. 28
Broken Violin, The	Special Cast	Arrow	6 reels	
Bucking the Barrier	Dustin Farnum	Fox	5 reels	Apr. 21
Clansmen of the North	Travers-R. Dwyer	Selznick Dist. Corp.	5 reels	
Cordelia the Magnificent	Clara K. Young	Metro	6 reels	June 2
Crashing Thru	Harry Carey	Film Book. Offices	5 reels	Apr. 7
Dead Game	Ed Gibson	Universal	5 reels	Apr. 21
Go-Getter, The	Special Cast	Paramount	8 reels	Apr. 21
Grumpy	Roberts-McAvoy	Paramount	7 reels	Mar. 31
Her Fatal Millions	Viola Dana	Metro	6 reels	May 5
Hunting Big Game in Africa		Universal	10 reels	Jan. 27
Jacqueline	Special Cast	Arrow	7 reels	Mar. 31
Little Red Schoolhouse	Special Cast	Arrow	6 reels	May 26
Lovebound	Shirley Mason	Fox	5 reels	May 19
Madness of Youth	John Gilbert	Fox	5 reels	Apr. 28
Nobody's Bride	Herbert Rawlinson	Universal	5 reels	Mar. 31
Old Sweetheart of Mine	Dexter-Eddy	Metro	6 reels	Apr. 14
Power Divine, The	Wynn-Livingston	Independent Pict.	5 reels	
Prodigal Daughters	Gloria Swanson	Paramount	6 reels	Apr. 28
Rip Tide, The	Special Cast	Arrow	6 reels	June 2
Safety Last	Harold Lloyd	Pathe	7 reels	Mar. 3
Salty Saunders	Neal Hart	Wm. Steiner-S. R.	5 reels	
Slander the Woman	Dorothy Phillips	First National	6 reels	May 19
Snow Bride, The	Alice Brady	Paramount	6 reels	May 26
Snowdrift	Charles Jones	Fox	5 reels	June 9
Souls for Sale	Special Cast	Goldwyn	8 reels	Apr. 7
Sunshine Trail, The	Douglas MacLean	First National	5 reels	Aug. 4
Tansy	Special Cast	Burr Nickle Prod.	5 reels	
Tiger's Claw, The	Jack Holt	Paramount	5 reels	Mar. 31
Town Scandal, The	Gladys Walton	Universal	5 reels	Apr. 14
Trailing African Wild Animals		Metro	7 reels	May 19
Trail of the Lonesome Pine	Mary M. Minter	Paramount	6 reels	Mar. 31
Timmed in Scarlet	Special Cast	Universal	5 reels	Apr. 7
Westbound Limited	Ralph Lewis	Fiml Book. Offices	7 reels	May 5
What Wives Want	Special Cast	Universal	5 reels	May 5
Within the Law	Norma Talmadge	First National	8 reels	May 12
Wonders of the Sea	Lulu McGrath	Film Book. Offices	4 reels	Nov. 4
You Are Guilty	Kirkwood-Kenyon	Mastodon-S. R.	5 reels	Mar. 31
You Can't Fool Your Wife	Special Cast	Paramount	7 reels	May 5

MAY

Feature	Star	Distributed By	Length	Reviewed
Affairs of Lady Hamilton	Liane Haid	Hodkinson	8 reels	Apr. 28
Bavu	Wallace Beery	Universal	8 reels	Apr. 28
Black Shadows		Pathe	5 reels	June 2
Boston Blackie	William Russell	Fox	5 reels	June 2
Burning Words	Roy Stewart	Universal	5 reels	June 2
Crossed Wires	Gladys Walton	Universal	5 reels	May 19
Double Dealing	Hoot Gibson	Universal	5 reels	May 26
Empty Cradle, The	Alden-Morey	Truart Film	7 reels	
Fighting Strain, The	Neal Hart	Wm. Steiner-R. R.	5 reels	
Fog Bound	Dorothy Dalton	Paramount	6 reels	June 9
Fortune of Christina McNab	Special Cast	Playgoers	5 reels	
Fools and Riches	Herbert Rawlinson	Universal	5 reels	May 12
Girl of the Golden West	Kerrigan-Breamer	First National	7 reels	June 2
Girl Who Came Back	Special Cast	Preferred Pict.	6 reels	Apr. 21
Lonely Road, The	Kath. MacDonald	First National	5 reels	May 12
Man From Glengarry	Special Cast	Hodkinson	5 reels	Mar. 31
Ne'er-Do-Well, The	Thos. Meighan	Paramount	7 reels	May 12
Ragged Edge, The	Lunt-Palmeri	Goldwyn	7 reels	June 16
Remittance Woman The	Ethel Clayton	Film Book. Offices	7 reels	May 19
Rustle of Silk, The	Compson-Tearle	Paramount	7 reels	May 12
Sixty Cents an Hour	Walter Hiers	Paramount	6 reels	May 26
Soul of the Beast	Madge Bellamy	Metro	5 reels	Apr. 21
Stepping Fast	Tom Mix	Fox	5 reels	May 26
Sunken Rocks	Alma Taylor	Burr Nickle Prod.	5 reels	
Valley of Lost Souls	Special Cast	Independent Pict.	5 reels	
Wandering Daughters	Special Cast	First National	6 reels	June 30
Wolf Tracks	Jack Hoxie	Sunset Prod.	5 reels	

JUNE

Feature	Star	Distributed By	Length	Reviewed
Bargains	Special Cast	Burr Nickle Prod.	5 reels	
Below the Rio Grande	Neal Hart	Wm. Steiner-S. R.	5 reels	
Counterfeit Love	Special Cast	Playgoers	5 reels	Aug. 11
Critical Age, The	Special Cast	Hodkinson	5 reels	May 12
Daughters of the Rich	Special Cast	Preferred Pict.	6 reels	June 30
Desert Rider, The	Jack Hoxie	Sunset Prod.	5 reels	
Devil's Partner, The	Norma Shearer	Independent Pict.	5 reels	
Divorce	Jane Novak	Film Book. Offices	6 reels	June 16
Don Quickshot of the Rio Grande	Jack Hoxie	Universal	5 reels	June 9
East Side, West Side	Harlan-Percy	Principal Pict.	6 reels	Apr. 21
Fog, The	Harris-Landis	Metro	7 reels	July 7
Exciters, The	Daniels-Moreno	Paramount	6 reels	June 16
Heart Raider, The	Agnes Ayres	Paramount	5 reels	June 16
Last Moment, The	Special Cast	Goldwyn	6 reels	May 19
Main Street	F. Vidor-Blue	Warner Bros.	10 reels	June 23
Man of Action	Douglas MacLean	First National	6 reels	June 2
Michael O'Halloran	Irene Rich	Hodkinson	7 reels	June 23
Monkey's Paw, The	Special Cast	Selznick	5 reels	
Mysterious Witness, The	Robert Gordon	Film Book. Offices	5 reels	June 30
Only 38	Special Cast	Paramount	6 reels	June 23
Paddy - the - Next-Best Thing	Mae Marsh	Allied Prod. & Dist.	6 reels	May 26
Purple Dawn, The	Bessie Love	Aywon	5 reels	Apr. 28
Queen of Sin	Special Cast	Selznick	6 reels	Apr. 7
Railroaded	Herbert Rawlinson	Universal	5 reels	June 16
Rum Runners	Leo Maloney	Aywon	5 reels	
Sawdust	Gladys Walton	Universal	5 reels	June 30
Shock, The	Chaney-Valli	Universal	7 reels	June 23
Sun-Dog Trails	Wm. Fairhanks	Arrow	5 reels	
Temporary Marriage	Harlan-Davis	Principal Pict.	7 reels	May 12
Trifling With Honor	Special Cast	Universal	5 reels	May 12
Western Blood	Pete Morrison	Sanford Prod.	5 reels	
Woman With Four Faces	Compson-Dix	Paramount	6 reels	June 30
Youthful Cheaters	Glenn Hunter	Hodkinson	6 reels	June 2

JULY

Feature	Star	Distributed By	Length	Reviewed
Brass Bottle, The	Special Cast	First National	6 reels	July 23
Children of Dust	Special Cast	First National	6 reels	June 23
Children of Jazz	Special Cast	Paramount	6 reels	July 21
Crashing Courage	Jack Livingston	Independent Pict.	5 reels	
Desert Driven	Harry Carey	Film Book. Offices	5 reels	July 14
Drug Monster, The	Special Cast	Aywon	5 reels	
Flying Dutchman	Special Cast	Film Book Offices	6 reels	Aug. 4
Forbidden Lover, The	Special Cast	Selznick	4 reels	
Forbidden Range	Neal Hart	Wm. Steiner Prod.	5 reels	
For You My Boy	Special Cast	Rubicon Pict.	6 reels	May 5
Gentleman of Leisure, A	Jack Holt	Paramount	5 reels	July 28
Good Men and Bad	Special Cast	Selznick	4 reels	
Homeward Bound	Thomas Meighan	Paramount	7 reels	
Itching Palms		Film Book Offices	5 reels	July 23
Law of the Lawless, The	Dorothy Dalton	Paramount	6 reels	June 30
Love Piker, The	Anita Stewart	Goldwyn-Cosmo.	6 reels	July 7
Man Between, The	Special Cast	Asso. Exhibitors	6 reels	
Man's Man, A	J. Karren Kerrigan	Film Book. Offices		
McGuire of the Mounted	William Desmond	Universal	5 reels	July 14
Penrod and Sam	Special Cast	First National	8 reels	June 23

Feature	Star	Distributed By	Length Reviewed
Rapids, The	Harry Morey-Mary Astor	Hodkinson	5 reels...June 30
Self Made Wife, A	Special Cast	Universal	5 reels...July 21
Shootin' For Love	Hoot Gibson	Universal	5 reels...July 7
Skid Proof	Charles Jones	Fox	5 reels
Stormy Seas	McGowan-Holmes	Asso. Exhibitors	5 reels...Aug. 4
Toilers of the Sea	Special Cast	Selznick	5 reels
Trilby	Special Cast	First National	7 reels...Aug. 4
Victor, The	Herbert Rawlinson	Universal	5 reels...July 28

AUGUST

Feature	Star	Distributed By	Length Reviewed
Alias the Night Wind	William Russell	Fox	
Bright Lights of Broadway	Special Cast	Principal Pict.	7 reels..Sept. 8
Broken Wing, The	Special Cast	Preferred Pict.	6 reels...Aug. 18
Circus Days	Jackie Coogan	First National	6 reels...June 30
Common Law, The	Special Cast	Selznick	8 reels...Aug. 11
Cricket on the Hearth	Special Cast	Selznick	6 reels
Destroying Angel, The	Leah Baird	Asso. Exhibitors	6 reels
Dulcy	Con. Talmadge	First National	6 reels..Sept. 8
Gold Madness	Guy Bates Post	Principal Pict.	6 reels
Harbor Lights	T. Moore-Elsom	Asso. Exhibitors	5 reels..Sept. 8
Hollywood	Special Cast	Paramount	8 reels...July 14
Human Wreckage	Mrs. Wallace Reid	Film Book Offices	7 reels...July 14
Huntress, The	Colleen Moore	First National	
If Winter Comes	Special Cast	Fox	12 reels..Mar. 17
Legally Dead	Milton Sills	Universal	5 reels...Aug. 18
Love Brand, The	Roy Stewart	Universal	5 reels...Aug. 11
Man Who Won, The	Dustin Farnum	Fox	5 reels...Sept. 1
Miracle Baby	Harry Carey	Film Book Offices	6 reels...Aug. 18
Out of Luck	Hoot Gibson	Universal	5 reels...Aug. 4
Purple Highway, The	Madge Kennedy	Paramount	7 reels...July 7
Range Patrol, The	Livingston-Wynn	Independent Pict.	5 reels
Rupert of Hentzau	Special Cast	Selznick	10 reels..July 21
Salomy Jane	Special Cast	Paramount	7 reels...Aug. 18
Scarlet Lily, The	K. MacDonald	First National	6 reels
Second Hand Love	Charles Jones	Fox	
Shadows of the North	William Desmond	Universal	5 reels...Aug. 25
Soft Boiled	Tom Mix	Fox	Aug. 4
Spoilers, The	Special Cast	Goldwyn-Cosmo	8 reels...June 30
Tea—With a Kick	Special Cast	Asso. Exhibitors	6 reels...Sept. 8
Three Wise Fools	Special Cast	Goldwyn-Cosmo	7 reels...July 7
Tipped Off	Special Cast	Playgoers Pict.	5 reels
Wife in Name Only	Special Cast	Selznick	5 reels
Yesterday's Wife	Rich-Percy	C. B. C.-S. R.	6 reels

SEPTEMBER

Feature	Star	Distributed By	Length Reviewed
Ashes of Vengeance	Norma Talmadge	First National	10 reels..Aug. 18
Barefoot Boy, The	Special Cast	C. B. C.-S. R.	6 reels
Blinky	Hoot Gibson	Universal	6 reels...Sept. 1
Bluebeard's Eighth Wife	Gloria Swanson	Paramount	6 reels...July 14
Breaking Into Society	Bull Montana	Film Book. Offices	5 reels
Broadway Gold	E. Hammerstein	Truart Film	7 reels...July 7
Cheat, The	Pola Negri	Paramount	8 reels..Aug. 11
Clean Up, The	H. Rawlinson	Universal	5 reels...Sept. 22
Daytime Wives	Derelys Perdue	Film Book Offices	6 reels...Sept. 8
Eleventh Hour, The	Jones-Mason	Fox	7 reels...Aug. 4
Enemies of Women	L. Barrymore-Rubens	Goldwyn-Cosmo	10 reels...Apr. 14
Exiles, The	John Gilbert	Fox	
Fair Cheat, The	Special Cast	Film Book. Offices	6 reels
Fighting Blade, The	Rich. Barthelmess	First National	
French Doll, The	Mae Murray	Metro	7 reels...July 28
Gun Fighter, The	William Farnum	Fox	5 reels...Sept. 15
Haldane of Secret Service	Houdini	Film Book. Offices	6 reels
Hell's Hole	Charles Jones	Fox	6 reels...Aug. 11
Her Reputation	Special Cast	First National	7 reels...Sept. 22
Lawful Larceny	Special Cast	Paramount	6 reels...Aug. 4
Lone Star Ranger, The	Tom Mix	Fox	
Monna Vanna	Lee Parry	Fox	11 reels
Merry-Go-Round	Philbin-Kerry	Universal	10 reels..July 14
Mothers-in-Law	Special Cast	Preferred Pictures	7 reels...Aug. 18
Potash and Perlmutter	Barnard-Carr-Gordon	First National	
Rouged Lips	Viola Dana	Metro	6 reels...Sept. 8
Scarred Hands	Smith-E. Sedgwick	Madoc-S. R.	5 reels
Silent Command, The	Special Cast	Fox	9 reels...Sept. 15
Silent Partner, The	Special Cast	Paramount	6 reels...Sept. 1
Souls in Bondage	Special Cast	Sanford Prod.	6 reels
St. Elmo	John Gilbert	Fox	6 reels...Aug. 18
Strangers of the Night	Special Cast	Metro	8 reels...Sept. 15
Tango Cavalier, The	Geo. Larkin	Aywon	5 reels
Three Ages	Buster Keaton	Metro	6 reels...July 21
To the Last Man	Special Cast	Paramount	7 reels...Sept. 8
Unknown Purple, The	Walthall-Lake	Truart Film	7 reels
Untameable, The	Gladys Walton	Universal	5 reels...Sept. 8
Virginian, The	Special Cast	Preferred Pict.	
Vow of Vengeance	Jack Livingston	Independent Pict.	5 reels
Wanters, The	Special Cast	First National	
Where Is This West?	Jack Hoxie	Universal	5 reels...Sept. 22

Comedy Releases

Feature	Star	Distributed By	Length Reviewed
Ain't Love Awful		Universal	2 reels...May 26
Alley Cat, The	Aesop's Fables	Pathe	2/3 reels..Mar. 24
All Over Twist	Buddy Messinger	Universal	2 reels
Amateur Night on Ark	Aesop's Fables	Pathe	2/3 reels..May 26
Applesauce		Fox	2 reels
Author, The	Al St. John	Fox	2 reels
Babies Welcome	Dorothy Devore	Educational	2 reels...Mar. 3
Backfire	Lige Conley	Educational	2 reels...June 23
Back Stage	Children	Pathe	2 reels...June 1
Back to Earth	Earle-Engle	Universal	2 reels...Sept. 15
Back to the Woods	Neal Burns	Educational	2 reels...June 16
Bad Bandit, The	Aesop Fables	Pathe	2/3 reel
Barnyard, The	Larry Semon	Vitagraph	2 reels...May 12
Beauty Parlor, The	Aesop's Fables	Pathe	2/3 reel
Before the Public	Snub Pollard	Pathe	2 reels...Mar. 3
Be Honest	Dippy Doo Dad	Pathe	1 reel...Aug. 18
Between Showers		Educational	1 reel
Borrowed Trouble	Carter DeHavens	Film Book. Offices	2 reels
Bowled Over	Paul Parrott	Pathe	1 reel...Mar. 24
Boys to Board	Children	Pathe	2 reels
Broke	Jimmie Adams	Educational	1 reel...Mar. 3
Buddy at the Bat	Buddy Messinger	Universal	2 reels
Bum Grafters	Neely Edwards	Universal	1 reel
Bumps		Educational	1 reel
Bum Slickers	Edwards-Roach	Universal	1 reel
Burglar Alarm, The	Aesop's Fables	Pathe	2/3 reel
Bus Boy, The	Buddy Messinger	Universal	2 reels
Busher, The	Lee Moran	Educational	2 reels...Aug. 18
Busy Body, The	Murray-Anderson-McKee	Hodkinson	
California or Bust	Snub Pollard	Pathe	2 reels...Apr. 28
Captain Applesauce	Eddie Lyons	Arrow	
Carmen, Jr.	Baby Peggy	Universal	2 reels
Cat That Failed, The	Aesop's Fables	Pathe	2/3 reel
Chop Suey Louie	Joe Rock	Jo-Rok Prod.	2 reels
Circus Pals		Fox	2 reels
Clothes and Oil		Fox	2 reels...May 26
Coal Dust Twins	Neely Edwards	Universal	1 reel
Cold Chills	Louise Fazenda	Educational	2 reels...Apr. 28
Collars and Cuffs	Stan Laurel	Pathe	1 reel
Courtship of Miles Sandwich	Snub Pollard	Pathe	2 reels...June 30
Covered Push-Cart, The	Aesop's Fables	Pathe	2/3 reel..July 7
Col. Heeza Liar and the Burglar		Hodkinson	1 reel
Col. Heeza Liar in Uncle Tom's Cabin		Hodkinson	1 reel
Col. Heeza Liar, Nature Fakir		Hodkinson	1 reel
Col. Heeza Liar's Vacation		Hodkinson	1 reel
Crimson Coppers	Neely Edwards	Universal	1 reel
Dad's Boy	Buddy Messinger	Universal	2 reels
Day By Day—In Every Way	Aesop's Fables	Pathe	2/3 reels
Dogs of War	Children	Pathe	2 reels
Day By Day—In Every Way		C. B. C.-S. R.	2 reels
Don't Flirt		Pathe	1 reel...May 26
Don't Get Fresh	Buddy Messinger	Universal	2 reels...June 30
Do Your Stuff	Paul Parrott	Pathe	1 reel...Mar. 3
Dude, The	Adams-Vance	Educational	1 reel...Apr. 14
Easter Bonnets		Educational	2 reels
Easy Terms	Neely Edwards	Universal	1 reel
Empty Bottles	Bert Roach	Universal	1 reel
Exit Stranger		Educational	1 reel...May 12
Fakers	Edwards-Roach	Universal	1 reel
Family Troubles	Eddie Barry	Educational	1 reel...Mar. 31
Fare Enough	Jack Cooper	Universal	2 reels...June 23
Farmer Al Falfa's Bride	Aesop's Fables	Pathe	2/3 reels..May 5
Fish Story, A	Aesop's Fables	Pathe	2/3 reels
F. O. B.	Lloyd Hamilton	Educational	2 reels...May 5
For Art's Sake	Paul Parrott	Pathe	1 reel...May 26
For Guests Only	Paul Parrott	Pathe	1 reel
For Safe Keeping	Paul Parrott	Pathe	1 reel...Mar. 17
For the Love of Tut	Eddie Lyons	Arrow	2 reels
Fortune's Wheel	Lewis Sargent	Universal	1 reel
Forward March	Larry Semon	Vitagraph	2 reels
Fourflusher, The		Fox	2 reels...May 5
Fresh Eggs	Paul Parrott	Pathe	1 reel...June 30
Gamblers, The	Aesop's Fables	Pathe	2/3 reels
Gas and Air	Stan Laurel	Pathe	1 reel
Get Your Man	Paul Parrott	Pathe	1 reel...Mar. 31
Giants vs. Yanks	Children	Pathe	2 reels...Mar. 31
Good Deeds	Walter Forde	Universal	1 reel
Good Riddance	Paul Parrott	Pathe	1 reel...Apr. 14
Great Explorers, The	Aesop Fables	Pathe	2/3 reel
Green as Grass	Jimmie Adams	Educational	2 reels...Apr. 14
Green Cat, The	Snub Pollard	Pathe	2 reels...Aug. 4
Handy Man, The	Stan Laurel	Metro	2 reels
Helpful Hogan	Charles Murray	Hodkinson	2 reels...July 14
High Kickers	Cooper & Follies	Universal	2 reels...Sept. 1
His School Daze	Bert Roach	Universal	1 reel...Sept. 8
Hold On	Engel-Earle-Marcel	Universal	2 reels
Hold Tight	Lige Conley	Educational	2 reels...Mar. 3
Host, The	Neely Edwards	Universal	1 reel...Aug. 4
Hot Water	Neal Burns	Educational	2 reels...Mar. 24
Imperfect Lover, The	Brownie (dog)	Universal	2 reels
In Hock	Neely Edwards	Universal	1 reel...July 7
Jack Frost	Snub Pollard	Pathe	2 reels ...July 21
Jazz Bug, The	Bert Roach	Universal	1 reel
Jolly Rounders, The	Aesop's Fables	Pathe	2/3 reels
July Days	Children	Pathe	2 reels...Aug. 25
Jungle Romeo, A	Snooky	Geo. H. Wiley	2 reels...Mar. 17
Kick Out	Lige Conley	Educational	2 reels
Kid Reporter, The	Baby Peggy	Universal	2 reels...June 9
Kill or Cure	Stan Laurel	Pathe	1 reel...July 14
Kinky		Educational	1 reel
Knockout, The	Lyons-Moran	Universal	1 reel
Live Wires	Paul Parrott	Pathe	1 reel...Aug. 25
Lodge Night		Pathe	2 reels...July 28
Lots of Nerve	Pal (dog)	Universal	2 reels...Aug. 18
Love Nest, The	Buster Keaton	First National	2 reels...Mar. 24
Maid to Order	Lewis Sargent	Universal	1 reel
Marathon Dancers, The	Aesop's Fables	Pathe	2/3 reel...Aug. 4
Midnight Cabaret, The	Larry Semon	Vitagraph	2 reels
Mouse Catcher, The	Aesop's Fables	Pathe	2/3 reels
Movie Dare Devil, The	Hurd Cartoon	Educational	1 reel...Apr. 14
Mummy, The		Fox	2 reels...June 9
Mysteries of the Sea	Aesop's Fables	Pathe	2/3 reel
Mystery Man, The	Snub Pollard	Pathe	2 reels...Aug. 18
Nobody's Darling	Baby Peggy	Universal	2 reels...Aug. 4
Nip and Tuck		Pathe	2 reels...Aug. 11
Noon Whistle, The	Stan Laurel	Pathe	1 reel...May 5
No Wedding Bells	Larry Semon	Vitagraph	2 reels...Feb. 10
Nuisance, The	McKee-Anderson-Murray	Hodkinson	2 reels...Feb. 17
Oh, Nursie	Marcel-Cooper	Universal	2 reels...May 26
Oh Shoot	Bobby Dunn	Arrow	2 reels
Oh, Sister	Adams-Vance	Educational	1 reel...Mar. 3
One Hard Pull	Aesop's Fables	Pathe	2/3 reels
One Wild Day	Bull Montana	Metro	2 reels
Oranges and Lemons	Stan Laurel	Pathe	1 reel...Aug. 11
Pace That Kills, The	Aesop's Fables	Pathe	2/3 reel
Panic's On, The	Carter DeHavens	Film Book. Offices	2 reels
Peanuts	Lewis Sargent	Universal	1 reel
Pearl Divers, The	Aesop's Fables	Pathe	1 reel...Aug. 11
Peg o' the Movies	Baby Peggy	Universal	2 reels
Pencil Pusher, The	Chuck Reisner	Universal	1 reel...Aug. 25
Pharoah's Tomb	Aesop's Fables	Pathe	2/3 reels

Feature	Star	Distributed By	Length	Reviewed
Pick and Shovel	Stan Laurel	Pathe	1 reel	June 16
Pill Pounder, The	Charles Murray	Hodkinson	2 reels	
Pitfalls of a Big City	Ben Turpin	Pathe	2 reels	
Pleasant Journey, A	Children	Pathe	2 reels	Mar. 44
Please Arrest Me	Monty Banks	Federated- S. R.	2 reels	
Plumb Crazy	Bobby Vernon	Educational	2 reels	June 2
Plus and Minus	Bowes-Vance	Educational	1 reel	Aug. 11
Pop Tuttle's Lost Nerve	Dan Mason	Film Book. Offices	2 reels	May 26
Pop Tuttle's Russian Rumor	Dan Mason	Film Book. Offices	2 reels	June 2
Pop Tuttle's Tactics	Dan Mason	Film Book. Offices	2 reels	
Post No Bills	Paul Parrott	Pathe	1 reel	Aug. 4
Private, Keep Off	Carter DeHavens	Film Book. Offices	2 reels	
Radio Romeo	Walter Forde	Universal	1 reel	
Rice and Old Shoes	Carter DeHavens	Film Book. Offices	2 reels	June 16
Ringer for Dad, A	Carter DeHavens	Film Book. Offices	2 reels	
Roaring Lions on Steamship		Fox	2 reels	July 28
Roll Along	Jimmie Adams	Educational	2 reels	May 26
Salesman, The	Al St. John	Fox	2 reels	Apr. 14
Say It With Diamonds	Carter DeHavens	Film Book. Offices	2 reels	
Sheik, The	Aesop's Fables	Pathe	2/3 reels	
Shoot Straight	Paul Parrott	Pathe	1 reel	Mar. 17
Short Orders	Stan Laurel	Pathe	1 reel	Sept. 1
Should William Tell	Edwards-Roach	Universal	1 reel	July 7
Sing Sing	Edwards-Roach	Universal	1 reel	Sept. 1
Sister's Beau	Buddy Messinger	Universal	2 reels	
Skeletons	Neely Edwards	Universal	1 reel	
Skylarking		Pathe	2 reels	Sept. 8
Small Change	Eugene-Vance	Educational	1 reel	May 26
Smarty	Buddy Messinger	Universal	2 reels	
Smile Wins, The	Paul Parrott	Pathe	1 reel	
Snowed Under	Bull Montana	Metro	2 reels	
Sold at Auction	Snub Pollard	Pathe	2 reels	May 26
So Long, Buddy	Buddy Messinger	Universal	2 reels	Aug. 25
So This Is Hamlet	Charles Murray	Hodkinson	2 reels	
Speed Bugs	Fred Spencer	Universal	2 reels	
Speed the Swede	Paul Parrott	Pathe	1 reel	Apr. 28
Spider and the Fly	Aesop's Fables	Pathe	2/3 reels	
Spooks	Aesop's Fables	Pathe	2/3 reels	June 2
Spooky Romance, A	Jack Cooper	Universal	2 reels	
Spring Fever	Fred Spencer	Universal	2 reels	Aug. 4
Springtime	Aesop Fables	Pathe	2/3 reels	
Stork's Mistake, The	Aesop's Fables	Pathe	2/3 reels	
Sunny Gym	Brownie (dog)	Universal	2 reels	
Sunny Spain	Paul Parrott	Pathe	1 reel	May 5
Sweet and Pretty	Brownie (dog)	Universal	2 reels	
Sweetie	Baby Peggy	Universal	2 reels	Feb. 24
Tail Light	Bowes-Vance	Educational	1 reel	July 14
Take the Air	Paul Parrott	Pathe	1 reel	Sept. 8
Take Your Choice	Bobby Vernon	Educational	2 reels	Apr. 14
Taking Orders	Baby Peggy	Universal	2 reels	June 23
Their Love Growed Cold	Hurd Cartoon	Educational	1 reel	June 2
This Way Out		Educational	2 reels	
Thoroughbred, The	Aesop's Fables	Pathe	2/3 reel	
Three Gun Man, The		Fox	2 reels	May 26
Three Strikes	Lige Conley	Educational	2 reels	June 30
Tin Knights in a Hallroom		C. B. C.-S. R.	2 reels	
Tips	Baby Peggy	Universal	2 reels	
To and Fro	Neely Edwards	Universal	1 reel	
Traffic		Educational	1 reel	May 12
Tramps of Note	Neely Edwards	Universal	1 reel	
Traveling Salesman	Aesop's Fables	Pathe	2/3 reels	
Tropical Romeo, A	Al St. John	Fox	2 reels	
Tut Tut King	Edwards-Roach	Universal	1 reel	
Two Auctioneers, The		Universal	1 reel	
Two Twins, The	Bull Montana	Metro	2 reels	Apr. 28
Uncovered Wagon, The	Paul Parrott	Pathe	1 reel	July 7
Under Two Jags	Stan Laurel	Pathe	1 reel	June 2
Uneasy Feet	Lloyd Hamilton	Educational	2 reels	Mar. 24
Unhappy Husbands	Barton Editorial	Second National	1 reel	
Vamped	Jack Cooper	Universal	2 reels	
Walrus Hunters, The	Aesop Fable		2/3 reel	
Watch Dog, The		Pathe	1 reel	June 9
West is West	Bowes-Vance	Educational	1 reel	Aug. 11
Where Am I?	Snub Pollard	Pathe	2 reels	Mar. 31
Where's My Wandering Boy This Evening	Ben Turpin	Pathe	2 reels	July 7
Where There's a Will		Fox	2 reels	
Whiskers	Lewis Sargent	Universal	1 reel	
White Wings	Stan Laurel	Pathe	1 reel	
Why Dogs Leave Home	Brownie (dog)	Universal	2 reels	
Wild and Wicked	Charles Murray	Hodkinson	2 reels	July 21
Winter Has Came	Dorothy Devore	Educational	2 reels	May 5
Won't You Worry?	Bert Roach	Pathe	1 reel	July 21
Wrecks		Educational	1 reel	July 28

Short Subjects

Feature	Star	Distributed By	Length	Reviewed
Alaskan Honeymoon, An (Educational)		Fox	1 reel	
Algeria (Educational)		Fox	1 reel	
Alpine Ride Up Stanserhorn (Burlingham)		Truart Film	1 reel	
Arctic Hike on Great Aletsch Glacier		Truart Film	1 reel	
Barnaby's Grudge, Reginald Denny		Universal	2 reels	
Bath, Famous British Spa (Burlingham)		Truart Film	1 reel	
Better Than Gold (Drama), Roy Stewart		Universal	2 reels	June 23
Borneo Venice, A (Burlingham)		Truart Film	1 reel	
Broad Highway (Bray Romance)		Hodkinson	1 reel	
Cat and the Fiddle, The (Hodge-Podge)		Educational	1 reel	
Cataracting Around Niagara (Burlingham)		Truart Film	1 reel	
Champion in the Making, A		State Rights		
Christopher of Columbus (Geo. O'Hara)		Film Book. Offices	2 reels	
City of Dreams (Bray Romance)		Hodkinson	1 reel	
Close Harmony (Sing Them Again Series)		Educational	1 reel	July 28
Columbia the Gem of the Ocean, R. Denny		Universal	2 reels	
Crystal Ascension, The (Artfilm)		Pathe	1 reel	May 26
Crystal Jewels (Educational)		Fox	1 reel	
Dark Timber (Wilderness Tales)		Educational	1 reel	
Dipping in the Deep (Hodge Podge)		Educational	1 reel	Aug. 11
Dizzy Land of Wm. Tell (Burlingham)		Truart Film	1 reel	
Don Coyote (Drama), Reginald Denny		Universal	2 reels	
Double Cinched (Drama), Leo Maloney		Pathe	2 reels	Mar. 3
Double Suspicion (Drama), Neal Hart		Universal	2 reels	
Down the Crater of Vesuvius		Truart Film	1 reel	
Drifter, The (Drama), Harry Carey		Universal	2 reels	
Duck, The (Rod-Gun Series)		Hodkinson	1 reel	
Eagle's Talons, The (Serial)		Universal	15 episodes	
Einstein's Theory of Relativity		Premier Prod.	2 reels	
End of a Perfect Fray, Geo O'Hara		Film Book. Offices	2 reels	
Extra Seven, The (Drama), Leo Maloney		Pathe	2 reels	Mar. 31
Face to Face (Drama), Edmund Cobb		Universal	2 reels	Sept. 15
False Play (Drama), Pete Morrison		Universal	2 reels	
Festive Haul, The		Pathe	1 reel	
Fight for a Mine, A (Drama), Roy Stewart		Universal	2 reels	June 9
Fighting Blood (Drama), George O'Hara		Film Book. Offices	2 reels	Feb. 3
Fighting Fists (Drama), Jack Ford		Universal	2 reels	
Fighting Skipper, The (Serial)		Arrow	15 episodes	
Figbt in the Fog, Tbe, Jack Mulhall		Universal	2 reels	
Forgetting the Law, Jack Daugherty		Universal	2 reels	
From Montreuv to Bernese Alps		Truart Film	1 reel	
From the Windows of My House		Educational	1 reel	May 12
Fun From the Press		Hodkinson	1 reel	
Gall of the Wild, Geo. O'Hara		Film Book. Offices	2 reels	
God's Law (Drama), Roy Stewart		Universal	2 reels	
Golf Played by Gene Sarazen		Educational	1 reel	June 9
Gray Rider, Tbe (Wilderness Tales)		Educational	1 reel	July 14
Grim Fairy Tale, A, Geo. O'Hara		Film Book. Offices	2 reels	June 16
Guilty Hand, The (Drama), Roy Stewart		Universal	2 reels	
Hard to Beat (Drama), Roy Stewart		Universal	2 reels	
Haunted Valley (Serial)		Pathe	15 epis'ds	Apr. 28
Heavyweight Fight Pictures		Universal	3 reels	May 26
Her Dangerous Path (Serial)		Pathe	10 episodes	
Homeward Trail, The, Pete Morrison		Universal	2 reels	July 14
Hyde and Zeke (Drama), Leo Maloney		Pathe	2 reels	June 9
Immortal Voice (Bray Romance)		Hodkinson	1 reel	July 14
In the Days of Daniel Boone (Serial)		Universal	18 epis'ds	June 30
In Wrong Right (Drama), Leo Maloney		Pathe	2 reels	
Island of Surprise (Burlingham)		Truart Film	1 reel	
Jenkins and the Mutt (Wilderness Tales)		Educational	1 reel	Feb. 2
Judy Punch, George O'Hara		Film Book. Offices	2 reels	
Jungle Belles of Borneo (Burlingham)		Truart Film	1 reel	
King of the Ice		State Rights	2 reels	
Knigbt in Gale (Drama), Geo. O'Hara		Film Book. Offices	2 reels	Feb. 3
Knight That Failed, Geo. O'Hara		Film Book. Offices	2 reels	
Land of Tut Ankh Amen		Fox	1 reel	
Lonesome Luck, Jack Daugherty		Universal	2 reels	June 23
Long Live the Ring, George O'Hara		Film Book Offices	2 reels	
Lure of the South Seas (Burlingbam)		Truart Film	1 reel	
Lyin' Hunt, A (Howe Hodge-Podge)		Educational	1 reel	
Mediterranean Scenes (Burlingham)		Truart Film	1 reel	
Memories of Alpine Republic		Truart Film	1 reel	
Mixed Trails (Wilderness Tales)		Educational	1 reel	June 16
Monkey Land Up Barito River, Borneo		Truart Film	1 reel	
Mont Blanc (Burlingham)		Truart Film	1 reel	
Moon Blind (Wilderness Tales)		Educational	1 reel	Feb. 2
Naked Fists (Drama), Neal Hart		Universal	2 reels	
Night Riders, The (Drama), Harry Carey		Universal	2 reels	
One Hundred Per Cent Nerve (Leo Maloney)		Pathe	2 reels	Apr. 28
One of Three (Drama), Roy Stewart		Universal	2 reels	
Oregon Trail, The (Serial)		Universal	18 epis'ds	Feb. 10
Outlaw and the Lady (Drama), Harry Carey		Universal	2 reels	
Paradising on Italian Lakes		Truart Film	1 reel	
Partners Three (Drama), Leo Maloney		Pathe	2 reels	Mar. 17
Pelican Island (Burlingham)		Truart Film	1 reel	
Perilous Ascent of Zinal-Rothorn		Truart Film	1 reel	
Phantom Fortune, The (Serial)		Universal	12 epis'ds	Mar. 17
Quaint Berne, Swiss Capital		Truart Film	1 reel	
Radio Active Bomb (Drama), Roy Stewart		Universal	2 reels	
Red Russia Revealed		Fox	2 reels	
Right of Way Casey (Drama), Neal Hart		Universal	2 reels	
Romance of Life (Bray Romance)		Hodkinson	1 reel	
Roped and Tied (Drama), Neal Hart		Universal	2 reels	
Rustlin' (Drama), Jay Morley		Universal	2 reels	Aug. 18
School Days in Japan (Educational)		Fox	1 reel	
Science of Life (Series)		Bray Prod.	1 reel	May 12
Sea of Dreams		Educational	1 reel	June 16
Secret Code, The (Drama), Roy Stewart		Universal	2 reels	
Sentinels of the Sea (Educational)		Fox	1 reel	
She Supes to Conquer, George O'Hara		Film Book Offices	2 reels	
Shooting the Earth (Hodge Podge)		Educational	1 reel	June 9
Six-Second Smith (Drama), Geo. O'Hara		Film Book. Offices	2 reels	Feb. 3
Sky Trails Above Lake Lucerne		Truart Film	1 reel	
Some Punches and Judy, Geo. O'Hara		Film Book. Offices	2 reels	
Some Sense and Some Nonsense		Educational	1 reel	May 5
Something For Nothing, Reginald Denny		Universal	2 reels	
So This is Hollywood, George O'Hara		Film Book Offices	2 reels	
Speed Demons (Hodge Podge)		Educational	1 reel	
Starland Revue (Series)		Film Book. Offices	1 reel	
Steel Shod Evidence, Leo Maloney		Pathe	2 reels	July 7
Steel Trail, The (Serial)		Universal	15 epis'ds	Aug. 11
Strike of the Rattler, Pete Morrison		Universal	2 reels	Aug. 25
Tarpon Fishing (Hodge Podge)		Educational	1 reel	
Tempest Cody Rides Wild, Marie Walcamp		Universal	2 reels	
This Wife Business		Alexander Film	2 reels	
Tom, Dick and Harry, Leo Maloney		Pathe	2 reels	June 30
Trail of No Return (Drama), Hart-Sedgwick		Universal	2 reels	May 26
True Gold, Jack Daugherty		Universal	2 reels	
Turkey, The (Rod and Gun Series)		Hodkinson	1 reel	
Two Stones With One Bird		Film Book. Offices	2 reels	
Under Secret Orders (Drama)		Universal	2 reels	
Unsuspecting Stranger (Drama), Pathe		Pathe	2 reels	May 26
Wandering Two (Drama), Reginald Denny		Universal	2 reels	
Wedding Feast Among Borneo Dyaks		Truart Film	1 reel	
Weeping Waters (Artfilm)		Pathe	1 reel	May 5
When Fighting's Necessary, Leo Maloney		Pathe	2 reels	Apr. 14
When Gale and Hurricane Meet		Film Book. Offices	2 reels	
Widower's Mite (Drama), Reginald Denny		Universal	2 reels	
Wild Waters (Educational)		Fox	1 reel	
Will He Conquer Dempsey? Firpo		Selznick		
Wings of the Storm (Drama), Leo Maloney		Pathe	2 reels	May 12
Winter in the Engadine		Truart Film	1 reel	
With the Movie Camera Through the Bolshevic Revolution		Mondial Film-S. R.	3 reels	
Yellow Men and Gold, Leo Maloney		Pathe	2 reels	

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OCTOBER 20, 1923

Motion Picture News

Reg. U. S Patent Office

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Distributed by

Goldwyn–Cosmopolitan



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Published Weekly—$3.00 a year

Los Angeles — 729 Seventh Avenue, New York — Chicago

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"THE Spanish Dancer", Paramount's first picture to be sold under the new demonstration policy, opened last Sunday at the Rivoli, New York, and Grauman's Rialto, Los Angeles.

On the opening day at the Rivoli, 9,033 people flocked to "The Spanish Dancer". (8,939 people attended the opening of "Manslaughter", a huge success, at the same theatre.) Business has continued at absolute capacity all week.

At Grauman's Rialto they've had to turn part of the crowds away.

This is the first proven evidence that "The Spanish Dancer" is a box-office hit. Watch the news from the other demonstration points.



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FOUR PAGES from the Press Sheet on

"The SPANISH DANCER"

A Paramount Picture



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WITH ANTONIO MORENO
a Paramount Picture
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Big Possibilities In This Great Song Tie-up
THE SPANISH DANCER
Dedicated to Pola Negri
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The DRIVIN

Here's the Chance to Stack Up Big Profits! It's Picked to Win by All the critics!!

HARRISON'S REPORTS

September 22, 1923

"The Drivin' Fool"— with Wally Van and Patsy Ruth Miller

(*Hodk., Sept.* 15; 5,700 *ft.; 66 to* 81 *min.*)

This light romance-drama possesses all the elements that bid for audience appeal—fast action, spills, thrills, and a break-neck motor trip, state by state, from Oakland, Cal., to New York. Wally Van plays the title role, the Drivin' Fool; the part seems made for him:—

The father of the hero and that of the heroine are business partners. A critical business exigency arises which makes necessary the delivery in New York by a certain date of a large check. A railroad strike, just called, makes mail delivery through the regular channels an impossibility. The hero offers to drive his roadster across the continent to deliver the check and save his father's firm from going to the wall. The company to whom the check was payable are a shyster outfit, hoping the check will be forfeited so that they may take over the company, their real objective. But the hero manages to buck at every turn the various efforts of their "dirty-worker" to block his trans-continental progress. He arrives on time, intact, and delivers the check.

"The Drivin' Fool" should please well and all.

a 100% Seat-Salesman that will go out and DRAG them in with it's 100% of Rapid-Fire-Ballyhooing Exploitation

HODKINSON PICTURES

MOVING PICTURE WORLD

September 8, 1923

"The Drivin' Fool"

Good, Snappy Entertainment in Hodkinson Picture Starring Wally Van

Reviewed by Mary Kelly

Auto racing fans will be most pleased with this. Wally Van returns after a long absence from the screen in a speed picture of more than usual interest. The thrills, action and comedy should get any audience.

From San Francisco to New York in six days is the hero's stunt. The cross-country race has moments of great suspense and many incidents that will keep one amused. A business rival who opposes the trip arranges all sorts of delays, all of which the hero smilingly surmounts—after a bit of lively action.

Wally Van is an extremely likable actor and perfectly suited to this part. His is a live-wire performance that never allows your attention to lag. A good comedy angle is added when the colored garage boy joins forces with him for protection, and proves an adhesive companion for the rest of the journey. Patsy Ruth Miller is attractive as the girl who stays behind and proudly marks off her sweetheart's progress. Alec B. Francis and Ramsey Wallace are good in less important roles. The picture will please because no footage is wasted, and the general spirit of it is unusually congenial and entertaining.

Story

Hal Locke is rejected by his sweetheart's father-in-law, Moorehead, because he spends all his time breaking speed records. Suddenly this fault becomes a talent when Moorehead discovers that an important check, safeguarding all his business interests, has been delayed in malling. The railroads are tied up by a strike, so Henry takes the long cross-country ride, promising to have the check in New York within six days. He succeeds—after no end of excitement and delay.

EXHIBITORS HERALD

September 8, 1923

SPECIAL CAST IN

THE DRIVING FOOL

(HODKINSON)

Delightful entertainment is this breezy drama of a cross-country auto race. It is fast moving, contains a good comedy element, and generally proves quite pleasing and interest absorbing. Adapted by H. H. Van Loan from a story by W. H. Sturm, and directed by Robert Thornby. Six reels.

Here is a snappy little picture that will adorn any screen to satisfaction. A story of a cross-country drive by automobile, which might readily have proved tiresome under less capable direction, the entire journey here is most delightfully pictured. There isn't a dull moment from the start of the race to the exciting finish, a series of amusing incidents keeping interest at a high pitch.

The story tells of Hal Locke, whose father Henry Locke and Howard Grayson operate the Golden Gate Packing Company. Young Locke is in love with Grayson's daughter but when he suggests that her father accept him for a son-in-law he is emphatically turned down with the explanation that as long as he continues to jeopardize his life and be arrested every other day for speeding he hasn't a chance.

There comes a day when the packing company has a note due in New York which must be promptly cancelled. There is a big storm and transportation is tied up most of the way between San Francisco and New York. Young Locke volunteers to drive the distance, have the note cancelled and save the firm from ruin. Then starts a most interesting cross-country drive, with his father's enemies trying to keep him from reaching his destination on time. Hal picks up a negro garage keeper on the way who accompanies him and between the two they lead their pursuers a merry chase.

There is a happy and humorous ending in the East when Hal reaches his goal after having driven for about a week without any sleep.

'FOOL

When They All *Say* it's a Great Attraction It Must Be So -- Grab It - *Quick!!*

THE Film DAILY
Sunday, September 2, 1923

"The Drivin' Fool"

Producer: Regent Pictures Corp.
Distributor: Hodkinson

As a Whole.....A LIVELY ENTERTAINMENT THAT GOES ALONG AT A GREAT PACE IN CROSS COUNTRY AUTO TRIP; A SURE-FIRE NUMBER THAT HAS PEP AND GOOD HUMOR.

Players.....Wally Van, featured in role of speed maniac. Van gives fine performance and will be well liked for his thoroughly good natured manner. Jesse J. Aldriche, the colored Cupid, helps along the comedy business. Patsy Ruth Miller, a pretty heroine. Alec B. Francis and Wilton Taylor, two typical "Governors."

Type of Story....Not a lot to it but it's there several different ways. Everyone will like it. It has action, thrills, comedy, romance—in fact everything that makes for sure-fire entertainment. There is considerable novelty in the idea of picturing the course of the cross country trip and it has been splendidly done.

Hero with speed mania agrees to deliver check in New York with seven days to get there from San Francisco, by automobile. His success in the venture offers laughs and thrills.

Box Office Angle.....Looks very promising. Your folks will like this one very well. It's just a right good entertainment, well worth your consideration and exploitation. The receipts should prove completely satisfying.

Exploitation....Get your hands on this one and then go after the business. If your folks appreciate a snappy, bright, clean and amusing picture, here it is. "The Drivin' Fool" is one of the best automobile pictures that has yet been made. There is genuine excitement in the cross country race and the idea of following the course, both on a map, and by indication in the subtitles, makes it the more interesting and real.

You can make promises for the action and thrills. Tell them hero makes New York in seven days, from the time he goes across San Francisco Bay on the ferry until he crosses the Jersey ferry to New York and lands in Wall St.,

Motion Picture News

NEW YORK, SEPTEMBER 8, 1923

The Drivin' Fool

(Regent-Hodkinson—Six Reels)

(Reviewed by Laurence Reid)

THIS one will recall to mind Wally Reid's auto stories—most of which were fashioned by Byron Morgan. The main situations are nearly identical, though the characters are cut from a different mould. For one thing the heroine's father is not a crochety old man though he does object to the speed fiend becoming his son-in-law until he settles down and gives up stepping on the gas.

Wally Van, who plays the title role, does not take his work as easy as the late lamented star. He is as quick and nervous in his walk and gestures as when he played in "Love, Luck and Gasoline" many years ago. Yet he is admirably suited for the role once he hops into the car and makes his wild flight across the continent to deliver a certified check to the Wall Street sharks. There is a reason for the mad dash—the trains are not running.

It's an easy story to follow, obvious always, nevertheless, it quickens the pulse as the car hits off for Carson, Reno, Cheyenne, Omaha and points East. One may wonder that the villain—a henchman of the oily financiers—is able to throw obstacles in his path. Certainly he seems to have a large clientele among highwaymen and crooked garage keepers.

The fore part of the picture reveals Wally having an easy time avoiding work and receiving summons to appear in court. But the ride saves the feature and gives it the necessary punch. The flight is shown against good backgrounds—and one shot showing the speed fiend and his colored mechanician stalled in the snowdrifts of the Rockies is punctuated with thrills.

As is natural with this type of story the hero reaches his destination barely in the nick of time. But he saves his dad and the latter's partner—the girl's father—from financial ruin. And, of course, is accepted as a good prospect for a son-in-law. The plot is well put together and kicks up plenty of dust and should prove enjoyable everywhere.

PRODUCTION HIGHLIGHTS. The pep and ginger of the mad ride across country. The thrills attendant upon the obstacles placed in path of speed fiend. The suspense. The effective backgrounds. The lively incident. Good scenario and titles.

DIRECTION. Keeps it ever moving with good suspense. Lightens the monotony of mad dash with good incident and thrills—and by flashing to "straight" scenes. Never slackens the speed. Makes the wild flight look genuine. Furnishes some adequate comedy.

SUMMARY. A moving story of a speed fiend cut after a familiar pattern, but which is pepped up with breezy incident. Implausible in its villainy. Should draw well most everywhere.

THE CAST

John Moorehead	Alec B. Francis
Sylvia Moorehead	Patsy Ruth Miller
Henry Locke	Wilton Taylor
Hal Locke	Wally Van
Richard Brownlee	Ramsey Wallace
Howard Grayson	Wilfred North
Horatio Jackson Lee St. Albans	Jesse J. Aldriche
John Lawson	Kenneth R. Bush

By W. F. Sturm. Scenario by H. H. Van Loan. Directed by Robert Thornby.

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FILM DAILY

THUNDERING DAWN
with
J. Warren Kerrigan
Anna Q. Nilsson
Thomas Santschi
A Harry Garson Production
Universal Super Jewel

"I defy any even when Six of have been run, who ki

The Greatest of all
The **Acqu**
Rita Weiman's play as successfully
with
CLAIRE
BARBARA BEDFORD • NORMAN
A Clarence Brown
UNIVERSAL S

Presented by

Play these three Big Ones N

Merry Go Round

A Chapter in

UNIVERSAL HAS

mes thru Big for You!

Ones from L'S BIG TEN

one to guess,
the Seven reels
lled Andrew Prentice"
THE LOS ANGELES TIMES
Mystery Thrillers!
ittal
produced by Cohan and Harris
WINDSOR
KERRY + RICHARD TRAVERS
Production
UPER JEWEL

Me—Baby Peggy
in my first big feature production
The DARLING of NEW YORK
UNIVERSAL JEWEL

CARL LAEMMLE

OW sweeping the country!

Her Life

Drifting Starring PRISCILLA Dean

THE PICTURES

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"The most talented child actress on the screen" is now figuring on the front pages of newspapers the country over. The biggest box-office comedy bet that ever came your way. Cash in on her tremendous drawing power!

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The wonderful dog with an endless bag of new tricks, a four-legged streak of carefully-directed fun, will pack them in again and again with his comical stunts in his Century Comedies.

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Bright, breezy, fast-stepping comedy is his specialty. He's popular with the fans and a tonic for the box-office. See him in his latest Century Comedies.

BUDDY MESSINGER

He is a real American boy, bubbling with spirits and mirth, in a series of rollicking, fun-filled Century Comedies that will draw like wildfire. At your Universal Exchange.

JACK EARLE

He's a seven-foot high Prince of Comedy with new and original comedy stunts in his Century Comedies that will make your audiences double up with laughter and your receipts double in volume at the box-office.

FOLLIES GIRLS

A galaxy of beautiful girls in gorgeous gowns provide the shimmering and alluring background for rollicking, mirthful comedies. Play them—and watch how they draw!



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A DISTINCTIVE PICTURE

Greatest Box Office Success of The Day



GEORGE ARLISS

In the pictured version of the great role which he made famous for three years on the spoken stage



THE GREEN GODDESS

with ALICE JOYCE

DAVID POWELL & HARRY T. MOREY

Adapted by Forrest Halsey

from the famous stage play by William Archer

Directed by SIDNEY OLCOTT

New York Times

"Every player in the cast has done his bit to make this the best photoplay of its kind that has ever been produced...Here is a photoplay that shows the dawn of a new era in the motion picture world."

New York American

"Thrills, beauty, drama and tense appeal predominate in 'The Green Goddess'. It is a magnificent production and the sort that is at its best on the screen....It is a vital, gripping play."

New York Daily News

"A motion picture production outdoing by far anything that has come before in the screen careers of George Arliss, the inimitable, and Alice Joyce, the beautiful."

New York Tribune

"'The Green Goddess' on the screen is much more effective, it seems to us, than ever it was on the stage...We found the direction without a flaw... The cast is perfect."

New York Evening Post

"It is a delight to watch him, for even though there really are a few good actors before the camera to-day, George Arliss easily tops them all."

New York Herald

"There is one glorious moment that is calculated to pull the audience out of its seats wherever 'The Green Goddess' is shown."

New York Journal

"'The Green Goddess' is a film that might be called an epic of photoplays...Every scene had its thrill....Mr. Arliss proves he well deserves the praise lavished upon his acting."

James W. Dean, N. E. A. Syndicate

"'The Green Goddess' is a superb photoplay. It is my humble but unreserved opinion that Arliss is the greatest living actor."

New York Morning Telegraph

"One of the most thoroughly worthwhile pictures that has been given to us this year."

DISTINCTIVE PICTURES CORPORATION

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GEORGE ARLISS *in*

THE GREEN GODDESS

with **ALICE JOYCE**

DAVID POWELL & HARRY T. MOREY

Adapted by Forrest Halsey

from the famous stage play by William Archer

Directed by SIDNEY OLCOTT

A DISTINCTIVE PICTURE

Distributed by

Goldwyn-Cosmopolitan

"It is a Scream"

C. S. S. in
MOVING PICTURE WORLD

"Poodles" does good work, including some clever acrobatic work * * * His attempts to hang a hammock should cause a young riot with the average audience. It is a scream.—

"One Comedy No Exhibitor Can Afford to Overlook"

Roger Ferri in
MOTION PICTURE NEWS

"Poodles" Hannaford, for years one of the most famous mimics that clowned at the New York Hippodrome, has finally invaded the screen, and the latter can be thankful that he has, for he is an artist in every sense of the word. Tuxedo Comedies signed him for a series of two-reel comedies that Educational will release. "Front!" is the first. And it is a wow. It is one of the truly funniest comedies it has been the pleasure of this writer to see. Here is a clown who can be funny without the utilization of age-worn tactics. He is original. Any comic who can have his back turned to his audience for a couple of hundred feet and hold attention is worthy of being watched, for he is a comer. "Poodles" does just that.

Clowning on the stage and screen are two different things. But "Poodles" is funnier on the silver sheet than he was back of the footlights, and if you know "Poodles"—and who is there who doesn't?—you can draw your own conclusions as to his maximum value as a comedian. In "Front!" Hannaford * * * * does every bit with a finished artistry that puts him in a class by himself. This writer just roared with laughter all through the unreeling of "Front!" And as we write these lines, bearing in mind some of the stunts that we enjoyed so immensely, we cannot keep a smile off our face. "Poodles" doesn't overlook an opportunity. He is surrounded with a good cast. The chap who plays the clerk—we wish we had his name—is superb. He is a Frank Bacon—Lightnin' Bill type. When he and "Poodles" get together, hilarious stunts follow that make you laugh until your sides ache. Here's one comedy that no exhibitor can afford to overlook.

"Don't Let It Pass"

FILM DAILY

A thoroughly entertaining number * * * it's a very good comedy and will bring the laughs. You can bank on this one to send your folks out smiling. Don't let it pass.



Trade-Paper Critics Agree on "FRONT!"

Bringing "POODLES" HANNAFORD

Famous Hippodrome Clown

To the Screen for the first time

BOOK THE WHOLE SERIES OF SIX

Tuxedo Comedies

Every One a Scream

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. HAMMONS, President



Millions are going to pack theat

BREAKING IC

Hunt Stromberg's

Written and Directed

What a riot of laughter this Hunt Stromberg
in thousands of theatres—and what a world
get. Buddy—"Breaking Into Society" is one of the ten Feature
stuff and the rest of the cast help to make this a holiday of
Press Sheet and be sure to see a sample of the booklet on "Rules on How

FILM BOOKING OFFI

723 Seventh Avenue, New York,

SALES OFFICE, UNITED KINGDOM: R-C PICTURES CORPORATION



res and laff themselves sick over
TO SOCIETY
Comedy Special

By HUNT STROMBERG

Super Special Comedy is going to put across
of mouth to mouth advertising this picture will
Comedy Specials that is Sure Fire—Bull Montana does his best
side-splitting roars. Corking exploitation dope—Ask for a
to" BREAK INTO SOCIETY—Great Posters Too—Book and Boost it.

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Warner Pictures are an independent unit of each Exchange distributing them. Contracts made by Exchanges to cover the booking of Warner Pictures, grouped with the film product of other companies are invalid.

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"The Gold Diggers"	"The Country Kid"	"Broadway After Dark"
"The Age of Innocence"	"Daddies"	"The Printer's Devil"
"Lucretia Lombard"	"Cornered"	"How to Educate a Wife"
"Being Respectable"	"Conductor 1492"	"Geo. Washington, Jr."
"The Tenth Woman"	"Lover's Lane"	"Babbitt"



A Great Stage Play by a Master Producer~

DAVID BELASCO

An Even Greater Motion Picture by a Master Director

HARRY MILLARDE

Who Staged "OVER THE HILL" AND *"IF WINTER COMES"*

WILLIAM FOX *presents*

The Governor's Lady

By Alice Bradley

20 YEARS OF PROGRESS — FOX — FOX FILM CORPORATION

INDEPENDENCE & STRENGTH

WILLIAM FOX *presents*

"IF WINTER COMES"

MIGHTIER THAN THE BOOK

William Fox presents

Tom Mix
in
MILE-A-MINUTE ROMEO



With TONY



The Wonder Horse

Adapted from "The Gun Gentleman" By MAX BRAND

DIRECTED BY LAMBERT HILLYER

PEP, PUNCH AND BOX OFFICE "PULL"





WILLIAM FOX presents

"IF WINTER COMES"

MIGHTIER THAN THE BOOK

LAST CALL—

For Motion Picture News

Studio Directory

Ad and Biography

Copy

Forms Close October 15th

Publication Immediately

Thereafter



Metro
presents

Viola Dana

in

Rouged Lips

With

Tom Moore

AND A REMARKABLE CAST

Adapted from
RITA WEIMAN'S story
"UPSTAGE" which appeared
in the Cosmopolitan Magazine

Directed by HAROLD SHAW





Jury Imperial Pictures Ltd, Exclusive
Distributors thruout Great Britain~
Sir William Jury, Managing Director

Metro
Picture

REG U.S PAT OFF

~Packs the Capitol and

Robert Z. Leo

MAE M



The F

"Considerable money was lavished on Mae Murray's latest starring vehicle to make it as elaborate and spectacular as her former films. There are enough elaborate sets to fit out two pictures." — *Exhibitor's Herald.*

Metro Picture

REG U.S. PAT OFF

Scenario by
FRANCES MARION

A TIFFANY PRODUCTION

M.H. HOFFMAN
General Manager.....

ROBERT Z. LEONARD
Director General

Endorsed by the Press

nard *presents*

URRAY *in* RENCH DOLL

ALL THE CRITICS AGREE

"The star at her prettiest. Mae Murray at her best. The captions are exceedingly good. Almost every city audience will laugh uproariously." —*Moving Picture World.*

"It is wonderfully made. Feminine population will be deeply interested. Miss Murray displays a countless collection of French gowns." —*N. Y. Morning World.*

"Miss Murray's costumes alluring. Sets are good"—*N. Y. Times.*

"'The French Doll' contains romance, adventure, gorgeous costumes and sumptuous settings. Suited to the particular bright talents of Miss Murray."—*N. Y. Evening Telegram.*

"Miss Murray appears in some of the most fascinating garments it has ever been our good fortune to behold. Miss Murray looks like a French Doll herself."—*N. Y. Tribune.*

"Miss Murray is a good drawing card. Her ability second to none in wearing exotic costumes, and here again she is more lavish than usual." —*N. Y. Morning Telegraph.*

"Miss Murray is as beautiful as ever—if not more so—and her gowns are as remarkable as usual."—*N. Y. Evening Journal.*

"'The French Doll' has been directed in a manner aimed to extract from the original several excellent farcical incidents. In its new form it should have more financial success than it had on the stage." —*N. Y. Evening Mail.*

"Lively comedy — gorgeous gowns and other startling sartorial effects. Easy picture to look at and enjoy. Possesses all the Gallic smartness and speed of the original. Remarkable interior of cabaret. Bright, crisp comedy." — *Exhibitor's Trade Review.*

"Mae Murray looks most adorable in her close-ups. Many expensive and classy sets give this excellent production value. Star has established herself as sure-fire draw." —*Wid's*

"Star makes an attractive French Doll and will please her admirers." —*Film Daily.*

TOOK RECORD MONEY ON BROADWAY AGAINST STRONGEST OPPOSITION THE STREET HAS EVER KNOWN

Adapted by A. E. THOMAS *from the French by* PAUL ARMONT *and* MARCEL GERBIDOU

Jury Imperial Pictures, Ltd., Exclusive distributors thruout Great Britain - Sir Wm Jury, Mng. Director.

A Metro Picture

REG. U.S. PAT. OFF.

This is what "Doug" thinks of Buster's "Three Ages"

Douglas Fairbanks

Hollywood, California
August 8, 1923

Dear Buster:

"The Three Ages". Really ex-cellent. Has a delightfully whimsical flavor that is most unusual. Thoroughly recommend it for the tired motion-picture man -- of whom I'm one these days. Congratulations.

Sincerely,

Doug

Mr. Buster Keaton,
c/o United Studios,
5341 Melrose Avenue,
Hollywood, California

A Metro Picture

Jury Imperial Pictures Ltd, Exclusive Distributors thruout Great Britain -- Sir William Jury, Managing Director...

D. W. GRIFFITH

presents

The WHITE ROSE

A Griffith Artistic Masterpiece

and a Real Box-Office Picture

"An extremely good picture — and a 'good' picture is one that proves a winning box-office attraction, makes a successful bid for popularity, and enables theatre owners to hang out the S. R. O. sign. The indications are 'The White Rose' meets all these requirements." — G. T. Pardy, Trade Review.

"It is a box-office attraction. It has a pretty, happy ending, essential to box-office success. It has suspense and pathos; it tugs at the heart strings; it has the wholesome, sweet kisses; ardent love-making and intense loves that pull mere mortals into the theatre." — McLellan, Trade Review.

"To sum up, 'The White Rose' is a typical Griffith production, having an intensely sympathetic story, one close to home, and with a happy ending; and because of its tremendous heart interest and superb acting should prove a superior box-office attraction."—M. P. World.

"A dramatic gem. Should prove a big box-office attraction for any theatre. Mae Marsh does the best work of her entire career."—Exhibitors Herald.

"Of the highest rank in pictorial appeal. Magnificent locations, gentle touches, comedy relief, excellent cast." — Film Daily.



NOW BOOKING

UNITED ARTISTS CORPORATION

MARY PICKFORD CHARLIE CHAPLIN
DOUGLAS FAIRBANKS D. W. GRIFFITH
HIRAM ABRAMS • PRESIDENT

Graham Wilcox Productions, Ltd.

present

MAE MARSH

in

"PADDY THE NEXT BEST THING"

By Gertrude Page

What the Critics say of Mae Marsh picture

"Never anticipated such an assault-and-battery of whimsical fun and emotional appeal."—*Daily Express.*

"A beautiful film in every sense of the word founded upon a beautiful story that has been read by millions. One of the finest photoplays ever seen. Mae Marsh makes her role a living one."—*Evening Standard.*

"As an entertainment could hardly be surpassed. It marks a high water point. Mae Marsh has never given a finer performance. The final scene is as thrilling as any of the thrills invented by D. W. Griffith."—*Telegram.*

"More than 5,000,000 persons have read 'Paddy-the-Next-Best-Thing.' The film is so good that more than that number will see it."—*Illustrated.*

"One of the best films ever made. Mae Marsh is an ideal Paddy. Production has sterling merit."—*News.*

"One of the very best films yet produced. Enthusiasm showed appreciation of the public."—*Daily Mail.*

"First a successful novel, then a successful play, the film is better than the play. Its success is due largely to Mae Marsh's acting."—*Times.*

"Here is a real Paddy—Mae Marsh. Her comedy is delightful, and audiences like her."—*The Star.*

Now Booking

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Hiram Abrams, President

A Branch Office located in every United Artists Exchange

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UNITED ARTISTS CORPN 729 SEVENTH AVE NEWYORK NY RICHARD THE LION HEARTED SMASHED RECORDS ON OPENING DAY OF ITS PREMIER SHOWING AT THE REGENT AND HAD TO CALL OUT SPECIAL POLICE TO KEEP CROWD IN ORDER STOP PICTURE WAS APPLAUDED AT EVERY PERFORMANCE WHICH IS UNUSUAL FOR OTTAWA AUDIENCES STOP HAVE ENDORSATIONS FROM CLERGY SENATORS AND CIVIC BODIES STOP HAD CIVIC PARADE SATURDAY AND MAYOR OFFICIALLY BROKE SEAL IN FRONT OF THEATRE OF FILM CONTAINER WHILE TRAFFIC WAS STOPPED FOR BLOCKS STOP FIRST TIME IN HISTORY OF PICTURES IN OTTAWA CIVIC BODIES EVER TURNED OUT FOR PARADE CONGRATULATE YOU ON THIS OVERNIGHT SENSATION IT IS ONE HUNDRED PER CENT ENTERTAINMENT.

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Associated Authors, Inc.
Frank Woods · Elmer Harris
Thompson Buchanan · Clark W. Thomas
present

"RICHARD THE LION-HEARTED"

A Frank Woods Production

Based on Sir Walter Scott's novel, "The Talisman"
with Wallace Beery as "King Richard"
the role he created in "Robin Hood"

Now Booking
Allied Producers and Distributors Corporation
729 Seventh Ave., New York
Hiram Abrams, President
A Branch Office Located in every United Artists Exchange

This Column

Contains all the adverse criticisms we have received to date on "Fighting Blood"

This Column

Contains about one one-hundredth of one per cent of the boosts on "Fighting Blood"

My patrons fairly eat 'em up . . . each round better than the preceding one. . . . Dreamland theatre, Pekin, Ill.

"Fighting Blood" two reels are the best two reelers we've ever seen. . . . If you haven't booked them, do it now. . . . Pastime theatre, Woodward, Okla.

"Fighting Blood" hits a new high spot in entertainment . . . all classes eat 'em up, even the ladies, and they constantly ask for more. . . . Temple theatre, Bellaire, Ohio.

"Fighting Blood" two reelers are the finest two reel subjects I have ever run . . . business increases at every showing. . . . Empress theatre, Cherokee, Iowa.

The best short subjects of the year . . . my patrons keep asking for more . . . book them . . . they're great . . . increased my Monday and Tuesday more than 50 per cent. . . . Pleasant Hour theatre, Brookings, S. D.

"FIGHTING BLOOD"



The Famous H. C. Witwer—Collier's Weekly Stories

Exhibitors Are Mopping Up With Them

Book 'em now thru any F. B. O. Exchange

F.B.O.

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EXCHANGES EVERYWHERE

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What A Real Showman Says About A Real Picture!

Douglas Mac Lean in "Going Up"

sets a new laugh and speed record for Granada Theatre, San Francisco.

"You've A Winner"
wires Jack Partington



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J S WOODY

ASSOCIATED EXHIBITORS INC 35 WEST FORTYFIFTH ST NEWYORK NY

I WISH TO CONGRATULATE YOU ON YOUR LATEST RELEASE GOING UP WHICH WE ARE FEATURING AT OUR GRANADA THEATRE THIS WEEK STOP NEVER IN MY EXPERIENCE HAVE I SEEN AS FAST A CLOSING REEL AS THE LAST PART OF THIS PICTURE STOP LAST REEL HAS MORE LAUGHS THAN ANY FEATURE LENGTH COMEDY NOT EXCLUDING LLOYD OR CHAPLIN STOP IT IS FAR BETTER THAN THE HOTTENTOT OR 23 ½ HOURS LEAVE BOTH OF WHICH WERE SENSATIONAL FOR DOUGLAS MACLEAN STOP THIS PICTURE IS DESERVING OF PRESENTATION AT THE BEST HOUSES THROUGHOUT THE COUNTRY AND SHOULD DUPLICATE ITS SUCCESSFUL RUN AT THE GRANADA IN ANY LOCALITY STOP DUE TO THE FACT THAT IT HAS BEEN PICTURIZED FROM THE MUSICAL COMEDY GOING UP WE ARE ABLE TO PRESENT IT WITH A PROLOGUE FEATURING THE SONG HITS AND DANCES STOP THIS HELPED PUT OVER ONE OF THE MOST SUCCESSFUL ARTISTIC AND FINANCIAL WEEKS IN THE GRANADA HISTORY STOP YOU HAVE A WINNER IN THIS SEASON BIG PICTURES AND I WISH TO EXTEND MY HEARTIEST CONGRATULATIONS TO YOU AND DOUGLAS MACLEAN

JACK PARTINGTON

410P

From the Great Broadway Stage Success By Otto A. Harbach And Louis A. Hirsch

Based on "The Aviator" By James H. Montgomery

Directed by Lloyd Ingraham

Far Better than "The Hottentot"

ASSOCIATED

FOREIGN REPRESENTATIVE
SIDNEY GARRETT

ARTHUR S. KANE ·

ARTHUR F. BECK
presents

LEAH BAIRD





Leah Baird Scores Again

ANOTHER fine audience picture in which the black-eyed beauty of the screen has a role that touches the heart of every woman in every walk of life.

Here is a fighting drama of the United States Air Patrol Service with a thrilling expose of the traffic in souls by California s Barbary coast smugglers.

Miss Baird is supported by an unusual box office cast including:

George Walsh	**Mitchell Lewis**
George Nichols	**Edith Yorke**
Edythe Chapman	**Richard Headrick**

Direction by W. S. VAN DYKE

NOTE:—Leah Baird, who is without a rival among screen stars as a platform speaker, is making a limited number of personal appearances with "The Destroying Angel" and "Is Divorce a Failure" before returning to Hollywood to begin work on her next series for Associated Exhibitors.

EXHIBITORS

PRESIDENT

PHYSICAL DISTRIBUTORS
PATHÉ EXCHANGE INC.

"in The Miracle Makers"

Look Out! Women are on the Jury!

AMERICAN women through the box office have given their verdict for the Leah Baird type of motion picture.

They are being attracted to the screen in ever increasing numbers because of the miracle making women whose gripping life stories are daringly and fascinatingly portrayed in all Leah Baird films.

The gifted star has never had a greater story of adventure and romance and sacrifice than is furnished by her new photoplay, "The Miracle Makers."

It is another of those stirring pictures that made Fred S. Meyer of the Palace Theatre at Hamilton, Ohio, report to Exhibitors Herald:

> "After five days of starvation on 'The Three Musketeers,' along comes this Leah Baird picture and does a mighty good business for the next two days of the week. Box office returns simply show we don't know a thing about pictures when we see them. GRAB IT!"

Exhibitors everywhere are learning about Leah Baird's drawing power.

Ask Cornwell of the Del Monte, St. Louis.

Ask Libson, of the Lyric, Cincinnati.



"How Much Longer Must I Wait?"

"I Want It—I Need It!"

Many letters from exhibitors are coming in daily to the MOTION PICTURE NEWS office, containing the above query and statement regarding THE BOOKING GUIDE. Naturally, we are pleased with the insistent demand. It is proof that the GUIDE is of *real service.*

* * *

The October edition is being prepared and will soon be ready for distribution.

* * *

All pictures released between March 1 and September 1, 1923, will be fully covered.

* * *

Every subscriber to MOTION PICTURE NEWS receives a copy of THE BOOKING GUIDE. It is part of the subscription.


LORD RAVENSHANE
TRUTH
Cinema history is about to be made by this ~
- snuff box
- pipe
- Puritan lad and maid
- crow
- mirror
- scarecrow
- witch
- gallant young Courtier
You say "Impossible!"
Just wait and SEE
GLENN HUNTER
in "the most intensely interesting picture ever screened!"
"PURITAN PASSIONS"
HODKINSON
PICTURES

GLENN HUNTER in "P

from

PERCY MACKAYE'S

with **MARY ASTOR** and

Adapted by Ashmore Creelman and Frank Tuttle Directed by Frank Tuttle Photographed and supervised by Fred Waller Jr.



He had stood there a moment before — a stranger, but to all appearances a man! Whence came this imprint in the snow of a cloven hoof? What could it mean?



Pierced straight through the heart by the unerring sword of the infuriated lover, no crimson stain was to be seen. What manner of man could this be?

Every Character an Entirely New



It's a HODKINSON Picture

URITAN PASSIONS"

"THE SCARECROW"
OSGOOD PERKINS

A brilliant musical accompaniment, interpretative of the entire story as told on the screen, has been prepared by the eminent composer, Frederick Shepherd Converse. This is the first time in the history of the cinema that a complete original musical composition has been written for a feature photoplay.



Even now, her heart told her that it was not love that drew her to this handsome, young nobleman. Yet what was the secret of the spell he had so quickly and mysteriously cast over her?



Chuckling as he worked, his deft and nimble fingers soon shaped the pumpkin into the face of a man. When, wonder of wonders! the eyes blinked, the lips parted, and a wisp of smoke came from the pipe.

Creation of Marked Individuality!



Everything is so entirely new and novel and never-to-be-forgotten in this epoch-making picture that it will create discussion among all who see it, both young and old alike. This word of mouth advertising is what all producers seek but few ever find for their pictures.

Make no mistake

GLENN HUNTER in "PURITAN PASSIONS" will be talked about and that will mean big business at the box office.

There is a destiny with pictures ~

the same as with men. Some are bound to succeed. Such a picture is "Puritan Passions." Everybody who has seen it says so—critical critics, experienced exhibitors, shrewd showmen. The premiere in a small New England town, where $3.00 a seat was charged and the theatre was packed to the doors, demonstrated its remarkable drawing powers.

Some of the reasons for this are plainly evident:

The STAR — Glenn Hunter, the best known, most liked, and by long odds, highest gifted young actor on the American stage today. Witness his "Merton of the Movies."

The STORY — Based upon Percy Mackaye's brilliant stage play, "The Scarecrow." A whimsical, wondrous tale of love, with intrigue, sin, adventure and witchcraft for a background in quaint old Salem Towne.

The SCENES — All placed where the forefathers of this glorious land of ours had their trials and triumphs, and there are no more engrossing pages in history than those which tell of the early days of the Puritans.

The SITUATIONS — Unlike any ever shown on the screen before. Each one entirely unexpected. You sit entranced, not daring to move, as every interesting situation is followed by another even more interesting.

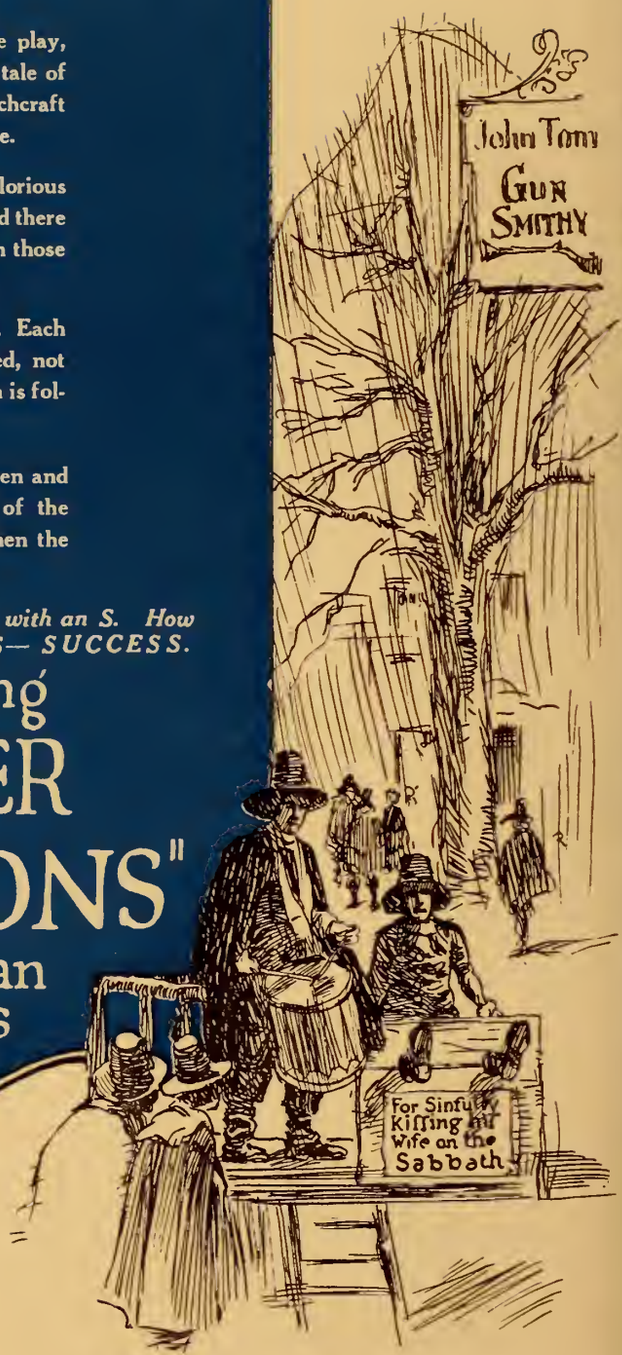
The SUSPENSE — It starts with the very first flash on the screen and grows greater and greater until the end of the story. There is not one single moment when the suspense lags or disappears.

Of course it has been noticed that every element mentioned begins with an S. How else then can the result be spelled than by a word with another S— SUCCESS.

Unless all signs are wrong

GLENN HUNTER in "PURITAN PASSIONS"

is destined to achieve an unprecedented success



HODKINSON PICTURES

A FILM GUILD PRODUCTION

MYSTERY DRAMAS ARE THE RAGE OF BROADWAY
MYSTERY NOVELS AND SHORT STORIES FILL
THE MOST IMPORTANT MAGAZINES

BECAUSE

THIS IS WHAT THE PUBLIC WANTS AND WHAT

MAKES MONEY!

The first and still the greatest mystery
novel ever written in America was and is

"The Leavenworth Case"

by Anna Katharine Green

Now filmed for the first time by Whitman Bennett
with a cast including

SEENA OWEN **MARTHA MANSFIELD**

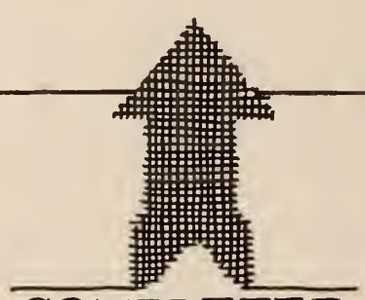
Wilfred Lytell, Bradley Barker
and other widely known screen favorites

Directed by Charles Giblyn

TEN MILLION AMERICANS HAVE READ
"THE LEAVENWORTH CASE"

Five Delivered-

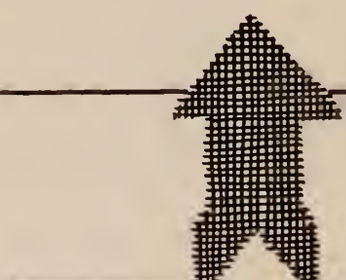
"The Virginian"
"Maytime"
"The Broken Wing"
"Mothers-in-Law"
"April Showers"



COMPLETED

"Poisoned Paradise"

"White Man"



IN PRODUCTION

WITH the 1923-1924 season hardly started, Preferred Pictures Corporation already has completed one-third of its production program and is going ahead at top speed.

Five pictures are finished.
Two pictures are in production.
Two pictures are ready to shoot.
Six pictures are in preparation.

The first five Preferred Pictures are of unusual box office strength and are a sound indication of the quality of the ten that are on the way.

PREFERRED

Ten On The Way

"The Boomerang"

"Faint Perfume"



READY TO SHOOT

"The First Year"

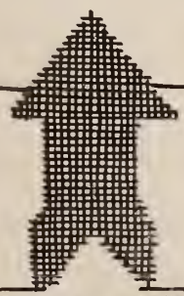
"My Lady's Lips"

"The Triflers"

"The Breath of Scandal"

"When A Woman Reaches Forty"

"The Mansion Of Aching Hearts"



IN PREPARATION

THEY will be of the same high standard, made by the same production staff and sold on the same equitable basis through the same exchanges.

Preferred delivered to exhibitors last season eight excellent pictures that were sold fairly and that got the business.

This year with the Preferred Fifteen, this company has set a standard even higher and that new standard is being maintained.

Preferred will more than make good its every promise.

B. P. Schulberg

PICTURES



EDWIN CAREWE
PRESENTS

The BAD MAN

WITH
HOLBROOK
BLINN

FIRST NATIONAL PICTURES

by PORTER EMERSON BROWNE

AND AN ALL STAR CAST
DIRECTED BY EDWIN CAREWE
SCREEN ADAPTATION by JOHN LYNCH
SCENARIO by FINIS FOX
PHOTOGRAPHY by SOL POLITO, A.S.C.

Foreign Rights Controlled by
Associated First National Pictures Inc.
383 Madison Avenue, New York

doors of Mark Strand N.Y. on opening day!



Out of the night she had come back into his life. Was he to lose her again?



"In my country a man with beats his wife is no gull man."



"Life? To be sure it is life, not to be sure it is not. Life is a little-fun-thing unless it's one's own."

You Can Play This Against the Best of Them

In the face of the most intense Sunday competition New York has seen in years, with twenty legitimate shows running benefit performances, "The Bad Man" demonstrated that it must be placed among the big money makers of the year.

Harriett Underhill said in the New York Tribune: "Those who did not see it as a play will be delighted with it and those that did see it will not be disappointed in the picture. Yes, 'The Bad Man' might be called a screen triumph."

Quinn Martin in the World said: "It attracted bumper crowds and it sent them away almost unanimously happy. 'The Bad Man' in pictures is one of the best examples of sane transference of a stage play to the screen which we have seen, and the picture is distinctly worthy of the large patronage which it apparently is going to enjoy."

New York Times says: "There is hardly a better example of filming a play than 'The Bad Man.' It provokes a constant chuckle. Edwin Carewe, the director deserves great praise for the clever and restrained manner in which he has handled this splendid production. It is a picture which sends one away joking about the lingo of the Bad Man."

Depend upon First National



"Now you know me! Is 'ell of a lucky thing I reckernize you."



"The unwritten law works as well here as in other places. Get away from him!"



"It was a good deed. He was an evil man."

A First National Picture

Associated First National

FLAMIN

The startling author dared



From the author —

To the woman of the period set forth, restless, seductive, greedy, discontented, craving sensation, unrestrained, a little morbid, more than a little selfish, intelligent, uneducated, fit mate for the hurried reckless and cynical man of the age, predestined mother of—what manner of being?: To her I dedicate this study of herself.

W. F.

A First National Picture

Pictures Inc. presents

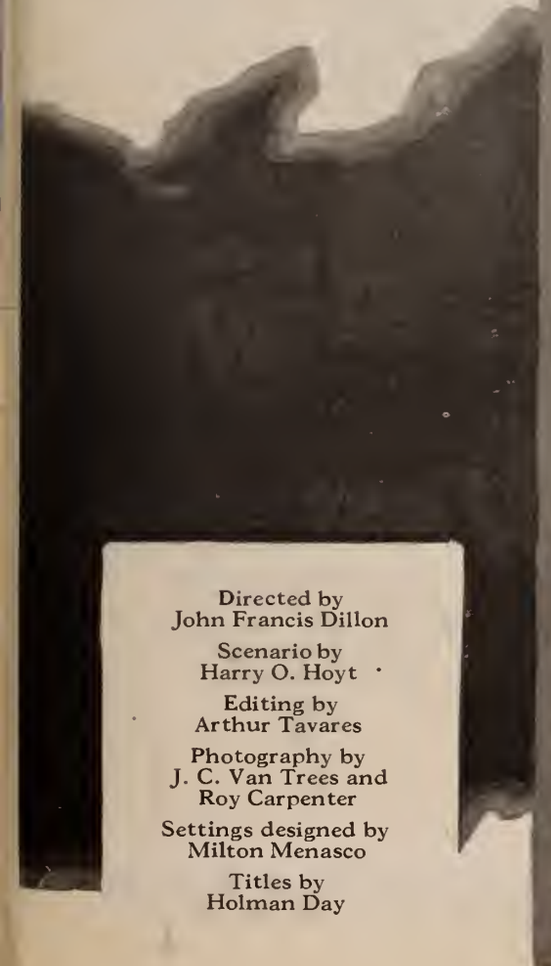
GYOUTH

society exposé to which the not sign his real name !

featuring COLLEEN MOORE

Supported by an all-star cast comprising:

MILTON SILLS—ELLIOTT DEXTER—SYLVIA BREAMER
MYRTLE STEDMAN—and
BEN LYON



Directed by
John Francis Dillon

Scenario by
Harry O. Hoyt

Editing by
Arthur Tavares

Photography by
J. C. Van Trees and
Roy Carpenter

Settings designed by
Milton Menasco

Titles by
Holman Day

It's Tremendous!

Exhibitors! Have you read "Flaming Youth"? Get it and you will understand why it is the sensation of the country today. Read it and you will see why the screen play will be the Greatest Box-Office Attraction This Year Has Brought Forth.

Never has such a fearless story been published about the women of modern society. Never has there been a picture which, when announced in your lights, had such an impatient mass of ticket buyers waiting for your doors to open.

The byword today is: "Have you read 'Flaming Youth'?" The byword tomorrow will be: "Have you seen 'Flaming Youth'?"

This picture will have behind it the most powerful money-making force the world has ever known—

Word of Mouth
Advertising



FIRST NATIONAL PICTURES

Foreign Rights Controlled by
Associated First National Pictures Inc.
733 Madison Avenue, New York

What would you call a man who after owing you $5.00 for 2 years pays you in German marks



we think he's the M M



in the W

What do you think ?

Published Weekly
Motion Picture News, Inc.
William A. Johnston, President
E. Kendall Gillett, Treasurer
729 7th Avenue, New York City
752 South Wabash Ave., Chicago
Room 616 Security Bldg., Hollywood, Calif.
Western Union Cable Address is "Picknews," New York
Entered as Second-Class Matter, October 13, at the Post Office at New York, N. Y., under the Act of March 3, 1879

Motion Picture News

Founded in September 1913

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Subscription price $3 per year, postpaid in United States, Mexico, Hawaii, Porto Rico, and Philippine Islands. Canada, $5. Foreign, $10.

VOL. XXVIII NEW YORK, OCTOBER 20, 1923 No. 16

The Public First

THE recent uproar about high production costs does not seem to us of the highest importance.

It is not conclusive; it does not settle the big problems facing the business.

If the airing of such a discussion will pump some actual facts about the business into the heads of that class of directors who prefer to believe the wild gossip of the trade and whose ambition it is to achieve a name at any cost, it will have done good.

On the other hand, it is apt to give the exhibitor in general a wrong slant on the real motion picture situation.

* * *

If there is one general and big mistake made by the trade it is forgetfulness of the public.

There is just one great force that rules us all and moulds our growth and that is the box-office.

We cater to the public and by the measure of our success we rise or fall. But generally the three main branches of the industry think they cater to each other.

The public must be considered first.

* * *

Now the public wants the finer motion picture. There is no argument about that.

And the producer is making his best efforts to produce for this public taste.

And with success. We are all ready to admit that never before has a season opened with such markedly superior pictures and with the promise of so many more to come. Production all along the line is revamping itself to meet the new picture demand.

* * *

The point now—and this it seems to us is the one about which discussion should center—is this: distribution and exploitation and exhibition must also be revamped to unite successfully so that these new kind of pictures may be brought to the public with profit to all concerned.

The new kind of picture has got to have a new kind of distribution, exploitation and presentation.

It is not to be thought of, it is utterly impractical to shackle the special picture—if we may so designate it—with trade policies that were devised for program pictures.

* * *

When Fairbanks makes a "Robin Hood" he deserves every dollar such a picture can earn for him. Otherwise there will be no more Robin Hoods produced.

But, on the other hand, it is wrong that the efficient exhibitor should not play such a picture at a profit.

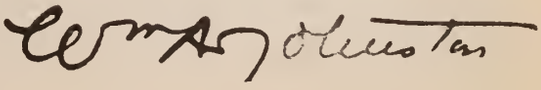
If he doesn't, then the trouble lies with the rental policy or with the exploitation. It doesn't rest with the production cost of "Robin Hood."

* * *

We have an idea that this trade is going to change mightily this year. And it is going to change in its effort to meet the marketing requirements of the new kind of picture—the kind the public wants.

We are going to have new kinds of theatre programs and runs, new methods of selling—and above all new exploitation.

Which simply means that we must tell the public—all the public—about these new and better pictures, show them in a befitting manner and give the exhibitor a run for his rental money.



PICTURES AND PEOPLE

ONE of the brightest farce-comedies which has flashed across the screen in a season or three is Associated Exhibitors' "Going Up." It is rare that a musical comedy carries enough substance to linger through five reels since in its original shape most of its highlights rely upon words and music—not forgetting the girls.

Fortunately, "Going Up," before it became a musical comedy, was a highly interesting farce-comedy, "The Aviator." Thus fortified with good material the director has not neglected to keep it sparkling with action, incident and humor. There is no over-stressing of situations or emotions. The players act their parts in correct farcical manner—which is to be serious in every expression and gesture.

It is smart, humorous, moving and to the point. It proves beyond a doubt that farce can be recorded on the screen. Incidentally, "Going Up" will get over with any audience because it has been treated with simple, direct touches—with emphasis always on the humor.

* * *

DISTINCTIVE has received information from a reliable and authentic source that its star, George Arliss, is to be knighted by the British Government in the very near future. At the present time, Mr. Arliss is appearing with success in the stage version of William Archer's "The Green Goddess," in London, and in the film version throughout the United States.

The late Sir Herbert Beerbohm Tree was the last possessor of a baronetcy to appear in moving pictures made in America, but he was distinctly an English product.

George Arliss, on the other hand, has attained his high rank through his association with the American stage and screen—and if the reports are correct he will be the first Englishman to be knighted for his achievements in the States. Upon the completion of "The Green Goddess" in England, the star will return to New York to make another photoplay for Distinctive.

* * *

THREE pictures, "Ashes of Vengeance" (First National), "The Bad Man" (First National) and "A Lady of Quality" (Universal), have been favored with the National Board of Review's well known asterisk for the week ending October the sixth.

* * *

SO much discredit has been cast on the reality of scenes by various magazines and newspaper writers that theatre owners have complained that their patrons did not believe any scene in any picture was legitimately photographed—that is without "doctoring."

In order to discount this belief that no scenes are legitimate the leading producers have decided to invite the public to view the shooting of big scenes where their presence does not interfere with the work, and this policy is being first put into effect with the larger spectacular episodes for D. W. Griffith's next production, "America."

That the public is interested may be gleaned from the fact that galleries varying from 1,000 to 15,000 have followed the action day by day.

* * *

SOMETHING new in advertising signs is promised for the Great White Way within the next few weeks. And Famous Players, who were responsible for "The Covered Wagon" sign which covers most of the Criterion theatre, will sponsor the new one which will attract attention toward "The Ten Commandments."

It is to be placed on the front of the Putnam Building as a part of the advance campaign for the production which is to follow "The Covered Wagon" at the Criterion next Spring.

Two tremendous figures, the full height of the building, are to be placed at the 43rd and 44th street corners, one of Moses with the Commandments, and the other representing a modern woman.

The sign is to be the biggest ever used to exploit a picture on Broadway.

* * *

CHARLES RAY has returned to the spoken drama in a stage version of his picture, "The Girl I Loved," founded upon the poem by James Whitcomb Riley. The star gave his premiere performance in the stage presentation of the poem at the Spreckels theatre, San Diego, Calif., last Monday evening.

* * *

S. R. KENT, general manager in charge of distribution for Famous Players, is not a man who indulges in superlatives, nor does he give expression to enthusiastic praises unless the subject which meets with his approval merits them.

He considers "The Ten Commandments" the biggest contribution to the motion picture industry. After witnessing a screening of the production he voices his opinion that it is Cecil B. DeMille's personal triumph and his everlasting monument.

In his telegram to Adolph Zukor he states that "nothing that will be done in the future can rival this story, based upon solid truth and fact."

"You wouldn't take a check for five million today and give up this picture," Mr. Kent wired. "It is more powerful than the League of Nations and will be used by statesmen, by diplomats, by Christian ministers, and by missionaries to spread something that the human voice and the human agency have up to now failed in. If 'The Ten Commandments' doesn't gross ten million dollars or more it will be because the world is hopeless and because the majority of human beings are not good."

* * *

THE two foremost German screen actors, Emil Jannings Werner Kraus, have left the land of the mark to pursue dollars in America. They will take up residence in Hollywood. Meanwhile many American actors and actresses have embarked or will soon embark for European, Asiatic or African ports of entry. Edwin Carewe is taking a company to Morocco—a company including Bert Lytell, Montagu Love, Walter McGrail, Claire Windsor, Teddy Sampson and Rosemary Theby. Lillian and Dorothy Gish will set sail for Italy very shortly—and Richard Barthelmess will follow them across the ocean before many weeks have passed.

* * *

TOM GALLERY and his wife, Zazu Pitts, who have been in New York for several weeks, will depart the last of the week for Hollywood. The Gallerys have looked over the best Broadway hits and will remain in Gotham long enough to take in a couple of the World Series' games.

* * *

BABY PEGGY is scheduled to arrive in New York within the next ten days—which, incidentally, will mark the first time in her short but meteoric career that she has visited Gotham. She will be the guest of Irving M. Lesser of Principal Pictures during her several weeks stay in the East. Immediately upon her return to Los Angeles, she will be engaged in the production of the first of her series of features for Principal—all of which will be in feature length, adapted

from well known books.

It is officially stated that the youngest star on the screen will not make any personal appearances in connection with any films in which she has played during her New York stay, although if time permits she may visit some of the important cities in the East and pay her respects to her admirers who are anxious to see her in the flesh.

* * *

CHARLES CHAPLIN, the new dramatic director and a young man not unknown as a comedian of parts, was the guest of honor at the A. M. P. A. luncheon last Thursday. The author, director and producer of "A Woman of Paris," who can also talk upon provocation, gave some interesting comment concerning the production of the picture which is destined to revolutionize screen technique.

It was a most enjoyable occasion and the members of the A. M. P. A. and their guests voted Chaplin as gifted a talker as he is a comedian and director.

* * *

PETER MILNE, who has been in Hollywood for several months writing continuity, has returned to New York. When asked the popular question ("How do you like Southern California?") hurled at him by our own inquiring reporter, he retorted with: "Why do you stay in the East?"

* * *

THE programs at Hugo Riesenfeld's theatres have recently been converted into miniature fan magazines. The "Rivoli Times" and "Rialto Times," as they are called, offer interesting sidelights on the screen world. They keep the public informed on new pictures that are being made, eminent authors who have migrated to Hollywood and new stars that have come under the spotlight of the films. These condensed magazines have established a large circulation with the patrons of the Rivoli and Rialto—and are edited in a compact fashion so that he who runs may read them.

* * *

TEX RICKARD, the fight promoter; Joe Humphreys, the silver tongued announcer; Jack Gallagher, who refereed the Dempsey-Firpo battle; Damon Runyon, sport writer, and scores of professional fighters who do their training in Madison Square Garden, have just made their debut as regular film actors and will soon be seen in "Cain and Mabel," one of H. C. Witwer's popular fight stories which Cosmopolitan is producing. The screen luminaries include Anita Stewart, T. Roy Barnes and Oscar Shaw. Tammany Young, the world's champion gate-crasher, whose rights, including the Scandinavian, have never been disputed by any ticket taker, has crashed his way into the picture and will register some of the fight atmosphere.

* * *

SAM WARNER'S champion Great Dane, "Props," won a silver cup and several blue ribbons at a recent California dog show.

* * *

EMORY JOHNSON and his wife (Ella Hall) were guests of honor at a luncheon tendered by F.B.O. officials at the Hotel Astor on Wednesday. In attendance were exhibitors and representatives of the trade and daily press.

Mr. Johnson made a pleasing speech, the keynote of which was that he tried to make pictures that would appeal to the masses—pictures that were "humble." And there was ample testimony that he had succeeded. Bernard Edelhertz, of the Board of Directors of the Theatre Owners Chamber of Commerce, testified to the high box-office value of the Johnson pictures. A cordial word of appreciation was also voiced by Ada Patterson, famous special writer. Nat G. Rothstein presided as toastmaster in a very capable and clever manner. Mr. Johnson's latest picture for F.B.O. is "The Mail Man."

* * *

AFTER a run of several weeks, "Little Old New York," will leave the Cosmopolitan theatre (which was its premier production) shortly, to be replaced by Cosmopolitan's attraction, "Unseeing Eyes," a picturization of Arthur Stringer's popular story, "Snow Blind." The engagement will be of definite duration, says the announcement.

In making scenes in the vicinity of the Canadian Rockies—which form the background of the film—the "Unseeing Eyes" company achieved several new and distinct records in photoplay production. For the first time in the making of a picture of the Canadian Northwest, aeroplanes play a predominant part and through their medium the new feature is said to have the most picturesque scenes of the wide open spaces that have ever been recorded on the screen.

The players include Lionel Barrymore, Seena Owen, Louis Wolheim, Gustav von Seyffertitz, Paul Panzer and Walter Miller. E. H. Griffith directed from a scenario by Bayard Veiller and Joseph Urban designed the interior settings. Victor Herbert and his orchestra will continue at the Cosmopolitan and will be a special attraction for the run of the picture.

"Little Old New York" is in the second week of an indefinite run at the California theatre, and at the Empire theatre, London, where it is playing its eighth week. The next big opening for the Marion Davies picture is at the Roosevelt theatre, Chicago, where it begins an indefinite engagement on October 15th. Engagements in all the key cities will follow.

* * *

THE Juliet gossip is very much abroad these days. Shakespeare's immortal heroine who was ushered into the shadow world a few years ago by Theda Bara and Beverly Bayne may be enacted by Mary Pickford or it is possible that Norma Talmadge will play the love-sick daughter of the Capulets.

* * *

PAUL TERRY, the creator of "Aesop's Film Fables," spent a recent week-end at a small town in New Jersey. Saturday night the director-cartoonist wandered downtown in search of a picture show hoping that perchance he might see one of his creations. Stopping to buy a paper, Paul said to the newsboy:

"Sonny, can you direct me to a movie?"

"Yes, sir, for a quarter!" responded the boy.

"Isn't that rather high pay, sonny?" asked Terry.

"No, sir," piped the newsie, "not for a Movie director!"

Paul patted the boy on the back and handed him a dollar.

* * *

JESSE L. LASKY has returned to the West Coast studio after having spent a vacation in the heart of Wild Horse Mesa, Arizona, 800 miles from the nearest motion picture studio, 150 miles from a railway and 10,000 feet above the sea.

Mr. Lasky was the guest of Zane Grey, novelist and sportsman, who organized the expedition. Included in the party was Lucien Hubbard, Paramount production editor, and several cameramen and packers; the party comprised eight men and 20 horses. They were entirely out of touch with civilization for three weeks.

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Arkansas M. P. T. O. in Lively Session

Most Beneficial Convention in History of Organization Decides Many Problems

THE Motion Picture Theatre Owners of Arkansas concluded one of the most beneficial conventions in the organization's history, in Little Rock on October first. Eli Whitney Collins, of Jonesboro, who has served as president for the last year, was re-elected to succeed himself. O. C. Hauber of Pine Bluff was re-elected as secretary-treasurer with H. D. Wharton, of Warren, being continued as vice-president. The executive board selected was as follows: E. C. Robertson, Fayetteville; John A. Collins, Paragould; D. E. Fitten, Harrison, W. L. Landers, Batesville; F. B. Smith, Stuttgart; C. A. Lick, Fort Smith; E. H. Butler, Russellville; Wm. A. May, Little Rock; and L. F. Haven, Forest City.

The convention endorsed the actions of the Arkansas delegation at the Chicago convention, the administration of Sydney S. Cohen and the Theatre Owners' Distributing Corporation. The National Motion Picture Day was also endorsed with every member present signing an agreement to forward to the National organization twenty-five per cent. of the gross receipts on Monday, November 9.

The convention condemned as unfair and inequitable the so-called "uniform" contract and protested its use by exchange in the territory. The Board of Arbitration that has been set up in the various exchanges was also vigorously condemned so long as it operated as at present, with all members of the board being chosen by the exchanges. A resolution was passed stating that all members of the M. P. T. O. Arkansas would favor in all business dealings, those exchanges having no record of having filed claim against an Arkansas exhibitor. The records reveal the fact that only two exchanges have filed any of the fourteen existing claims against exhibitors of the territory.

A Public Service Committee was appointed with W. L. Mack, of Jonesboro, as chairman. A legislative committee to serve during the coming year was also appointed with C. H. McCroskey of Dermott, Senator Walter Raney of McCrory and William A. May of Little Rock as the personnel. This committee immediately got into action on certain adverse legislation then pending in the Senate and quick, reassuring results were obtained.

President Cole of the M. P. T. O. of Texas, was an honored guest and talked constructively on several problems that are shared by theatre owners of his territory and all others. Activity of the legislative committee kept the convention in session until 10 o'clock when adjournment was taken until April, when the usual three-day session, with the attending social activities, will take place. A large percentage of the membership was present, without the slightest evidence appearing during the entire meet that indicated anything but perfect harmony.

Montana Theatre Owners Hold Meeting

Montana motion picture theatre owners and managers held a get-together meeting recently at the Thornton Hotel, Butte. After a banquet a business meeting was held and the men present were invited to give their views on business conditions generally in their respective territory concerning the industry.

Merle Davis, of Butte, is president of the association; Frank Boedecker, of Bozeman, is vice president, and Albert Nadeau, of the Bluebird theatre, of Anaconda, is treasurer. William Woolfall, of Butte, representing the People's theatre, is secretary. The directors are James H. Rowe, E. P. White, and W. Hartwig.

County Licenses Required for K. C. Theatres

County licenses are required for theatres in Kansas City, it was decided last week when A. M. Eisner, president of the M.P.T.O. of Kansas City appeared in a test case before Justice James J. Shepard in the County Court. Mr. Eisner was fined fifty dollars for violating the order which required county licenses.

As president of the association, Mr. Eisner made his case an example.

Paramount Secures Injunction Against "Covered Wagon" Infringement

THAT the Famous Players-Lasky Corporation is determined to protect the title, "The Covered Wagon," from infringement is evidenced by a permanent injunction just issued by Judge Rossman of the Circuit Court of Multnomah County, Oregon, against Jesse Sill, J. C. Cook and James C. McClellan, owners and distributors of a picture called "The Trail of the Covered Wagon." By the terms of Judge Rossman's decree the defendants are permanently restrained from using the words "The Covered Wagon" in the title of any motion picture, whether the title of the picture includes other words or not.

In the original complaint by the Famous Players it was set forth that subsequent to July 5th last, Sill and Cook produced a picture and advertised it and exhibited it throughout the State of Oregon under the name of "The Trail of the Covered Wagon." Bookings for the picture, it was set forth, were made through McClellan. It was alleged by Famous Players that this title deceived the public into believing it was the Paramount picture made from Emerson Hough's novel, with a consequent heavy damage to the value of the original picture in the towns where "The Trail of the Covered Wagon" had been exhibited.

A temporary injunction was obtained from Judge Evans of the Circuit Court of Multnomah County September 13 and the order to show cause why the injunction should not be made permanent came up for hearing October 5. A demurrer filed by the defendants was overruled and, following the hearing of testimony and the trial of the case, the injunction was made permanent. Famous Players-Lasky Corporation was represented by Malarkey, Seabrook and Dibble.

Hearings in F. P.-L. Case to Be Resumed Oct. 22

HEARINGS on the Federal Trade Commission charges in the Famous Players-Lasky case are scheduled to be resumed in New York October 22. It is expected the sessions will last about a week and will mark the close of testimony-taking by the Government.

Robert T. Swain, of counsel for Famous Players, will then seek a thirty day recess, for the gathering of testimony in Atlanta and Philadelphia to be presented in New York. When the evidence is all in, counsel for both sides will submit briefs to the Federal Trade Commission at Washington, and the latter will render its decision.

Crandall's School Classes Resume Sessions

The visual instruction classes of the District public schools were resumed last week in the Crandall residential theatres in Washington. Certain hours on certain days of each week are set apart for the instruction of the school classes through the medium of the screen and motion pictures. Harry M. Crandall has placed all of his residential houses at the disposal of the Board of Education for this purpose. A bulletin to this effect was issued by the school authorities last week.

The visual instruction classes of the Americanization School of the District of Columbia were resumed in the private projection room of Crandall's Metropolitan theatre. The classes will be held regularly throughout the winter under the joint auspices of the Board of Education and the Crandall Public Service and Educational Department, Mrs. Harriet Hawley Locher, director.

Boss' Complaint Against Famous Stands

The original complaint of Joseph C. Boss, against Famous Players on the Sherman anti-trust law was allowed to stand by Federal Judge Learned Hand despite his criticism that it might be overdrawn and exaggerated.

Boss is asking $529,575 damages alleging conspiracy and unfair tactics. He alleges he was compelled to give up the Fotosho theatre in McAlester, Oklahoma, after contracting for Paramount pictures when the Lynch Enterprises, said to be a Famous Players subsidiary, took over the Palace theatre in McAlester. Lynch alleges that 30,000 free tickets were given away by the rival house for distribution through local merchants to customers.

Friends Fear for Safety of Albany Capitol Manager

Robert E. Forbes, resident manager of the new Capitol theatre in Albany, disappeared mysteriously last Thursday and the police departments of nearby cities have failed to locate him.

Friends of the missing man declare he had been suffering for some time from violent headaches and it is feared he may be an amnesia victim. Forbes was last seen at his room in the Ten Eyck hotel Thursday. His theatre accounts are reported correct.

More Opinions on Costs and Values

Film Leaders Give Their Views

PRODUCTION costs and exhibition values continued to be a live topic in the industry this week. Views were expressed by J. R. Grainger, of Goldwyn; Joseph I. Schnitzer, of F. O. B., and H. M. Richey, General Manager of the Motion Picture Theatre Owners of Michigan.

These opinions are in addition to those printed by MOTION PICTURE NEWS last week from Adolph Zukor, J. D. Williams, Richard A. Rowland, Al Lichtman, Arthur S. Kane, W. C. J. Doolittle, W. W. Hodkinson, and Elmer Pearson.

Said Mr. Grainger:

"No one can deny that production costs are higher today than they ever have been.

"The distributor has to secure greater gross returns than ever before.

"Most of the pictures finished or in production are lavish and more impressive from an audience standpoint than formerly.

"Exhibitors are right to complain about big rentals. Distributors are right to demand them. That's the burden of all buying and selling.

"If the exhibitor can get good productions cheap, he's a wise buyer. If the salesman can get the price that his quota demands he's holding his job.

"Production costs may come down. The market may be overflooded with pictures. Towns may be overseated. Exhibitors may be unsatisfied. Producers may go broke. That's the film business.

"The constant cry from the exhibitor is Big Productions. Talk will never get anywhere."

Schnitzer Gives Opinion

Mr. Schnitzer's views follow:

"Mr. Rowland is certainly not talking through his hat. He has hit the nail squarely on the head. In my judgment, this business is never going to be able to return to the producers the tremendous sums of money which they are now investing in motion picture productions. Speaking on behalf of F. B. O., I want to point out that no such condition exists with us.

"Our pictures are being made at a very nominal cost, and particular effort is being made to select the kinds of stories that lend themselves to exploitation and advertising. We sometimes spend as much (or more) money for our advertising and exploitation campaigns as the negative itself cost, but when we do so it is because the production itself merits this, and there is more than a reasonable possibility of the returns to the exhibitor warranting the kind of a campaign that we put behind the pictures.

"We are making and exploiting pictures on the basis of a cost that will enable the exhibitor to pay us a fair rental for the picture and enable him to make a fair profit after he has shown it. In my judgment, the necessity for spending as much as three, four and five hundred thousand dollars on motion picture productions is all rot. Most of it is represented in waste and is never seen on the screen.

"I should like, some time, to have a director show me where the difference between a production that cost $100,000 and one that cost $150,000 lies. The only explantion he can offer is wasted time. Just because some producer spends a half million dollars on a picture is no reason why it is worth that much, to himself or to the exhibitor. If the distributing agency doesn't gross enough money to allow him the cost of his negative back and a fair margin of profit, the distributor gets all the blame. The producer never stops to think that he never had any earthly right to stick that kind of money into a production.

"This business is founded on its ability to provide entertainment to the masses, at a price that will permit the masses to buy such entertainment. Once in a while a picture can be put out that the public will pay a $2 price to see, but it's the exception and not the general rule.

"As far as F. B. O. is concerned, it is going to provide the best kind of motion pictures at moderate costs. Good entertainment, good values, and at prices that will let the producer, distributor and exhibitor make a fair margin of profit on the money invested.

"I repeat that Mr. Rowland knows what he's talking about, and some of our wild-eyed producers had better beware. A day of reckoning is coming."

Exhibitor Leader Talks

Following is the statement from Mr. Richey:

"Mr. Rowland's statement, for which he is deserving of the congratulations of the entire industry, is particularly opportune at this time of the year.

"Daily, exhibitors who are attempting to buy fall product are asking the question, How can I pay fifty to one hundred per cent increased rentals when my business does not show ten or fifteen per cent increase?

"If there is one thing that will get this business down nearer a business basis than anything else, it will be the elimination of the kidding relative to prices, and that certainly applies to the director, producer and in many cases the theatre owner. If the gross mentioned so many times for a picture, isn't in the country, the producer is not going to get it.

"And, if the exhibitor cannot get the gross out of his community, he either must not try to buy on that basis or if he does receive a visit from that self same sheriff Mr. Rowland mentions."

Washington, D. C., Labor Troubles Finally Settled

AFTER long-protracted negotiations, in the dispute between the Washington, D. C., Theatre Managers Association and the house employees, the conference was adjourned to New York City, where for two days of last week, the ground was gone over, the two labor negotiators and the seven managers finally coming to an amicable decision.

Instead of the 16 to 23 per cent (or more) raises sought by the unions, a net raise of fifteen per cent to the theatre musicians, effective October 1, was granted, accompanied by a flat bonus of one dollar, granted by the managers and accepted by the union conferences. Although the managers would have preferred no raise, the agreement is a victory for them, as they successfully carried their two-year contract contention. The two-weeks' notice clause was retained from previous agreements.

Musicians in the large downtown houses, hitherto drawing fifty dollars a week, will now receive $58.50. Those drawing forty dollars will get from 6 to 8 dollars additional. Although in some quarters it was said that the raise was 17½ per cent to 20 per cent, the actual raise of $8.50 is just barely 17.5 per cent of the fifty dollar basis. Stage hands and other employees will benefit from the negotiated raise.

Stanley Company to Unveil Tablet to Orchestra

The Stanley Company of America is planning a gala event for the evening of October 25. At that time a tablet will be unveiled in the Stanley theatre, Philadelphia, in commemoration of the Philadelphia Orchestra, it is announced.

As a mark of appreciation of the Stanley Company in its efforts to raise musical standards in motion picture theatres, the Philadelphia Orchestra numbering 100 men gave a Wagnerian concert in the Stanley theatre on April 25. It was the first time the organization had ever played in a motion picture house.

Appropriate ceremonies will mark the unveiling. The tablet is two feet, five inches by three feet, ten inches. Bureua Brothers were the designers.

Court Will Determine On Picture As Evidence

The Appellate Term of the Supreme Court of Brooklyn will decide whether or not a moving picture is proper evidence in determining a law suit, as a result of a decision handed down in the lower court.

Billy Gibson, a vaudeville performer with one leg, was knocked down by a truck in March, 1922. He was so injured that he could no longer walk with an artificial limb, it was alleged, and was awarded $10,000 damages. A picture used in his vaudeville act showed him with and without the artificial limb. It was held as improper evidence and the appeal consequently made from the decision.

Injunction Permits Showing of "White Rose"

Over the protest of local reformers "The White Rose" is being shown at the Chicago Orpheum under the protection of a court order granted by Judge Wilson in the Circuit Court.

An original permit for the showing was given July 14, but later was revoked when the charge was made that some of the scenes were immoral. A second permit was refused, at which time an injunction was applied for and granted. restraining the Mayor, police and other officials from interfering with the showing.

Col. Varner Will Open Fine New Theatre

Col. Henry B. Varner, of Lexington, N. C., will open his magnificent new Lexington theatre formally on the afternoon of October 15 and is inviting all of his friends to be present and see the "finest theatre between Washington and Atlanta." This marks the si th addition to the chain owned and operated by the Colonel.

Two years ago Colonel Varner declared in a national convention that his motion picture interests were a mere hobby or side line, since his newspaper and other publications were his main source of revenue, declaring that it took all the money he made ont of the newspaper to run his motion picture shows. But he recently sold the Lexington Dispatch and announced that he would devote his entire time to the picture bnsiness.

Children's Performances in Wilmington, N. C.

The Community Service League of Wilmington, N. C., is making plans in co-operation with the Howard-Wells Amusement Company for a series of special performances for children, films to be endorsed by them and advertised as special children's shows. Enlistment of the various educational and welfare organizations and civic clubs of the city in the movement angurs well for the success of the ventnre.

The public school system of the city has pledged their active co-operation to make these special performances a success, as well as the Sorosis, Welfare Leagne, etc. The Howard-Wells interests declare their only desire is to co-operate and that they do not hope to make a profit on the venture.

Loew May Build Several Theatres in St. Louis

Marcus Loew who was in St. Louis on October 3 to inspect the progress of his new theatre building at Eight Street and Washington Avenue anounced that if the project is a success that he will build several other houses in St. Louis.

He further announced that the office and store annex to the Loew State theatre at Eighth Street and Washington Avenue would be eight stories instead of three as originally contemplated. The completed structure will represent an investment of from $2,300,000 to $2,500,000.

However, the altered plans will not be permitted to interfere with work on the theatre which will open about March 1, 1924.

Memphis Theatres Closed on Sunday

FOR the first time since the closing law went into effect, Memphis, Tenn., theatres did not open their doors last Sunday. On the Sunday preceding they were protected by a restraining injunction, which they instituted to prevent enforcement of the closing order. Last Sunday they closed with the determination of remaining closed on Sunday until the matter is fought out. The agitation around the closing law has been keen, and it has now reached the Chancery Court where it will be tried.

The precedent established by a decision rendered as to the constitutionality of the Sunday closing law will effect every State in the Union.

Injunction Is Denied in "Enemies" Case

A SECOND injunction suit in the cont.oversy over the booking of "Enemies of Women" was filed in New York this week. Haring & Blumenthal, members of the Theatre Owners Chamber of Commerce, and owners of the Belmont theatre in the Bronx, filed a complaint against the Elsmere Theatre Operating Co., seeking an injunction to restrain the Elsmere from showing the picture.

Haring & Blumenthal alleged that the Belmont was entitled to "Enemies" because of a prior booking made with Famous Players-Lasky, when the Cosmopolitan product was being released through that concern. The Elsmere booked the picture from Goldwyn-Cosmopolitan.

Arguments were heard on Wednesday before Justice Wagner in the New York County Supreme Court. Joseph A. Warren, of Blauvelt & Warren, the law firm in which Senator James J. Walker is a partner, appeared for Haring & Blumenthal; Nathan Burkan represented William Randolph Hearst; and Gabriel L. Hess appeared for Goldwyn-Cosmopolitan. Justice Wagner denied the injunction.

Musicians and Operators Threaten Walkout

Butte theatrical managers rejected the newly proposed wage scales of the musicians and operators and stage employees, following a conference at the headquarters of the Musicians' union, and unless further negotiations are opened a walkout is threatened.

Merle Davis of the Ansonia Amusement Company and President of the State Motion Picture Theatre Owners; W. J. Sullivan of the Silver Bow Amusement Company, and William Woolfall, representing the People's theatre, met the union committee who were Earle Simmons, Fisher Thompson, Jack Derville, R. J. Cloke, M. M. Moore and Trevor Thomas, representing the Musicians, and Steve Delaney, Charles Franklin, W. A. Kyle, Tom Baskin and Ed Curran of the Operators and Stage Employes. The new scale proposed an increase for side men in orchestras of stock companies to $57.50, also picture and vaudeville houses.

The orchestras have a four hour nightly performance and a two hour matinee on Sunday. Increase is also asked for the leader. Dance musicians are on the war path with the theatre orchestra men. Operators ask for an increase of 30 cents an hour for overtime and five dollars in weekly increase. Butte musicians claim they have always been underpaid according to the scale paid in other places in the jurisdiction of the federation Managers asserted they were unable to meet the demands and all fnrther conferences were called off. The result is a deadlock.

Four New Charters Are Issued in Delaware

New Delaware amusement and allied enterprise charters follow: Imperial Pictures Corporation of California, conducting places of amusement, capital, $2,250,000; Instructional Pictures Corporation of California, conducting places of amusement, $7,500,000; United Laboratories Company, operating film laboratory, etc., $150,000; Southern California Music Company, manufacturing musical instrnments used in theatre orchestras, and in ball room scenes at film studios, $1 200,000.

Seven New Companies Incorporated in N. Y.

Business picked up in New York state during the past week, in so far as the number of motion picture companies chartered was concerned. There were seven new companies incorporated during the week, but the capitalization was low, in fact the highest was but $25,000, and the total amounted to only $63,000. The following shows the amount of capitalization and the incorporators of the companies that have just been formed:

Augustus Pitou Production Company, $25,000, Augustus Pitou, J. E. Brady, W. I. Baron, New York; Capitol Hill Theatre Corporation, $5,000, S. M. Heinmann, M. R. Weinberger, Joseph P. Bickerton, Jr., New York City; Harfan Amusement Co., Inc., $2,000, B. H. and Fanny Lightstone, Brooklyn; Jacob Friedman, New York City; Rapthal Amusement Corporation, $10,000, Max Levinthal, Joseph T. Higgins, Sol H. Eisler, New York; Tangier Studios, Incorporated, $500, Ralph Ince, John E. Williamson, New York; John E. D. Meador, Great Neck, L. I.; R. K. Bartlett, Incorporated, $500, D. R. Dills, Pelham; F. H. Towsley, Allwood, N. J.; William J. Bold, New York; Parker Read Features, Inc., $20,000, Isabel Kaplan, Pearl Cohen, J. P. Read, Jr., New York City.

American Films Popular in Venezuela

Writing from La Guaira, Venezuela, under date of August 7, Vice Consul Amado de Chaves, Jr., says: "The great majority of motion pictures shown in Venezuela are of American origin, and they are very popular with the Venezuelan public, which patronizes the movies to a great extent."

Rhode Island Nickelodeon Pioneer Is Buried

Frank Westgate, manager of the first "Nickelodeon" in Rhode Island, was buried Saturday, Sept. 29, in Providence, R. I. Death followed an illness that covered three months. His last position was as manager of B. F. Keith's Empire theatre in the Rhode Island metropolis. He is survived by his wife and several children.

The funeral was attended by all the Rhode Island theatre managers, including Harry Crull of the Albee, Matt Rielly of the Victory, Bill Mahoney of the Rialto, Edward Fay of Fay's, Eddie Reid of Strand, Sol Braunig of the Modern, Martin Tuohey of the Emery, Alton Emery of the Majestic and many others.

Film Golf Tournament Is Held in Detroit

THE second golf tournament sponsored by the Michigan Film Review was held at the Redford Country Club, Detroit, on September 27, through the courtesy of M. J. Caplan.

Frank Wadlow, M. J. Caplan, Ralph Peckham, H. M. Richey, Fred Nugent, J. C. Ritter, A. W. Reynolds and John Niebes were the participants. Ralph Peckham won the handicap tournament with H. M. Richey defending his victory in the first tournament by winning total low score. J. C. Ritter won the second handicap with A. W. Reynolds and F. Nugent tie for third. Nugent and Reynolds were tied for second on the total low score. J. E. Niebes won consolation.

Vitagraph Signs Lou Tellegen and Miss Frederick

PAULINE FREDERICK and Lou Tellegen have been engaged by Vitagraph to head the cast of J. Stuart Blackton's drama on the divorce evil, "Let No Man Put Asunder," by Basil King.

This marks Miss Frederick's return to the screen after a year on the stage. Formerly a Famous Players star, she afterwards appeared in other productions, and was one of the leading silver sheet stars. Tellegen, known best as a portrayer of romantic roles, was seen in several films a few years ago, but recently has confined his efforts entirely to the stage.

The continuity for "Let No Man Put Asunder" is being prepared by Charles L. Gaskill, under Mr. Blackton's supervision.

Hodkinson Exchange Chief Honored at Luncheon

Members of the New York exchange of the W. W. Hodkinson Corporation gave a testimonial lunch, Saturday, at Keene's Chop House, to W. F. Seymour, Eastern and Central Division Manager, to celebrate his first anniversary as manager of the Eastern territory. George M. Dillon, Branch Sales Manager, was master of ceremonies and presented Mr. Seymour with a handsome Swiss watch as a token of his associates' esteem.

At the luncheon were L. W. Kniskern, Assistant to the President, Robert S. Wolff, Frederick L. Drumm. J. N. Dillon, Sam Freedman, Frederick A. Kilgour, Bernard Sholtz, J. Canhoun and L. Weinstein.

Miss Pickford Films Scenes in 'Frisco

Mary Pickford, accompanied by her husband, Douglas Fairbanks, arrived in San Francisco, October 6, from Los Angeles, to join the company filming "Dorothy Vernon of Haddon Hall."

Scenes for Miss Pickford's newest starring vehicle were taken in the Northern California city. The company numbered a hundred.



Trio of Scenes from Pola Negri's Latest for Paramount, "The Spanish Dancer"



Some of the Most Striking Scenes from the Truart Picture, "Drums of Jeopardy," Starring Elaine Hammerstein

Pathe Awards Fennant Race Prizes

Philadelphia, Portland, Memphis, Des Moines and Salt Lake Sales Winners

THE winners of the Pearson Pennant Race, which extended from April 22nd to September 8th, was announced this week by Pathe. On the basis of business secured during a qualifying period of eight weeks, from April 22nd to June 16th, the thirty-four Pathe exchanges were divided into five leagues, which were in order of merit: The Champion League, National League, American League, Capitol League, and Minor League.

The winning exchanges in each of these five leagues have been announced, together with the branch managers, as follows: (Champion League) Philadelphia, Charles Henschel; (National League) Portland, L. A. Samuelson; (American League) Memphis, Cecil C. Vaughan; (Capitol League) Des Moines, R. S. Ballantyne; (Minor League) Salt Lake City, W. G. Seib.

Heretofore, Pathe sales contests have been held in March or November. Despite the handicap of the summer inactivity, however, the Pearson Pennant Race, in point of volume of business done, has been the most successful event of its kind ever conducted by Pathe.

The results actually achieved in the contest just finished have more than justified the confidence manifested in the Pathe lineup of product. Both in point of the aggregate volume of business secured and the initiative and enterprise put forth by the competing branches the Pearson Pennant Race has easily surpassed any contest of its kind that Pathe has ever conducted.

Extending right up until midnight of Sept. 8th, the struggle for leadership in each of the five leagues has continued with unabated eagerness, the leading positions being so hotly contested that it was not apparent for some days after the finish just who were the wiuners in the different groups.

The personnel of the five winning exchanges, all of whom share in the eight thousand dollars in prizes awarded the victors, are named as follows:

Philadelphia — Branch Manager Charles Henschel; Assistant Manager H. W. Lewis; Booker A. Gottschalk; Cashier Thomas Lark, Jr.; Salesmen P. F. Glenn, P. A. Schmuck, S. H. Hochfeld, G. E. Maillard, and J. R. Lynch.

Portland—Branch Manager L. A. Samuelson; Booker Arthur Grantz; Cashier I. D. Robertson; and Salesman W. C. Green.

Memphis—Branch Manager C. C. Vaughan; Booker G. Joeckle; Cashier C. T. Battle; Salesmen F. R. Dodson and S. A. Arnold.

Des Moines—Branch Manager R. S. Ballantyne; Booker L. Wedertz; Cashier F. C. Anderson; Salesmen R. W. McEwan, N. Amos, and W. H. Strickland.

Salt Lake City—Branch Manager W. C. Seib; Booker R. O. Sanders (and Myrtle Covington, resigned); Cashier R. C. Hansen and Salesman V. Stewart.

Baker Selected to Direct Viola Dana Special

George D. Baker has been selected by Metro Pictures Corporation to direct Viola Dana in the special dramatic production, "The Rose Bush of a Thousand Years," which is to be Miss Dana's fifth picture on the 1923-1924 Metro program.

Mr. Baker will begin production as soon as Miss Dana has completed "Angel Face Molly" which is now in the process of production under the direction of Oscar Apfel. "Angel Face Molly," it is expected, will be completed within two weeks.

First National Gets Big Spectacle

250,000 Cattle Herd Incorporated in Authentic Picture of Passing of West

AMERICAN history was written by motion picture cameras when a quarter of a million head of cattle were driven across the border into Mexico on Monday and Tuesday of this week. The spectacle was filmed by Associated First National Pictures as the basis of an epochal drama of the passing of the west. It is called "Sundown."

Converging from the rim of the Grand Canyon, Flagstaff, Arizona and Columbus, N. M., three mighty herds were concentrated. The scenes photographed by First National are more than a motion picture undertaking. They show the last desperate stand of the cattle-kings to regain the open range from the grasping hand of civilization. For months the cattlemen have been fighting to save their very existence, and the amalgamation of three of the biggest herds in the world for a drive into Mexico has been carried on secretly.

In the dust cloud that lifts from the hoofs of the herd will fade the romance of the west. In short the biggest historical happening in the annals of the plains is being photographed.

Exclusive rights have been granted First National through negotiations conducted between the cattlemen and Earl Hudson, production chief of the producing company. Mr. Hudson himself wove the colorful romance through the event and is supervising the production.

Six aeroplanes were used in getting sky shots of the stampeding herd, a prairie fire and the burning of a complete settlement of homesteaders. In addition to the six cameramen in aeroplanes, twelve other cameramen were rushed from the Coast studios to New Mexico in order to make certain of getting every angle of the stirring spectacle.

It is understood that preparations for these scenes, which were started Monday, have been kept secret because of efforts being made by other producers to secure the same herd of cattle for use in a picture of a similar nature. The privilege has been accorded to First National and every precaution was taken to prevent the unauthorized photographing of scenes by outside cameramen.

A corps of special officers was detailed to patrol the two million dollar ranch during the days required for the making of the picture and any negatives not controlled by First National will be confiscated, it is said.

Among the scenes promised are a stampede of the herd of cattle, the fording of a river and the loss of cattle swept over the falls by a torrent of rushing water; a prairie fire which chokes the Colorado River for miles with cattle seeking an escape from the flames; the burning of a settlement of frame houses and escape of cattlemen and their families threatened alike by flood and flames.

Frances Marion has finished the script for Mr. Hudson's story. Beginning with the unfenced range, it shows the gradual encroachment of civilization of the cattlemen, with herds to feed and the barbed wire entanglements of civilization blocking the advance of hungry animals.

It is a story without a villain. But opposing the cattlemen, will be seen the relentless forces of nature, the embittered battle of the elements.

The national government is expected to cooperate in making the picture and a print will be offered the Smithsonian Institute, as the authentic and indelible record of a glorious page in America's history.

F. B. O. Changes Title of Two Productions

The titles of two F. B. O. pictures have been changed according to an announcement released this week. They are "The Worm," starring Johnny Walker, which will be known as "Fashionable Fakirs" and "Born of a Cyclone," featuring Ralph Lewis and Derelys Perdue, which has been given the title of "Beware the Woman."

"Alias Night Wind" Cast Is Announced

The cast which surrounds William Russell in his latest William Fox production, "Alias the Night Wind," is composed of Charles K. French, Maude Wayne, Donald McDonald, and Wade Boteler.



"The Steadfast Heart" is a Distinctive Pictures Presentation Distributed by Goldwyn-Cosmopolitan. These Scenes are from the Production



Action stills from the Preferred Picture, "Maytime"

Cruze Will Build Unique Pasadena Playhouse

A syndicate headed by James Cruze, producer of Paramount pictures, is to erect a unique theatre at Pasadena, Cal. It will be a reproduction of an ancient Aztec temple recently unearthed by explorers in the extreme Southern part of Mexico.

The site of the theatre which is to be devoted to the legitimate is at Michigan Boulevard and Woodley Lane, in Flintridge, on the outskirts of Pasadena, and includes five acres of Mr. Cruze's estate immediately adjoining his home. It will represent an outlay of approximately $1,000,000. While Mr. Cruze will retain the controlling interest in the project he will be joined in financing it by several wealthy men of Pasadena, Hollywood and Los Angeles.

Mr. Cruze stated emphatically that he had no intention of transferring his efforts from the screen to the stage.

Shirley Mason Starts "With the Tide"

Shirley Mason is again busy at the William Fox West Coast studios on a new picture. "With the Tide" is its title. It was written by Frederick and Fanny Hatton. The director is David Solomon.

The scenario for "Shadows of the East," a special to be commenced next week at the West Coast studios, has also been completed by Frederick and Fanny Hatton. The story is an adaptation from E. M. Hull's romantic novel of the same name. The play will deal with phases of life in India and the African desert.

Two Added to "Why Men Leave Home" Cast

Helene Chadwick and William V. Mong, are the newest acquisitions to the cast now being assembled to give a screen interpretation of Avery Hopwood's stage success "Why Men Leave Home." The picture is soon to go into production at the Louis B. Mayer studios. John M. Stahl will direct it for First National release.

St. Louis Church Uses Films to Carry Message

ST. JOHN'S Methodist Church, one of the leading Protestant churches of St. Louis, has turned to the movies as a means of carrying the message of the church to the masses. A contract has been signed with the Rothacker Film Company of Chicago to tell in film form the versatile work of the church.

W. K. Kavanaugh and J. W. Fristoe and other leading members of the congregation are behind the movement. The film will be used to stimulate work for the church among other Methodist congregations by showing them what St. John's is doing in St. Louis.

Sunday, October 7, was Go-to-Church Sunday for every department of the congregation, for everywhere the motion picture machine was grinding.



Scenes from "Going Up," Starring Douglas MacLean, Released by Associated Exhibitors

Mother of de Milles Is Dead in Hollywood

Mrs. Beatrice M. de Mille, mother of Cecil B. and William C. De Mille, passed away at her home in Hollywood last Monday following a brief illness. Deceased was the widow of Henry C. de Mille who at one time was associated with David Belasco.

Mrs. de Mille was a resident of Los Angeles for the past eight years and in addition to being among the most successful authors' agents she was prominent in many charitable activities. Funeral services were conducted Tuesday from the Hollywood St. Stephen's Episcopal church.

Three Knickerbocker Suits Are Consolidated

Three suits, lying against the Knickerbocker Theatre Company, as sole defendant for damages arising from the roof collapse, were ordered consolidated last week in District of Columbia Supreme Court by Justice Hoehling. At the same time they were set for trial on October 15. Administrators of the estates of David Lyman and Mary Ann Forsyth sued for death claims; and Miss Mary Young brought suit for alleged injury sustained.

N. Y. Village Has Its First Sunday Pictures

The Union district of Endicott Village, N. Y., had its first Sunday pictures last week when S. Howard Ammerman, manager of the Elvin theatre and former mayor, ran a Sabbath show.

Mr. Ammerman announced his action was prompted by the result of a straw vote, taken in the theatre which resulted overwhelmingly in favor of Sunday pictures. A village ordinance in Endicott proper forbidding Sunday performances has been allowed to remain dormant for two years. Two theatres there are running on Sundays.

Father of Gloria Swanson Passes Away

Joseph F. Swanson, father of Gloria Swanson, passed away at San Pedro, California, last week following an acute heart attack. He was fifty-two years of age and an army field clerk. His death occurred at the Fort McArthur Post Hospital.

Ideal M.P. Day Campaign Mapped Out

Twelve Suggestions to Insure Success of Event Made by E. W. Collins

THE Motion Picture Theatre Owners of Arkansas at its annual convention held at Little Rock on October 1, endorsed the program of the Motion Picture Theatre Owners of America for National Motion Picture Day on November 19th.

A statement from the headquarters of the National Organization quotes a communication from E. W. Collins, re-elected president of the Arkansas body, as follows:

"I have just returned from our convention where we enjoyed a lively session of one day which brought forth results that will, I am sure, prove pleasant to you.

"National Motion Picture Day was unanimously endorsed and was exceedingly well received. I send you herewith my program as mapped out and sent to various members throughout the state."

The campaign mentioned by Mr. Collins consists of twelve suggestions for making National Motion Picture Day an outstanding event in any community, as follows:

(1) See your mayor and endeavor to have him proclaim this day as Motion Picture day in your city.

(2) See the superintendent of your schools, line him up for a talk on "The Relation of the Screen to Education" (about ten minutes).

(3) Book some educational subject as an added attraction on that day and make a reduced rate to all school children.

(4) Advertise the day with every means in your power, calling attention to the fact that your theatre has assisted in popularizing days for other movements, now you want reciprocation.

(5) See your Rotary, Lions, Kiwanis or other civic club and get them to endorse the day, also see your ladies' clubs and line them up.

(6) As a suggestion, you might secure a very old picture of ten or twelve years ago, running it in conjunction with your most modern feature to illustrate the splendid progress that has been made by the industry in these years.

(7) If conditions will permit, secure some liberal minded minister to discuss on the Sunday before the effect of the picture as it relates to religious work.

(8) Get an editorial from your local papers, if you have the necessary influence, dwelling upon the rapid strides made by the industry to date and predicting the expected growth of the future.

(9) Put a slide on your screen NOW calling attention to the date and renew that slide every week with a good selling argument.

(10) Tie up with local advertisers, taking a full page advertisement or a double truck spread, selling small spaces to those merchants for enough to pay for the entire advertisement. Make each merchant's copy mention National Motion Picture Day. Write this copy yourself if you are apt at such things, but in any case, be sure that the copy ties up directly with the day.

(11) Keep your newspapers alive with notes regarding this day and little bits of history of the industry, from this moment on until November 19.

(12) See that your program for that day is an outstanding one and if you are not sure, set it out and book in one you can bank on. Not necessarily a more expensive picture, but one that is good enough to be representative of the day.

Fairbanks Re-Issue Heard in Appellate Court

The Appellate court heard arguments this week on the appeal from the decision of the lower court which refused to grant an injunction against the re-issue of old Douglas Fairbanks five-reelers made by Triangle to two-reelers. Argument was made by Fairbanks lawyers against the re-issue of anything but the original picture. It was further argued that according to Fairbanks' contract with Triangle exclusive right to supervise and cut any of his pictures was to be given D. W. Griffith who was then with Triangle. Decision on the hearing was reserved.

Standard Laboratories Has New Eastern Chief

E. G. Patterson of the Standard Film Laboratories announced, upon his arrival in the East, the appointment of Frank G. Conklin as their Eastern Representative with headquarters in New York.

Mr. Conklin has been identified with the film business for a number of years. His prior association was as manager of the Rothacker Film Manufacturing Company. Following this he organized, with F. N. Brockell, the sales and distribution department of First National Pictures Corporation. Up until the time of his new association, he was producer's representative for the Hope Hampton Productions.

Fox Transfers "Hoodman Blind" to Screen

William Fox is transferring to the screen, "Hoodman Blind," a stage play of thirty years duration.

It is a John Ford production. The stage play was written by Henry Arthur Jones, the celebrated English dramatist, and Wilson Barrett, a distinguished actor of London. In the picture the leading male role is acted by David Butler. The leading feminine role is a dual one and has been given to Gladys Hulette. Others prominent in the cast are Frank Campeau, Marc McDermott and Trilby Clark.

The scenario is by Charles Kenyon.

Lifeograph Chief Returns from Alaska

Lewis H. Moomaw, director general of the American Lifeograph Company of Portland, Oregon, spent a few days there recently after returning from Anchorage, Alaska, where his latest picture starring Eva Gordon was filmed. Moomaw is now in San Francisco titling and assembling the picture, which is called "The Cheechakos."

Hale Named for Royalty Role in "Black Oxen"

Alan Hale has been cast by Frank Lloyd for the role of Prince Hohenhauer in his First National picture, "Black Oxen." Lloyd selected Hale after careful consideration of many candidates for the role.

Monogram Pictures to Handle Fred Thomson Westerns

ANNUNCEMENT of the formation of the Monogram Pictures Corporation for the distribution of pictures in the independent market was made this week by Andrew J. Callaghan, President. According to Mr. Callaghan's statement this week the firm will immediately release a series of six stunt western pictures starring Fred Thomson, world's champion all-around athlete for 1910, 1911 and 1912. Harry J. Brown Productions Inc., will make the pictures in which will appear Joseph Swickard, Taylor Graves, David Kirby, Chester Conklin, Hazel Keener, Frank Hagney, Wilfred Lucas, Dot Farley, Pee Wee Holmes, Bob Reeves, Dick Sutherland, George Magrill and the horse, Silver King. Albert Rogell, a protege of the late George Loan Tucker, will direct. Ross Fisher will be in charge of photography.

Lichtman on "Indefinite Absence"

AL LICHTMAN is on an "indefinite absence," and the distribution activities of Preferred Pictures are being directed by B. P. Schulberg, Preferred producer and J. G. Bachmann assisted by Henry Ginsberg, sales manager of the company.

This announcement was made October 6, following a week of conferences between Messrs. Lichtman, Bachmann and Schulberg. The latter, the announcement said, would return to Los Angeles this week to begin work on new product for Preferred.

"Al Lichtman, after a strenuous Summer and Fall, has decided to take a long vacation and will go into the mountains far from telegraph and telephone offices to take a much needed rest," the announcement read.

Though none of the officials concerned would verify reports that Mr. Lichtman had definitely retired from Preferred, the announcement was interpreted as justifying that belief.

Work will begin shortly at the Schulberg studios on "White Man," in which Kenneth Harlan will be starred. Director Louis Gasnier, who has just completed "Maytime," will return to Los Angeles to start production on "Poisoned Paradise," the Robert W. Service story.

Eleanor Fried Returns to Work on Coast

Eleanor L. Fried, associated with the Universal Pictures Corporation for ten years who has spent a lengthy vacation in New York, is now en route to California where she expects to dive into the working world once more.

Miss Fried has been active as film editor and title writer for the Universal and head of the editorial department of the New York office for many years. Her first position on the Coast was as editor of Von Stroheim's first masterpiece "Blind Husbands."

"Broken Wing" Opens at New York Rialto

"The Broken Wing," the latest Tom Forman production to be released by Preferred Pictures, will open Sunday, October 7, at the Rialto theatre, New York, for its Broadway premiere. The picture is an adaptation of the play by Paul Dickey and Charles W. Goddard which was one of the outstanding stage successes in New York two seasons ago. In its cast are Kenneth Harlan, Miriam Cooper, Walter Long and Miss du Pont.

First Larry Semon Comedy Ready for Showing

The first of the only four two-reel Larry Semon comedies which will be released during the season of 1923-24, "The Gown Shop," is now in the branch offices of Vitagraph. Two other Larry Semon comedies are finished and the fourth will be completed shortly.

"Virginian" Premiere Set for S. F. Granada

The Granada in San Francisco has secured the Preferred picture, "The Virginian," for the week of November 6th. This will be the first showing in the west of this Tom Forman production.

Mildred Davis Is Signed by Ben Wilson

Ben Wilson has signed Mildred Davis for his productions released by Grand-Asher.

She started work October 8th at the Berwilla studio upon her first production. The title of the picture has not yet been chosen but it will be in the comedy vein and Jules Furthman, is preparing the script.

Arthur Rosson who has just completed "The Satin Girl," in which Mabel Forrest stars and Norman Kerry is featured, will direct Miss Davis, it is announced.

Many Reliance Negatives Now Available

The rights to some 450 negatives and stories are available to producers as a result of the dissolution of the Reliance Motion Picture Corporation. The pictures, originally released through the old Mutual will be sold in part or in their entirety. Among the well known players in the pictures are included the Gish sisters, Henry B. Walthall, Jack Pickford, Seena Owen and Mae Marsh.

Edwin Stevens' Daughter in Screen Debut

Making her debut in pictures, Tina Stevens, daughter of the late Edwin Stevens, one of the best known stage and screen character actors of the decade, is appearing in Mary Philbin's new production, "Morality," being adapted at Universal City from Owen Kildare's novel, "My Mamie Rose."

Tom White Named Lasky Casting Director

Tom White, formerly a production manager with the Paramount organization, has been appointed to succeed L. M. Goodstadt as casting director of the Lasky studio.

Goodman Selects Director for Next Feature

E. H. Griffith has been selected as director of Daniel Carson Goodman's next production, "Week End Husbands." Work on the picture was begun by Mr. Griffith at the 44th Street Studio last Monday.

Ernest Shipman Expands Production Activities

ERNEST SHIPMAN announced this week that he would produce a series of pictures in the South this Winter, and continue to produce in Canada and at his Long Island studio in the Summer.

He will start soon on a tour of the South with a view to finding the ideal location for his Winter productions.

He announced that he had completed financial arrangements this week to cover the cost of eight productions. Steward & Rohrer are the authors of the plan of Reimbursing Syndicate Participations by which the pictures will be financed. Four of the eight will be made on Long Island and in Canada next Summer; the other four will be made in the South.

The first of the Long Island pictures will be "The River Road," from the novel by Hamilton Thompson. The second will be based on John Howard Payne's "Home Sweet Home."

Cameo to Have "Puritan Passions" Premiere

"Puritan Passions," the Film Guild's picturization of Percy Mackaye's "The Scarecrow" will be given its premiere at the Cameo theatre, New York City, this Sunday. Glenn Hunter, is the star.

The story of the picture, a Hodkinson release, is laid in New England, during the early days of witchcraft. It is a romantic tale in which "the scarecrow" is brought to life without a soul and gains one through his love for the beautiful Rachel. The cast includes Mary Astor and Osgood Perkins.

Co-operative Department Created by Warners

Warner Brothers have created a new co-operative department with A. J. Sharick in charge, which will bring a splendid co-operation between the Home Office, the sales force in the field, and the exhibitor. Mr. Sharick will act as liaison officer, especially where it applies to new ideas and the development of the many required sales accessories. In his new position he will also co-operate directly with e hibitors on all matters pertaining to exploitation.

Leah Baird Cast Selected for "Miracle Makers"

Leah Baird has assembled a cast of players for her support in "The Miracle Makers," her latest Special for Associated Exhibitors. The part of the flyer is taken by George Walsh. Edythe Chapman takes the part of Miss Baird's mother in the production. George Nichols takes the part of rugged Captain Joe Mansfield, the heroine's father. The villain, interpreted by Mitchell Lewis. Edith Yorke appears as the mother of the government flyer, while little Richard Headrick portrays the role of Doris's baby.



In the layout are shown scenes from the production offered by C. B. C. under the title, "The Marriage Market"

Only Fifty-two A Year, Lasky Reiterates

JESSE L. LASKY, first vice-president in charge of production for Famous Players-Lasky, reiterated, upon his arrival in Los Angeles this week, that Paramount plans call for only fifty-two pictures yearly.

"In future we shall confine ourselves to that number," summed up Mr. Lasky's statement.



Group of Scenes from the First National Picture, "Flaming Youth," in which Colleen Moore is the Featured Player

Johnny Hines Completes "Conductor 1492"

Word comes from the Warner studio on the West Coast that Johnny Hines has completed the final scenes for his latest feature, "Conductor 1492," and is now busily engaged in editing and cutting the photoplay. About eight weeks were consumed by the star in the production of the picture, which is an adaptation of F. Scott Fitzgerald's story, "The Camel's Back."

Doris May is seen in the leading feminine role. Others in the cast are Dan Mason, Byron Sage, Fred Esmelton, Ruth Renick, Michael Dark, Robert Cain and Dorothy Vernon. The direction was in charge of Charles Hines and Frank Griffin, with Sandy Roth assisting.

Cast Is Completed For "Three Weeks"

With the addition of Mitchell Lewis, John Sainpolis and Robert Cain, the cast of Goldwyn's film version of Elinor Glyn's novel, "Three Weeks," has been completed. Aileen Pringle and Conrad Nagel have the leads, while other important roles are played by Stuart Holmes, Nigel De Brullier, H. Reeves Smith, Dale Fuller, William Haines, Helen Dunbar, Charles Green and Joan Standing.

Alan Crosland was engaged by Goldwyn to wield the megaphone on "Three Weeks."

Hodkinson Announces New Exchange Personnel

The W. W. Hodkinson Corporation has announced the appointment, effective October 1st, of B. H. Foster as Assistant Manager of the Detroit exchange, succeeding S. K. Decker who resigned. Miss Clara Bodenstein is now Assistant Manager at Pittsburgh, having taken the place of S. A. Fineberg, resigned.

"Hoosier Schoolmaster" to Be Filmed by Bennett

Edward Eggleston's "The Hoosier Schoolmaster" will he the next special production from the Whitman Bennett studios following "The Leavenworth Case," by Anna Katherine Green, according to announcement by Mr. Bennett this week.

Mr. Bennett stated that he had acquired the rights direct from the author's heirs. The book was first published in 1871 and treats of events that happened just a few years later than the period shown in "The Covered Wagon." Mr. Bennett has discovered there are three people still living who were real characters of the story. Their photographs, with accounts from them of the events narrated, are being obtained.

"The Hoosier Schoolmaster" was filmed some years ago by the old Alco company.

Hodkinson Will Open New Branch Exchanges

Announcement is made by the W. W. Hodkinson Corporation of further expansion, with the opening of additional branch exchanges in the Far West. On October 1, an exchange will be opened in Butte, Mont., in charge of H. L. Burnham as branch sales manager, to serve as a distributing center for Hodkinson pictures for the state of Montana.

On the same date a new branch exchange will open in Portland, Ore., to serve the exhibitors of the state of Oregon. Claude Odom will be in charge as branch sales manager.

Property Housing Mission in Los Angeles Is Sold

The Los Angeles Broadway property housing the Mission theatre has been sold by Mack Sennett to Robert Parker, a Los Angeles capitalist, for a price reported to be close to $500,000. Sennett will continue to operate the theatre. His "Extra Girl" is now playing there.

Richard Harding Davis Story for Fox

Richard Harding Davis's story "Andy McGee's Chorus Girl" is to be put in movie form by William Fox. Work has been started on the production on the west Coast with Charles Jones as the star and Marian Nixon in the feminine lead.

Ince to Make Comedy for First National

A COMEDY special for First National release will be Thomas H. Ince's next production. Ince announced that he is casting "The Galloping Fish." With "Anna Christie" in the cutting room, the producer has turned to an entirely different field.

Louise Fazenda already has been signed for a featured role. Del Andrews, who directed the steeplechase for "The Hottentot," has been chosen to megaphone the production for which he has written the continuity. The story was adapted by Will Lambert from Frank R. Adams' story "Friend Wife."

Camera work will start in ten days.



President Coolidge making a close-up of Mrs. Coolidge on instructions from R. W. Sears of International News Reel

Canadian Film Man Heads Laval Photoplays

L. Ernest Ouimet, formerly President of the Specialty Film Import Limited of Canada, is now President and General Manager of Laval Photoplays Limited of Hollywood and Montreal.

It is reported from the Coast that Mr. Ouimet is now engaged in producing features, the first of which has as working title "The Vital Question," from the story by W. Conselman.

Mr. Ouimet has engaged as star of the picture Andree Lafayette of "Trilby" fame. Others in the cast are Jack Perrin who has recently been in Viola Dana pictures, Max Constant, Eddie Tilton, W. H. Turner, Orpha Alba and Helen Ferguson. George Benoit is cameraman.

Nigh Will Direct Series for E. L. Smith

E. L. Smith, former production manager of Inspiration Pictures, Inc., has signed William Nigh to direct for him a series of feature productions to be made in the East. Distribution arrangements have practically been completed and will be announced soon.

Mr. Smith said that work on the first picture of the series would begin immediately. He has opened offices in New York City.

Additions Made to Cast for "Three Weeks"

Several additional members of the cast of Elinor Glyn's "Three Weeks" have been selected. Aileen Pringle and Conrad Nagel have the leading roles. Stuart Holmes will act the part of Petrovitch, Nigel de Brulier that of Dmitry and H. Reeves Smith, has been engaged to play the part of Paul's father. Dale Fuller, William Haines, Helen Dunbar, Charles Green and Joan Standing also have important roles.

Tully Will Screen Recent Rex Beach Novel

"Flowing Gold," Rex Beach's most recent novel, will be screened by Richard Walton Tully for First National release, production starting immediately. Mr. Tully is in New York conferring with Mr. Beach.

No choice of players for the cast of the new production has yet been made but actual "shooting" will begin within two or three weeks. Tully will write the scenario, as for his previous plays.

Laemmle Will Announce Scenario Awards

Announcement is made at the home office of the Universal Pictures Corporation that the final awards in the Carl Laemmle Scholarship and Scenario Contest will be made public within the next week. It had originally been intended to announce the awards September 15, but the large number of scenarios submitted and the close judgment between those selected in the final eliminations, caused the date to be advanced for one month.

The Laemmle Scholarship contest began last February. Students in all American universities or colleges were invited to submit scenarios. The contest closed approximately with the various college commencement periods, early in the summer. Several hundred colleges and universities entered the competition, and from them many hundreds of manuscripts poured in to Universal.

"Green Goddess" Booked for N. Y. Capitol

Distinctive's "The Green Goddess," starring George Arliss and with Alice Joyce in the leading feminine role, will go into the New York Capitol for a two weeks' engagement on Sunday, October 14th. This will be the first showing in New York of this feature at popular prices. It opened at the Sam H. Harris theatre on August 14th and ran five weeks to crowded houses at increased prices.

Fox Planning Production of "Robert E. Lee"

William Fox is to make a screen version of "Robert E. Lee." Elmer Clifton is to do the directing and Barney Sherry will play the title role. The Civil War scenes which will be featured in the picture will be made on the original battlefields, it is said.

Baxter Signs With F. B. O. for Another Year

Warner Baxter, F. B. O. star, has been signed by P. A. Powers for another year. Baxter has just finished work in "Alimony" and "Blow Your Own Horn" for Film Booking Offices and will take star parts in important subjects during the course of the next year.

Quake Triples Business for International

THE International News Japanese pictures more than tripled business for that firm last week, according to an official statement made this week by Edgar B. Hatrick, General Manager, who made public at the same time copies of congratulatory letters and letters received by his company on the promptness and efficiency with which the films were distributed.

News weeklies all reported an unusually heavy business, for not a single first run or second run house in the country overlooked the 'quake views. Richard V. Anderson, sales manager of the International News reel, upon his return from a visit to Universal exchanges, reported a steadily increasing demand for news weeklies among all classes of theatre owners.

Telegraphic Briefs from West Coast

TOM WHITE has succeeded Louis Goodstadt as casting director at the Lasky studio. Sigmund Moos, head of the Universal leasing department, has returned to Universal City after a three months' trip abroad.

Marjorie Daw has replaced Estelle Taylor in the cast of Paramount's "Call of the Canyon," owing to Miss Taylor's illness.

William S. Hart's next picture is announced as "Singer Jim McKee." Emmett J. Flynn and the "Nellie, the Beautiful Cloak Model" company have arrived from New York to film interiors.

Motion Picture Market Is Slim in Honduras

Writing from La Ceiba, Honduras, on August 4th, Consul Alexander K. Sloan says "The market for motion pictures in Honduras is not nearly as large as in many other small countries of equal population. This is attributable, in part, to the lack of cities, and partly, to the low standard of living of most of the inhabitants." The town of La Ceiba, boasts two motion picture theatres. The Tivoli is owned and operated by Senor Lorenzo Castillo, while the Rex theatre, is the property of Dr. R. H. Wilson. The policy of these houses is chiefly the exhibition of Wild West and serial films.

Brockton Houses Involved in Big Deal

A deal said to involve $1,350,000 will give the Gordon Theatres, Inc., a controlling interest in the Olympia City, Strand and Rialto houses in Brockton, Mass., as well as other houses, according to word from Boston. It is likely policy changes will be made in the houses.

Netta Westcott Coming to New York

Netta Westcott, English stage beauty, whom Al Lichtman cast for her first picture role in "Maytime," is about to go to New York for her first glimpse of America's Great White Way. Before taking up her next screen role Miss Westcott hopes to see all the new productions in the East.

Parisian Actress Signed by Distinctive

Jetta Goudal, the Parisian actress whose work in Distinctive's "The Green Goddess" attracted attention, has been placed under a long term contract by Distinctive Pictures Corporation, according to an announcement from Arthur S. Friend.

"Little Old New York" Released November 4

"LITTLE Old New York," Cosmopolitan's starring vehicle for Marion Davies, will be released nationally by Goldwyn-Cosmopolitan on November 4.

The production has just completed a three months' run on Broadway at the new Cosmopolitan theatre. It was directed by Sidney Olcott.



Fred Thomson and Hazel Keener in "The Mask of Lopez," a Monogram Picture

Czecho Slovakia Reports Few Houses Open

Acting Commercial Attache H. Lawrence Groves under date of July 28, from Prague, Bohemia, Czecho-Slovakia, says there are a total of 832 motion picture houses listed in Czecho-Slovakia. At present only 113 such enterprises are in operation. These theatres normally seat 232,000 patrons. Towns and cities possessing cinema theatres have an estimated population of 4,333,000, or the equivalent of the metropolitan area of Greater New York, with facilities equal only to Baltimore's. Of these theatres, the major portion give performances only weekly, as on Saturdays, Sundays and holidays.

Adapting Censor's Story

Having completed the adaptation of George Agnew Chamberlain's novel "White Man" which will be Kenneth Harlan's first starring vehicle, for Preferred Pictures, Olga Printzlau is now busy at her typewriter preparing the screen version of "When a Woman Reaches Forty," a story that will be of particular interest since its author is Detroit's motion picture censor, Royal A. Baker, who is also a well-known writer. "When a Woman Reaches Forty" will be directed by Gasnier following his next production, "Poisoned Paradise."

Floyd Hopkins President of Harrisburg C. of C.

C. FLOYD HOPKINS, representative of the Wilmer & Vincent theatres in Harrisburg and one of the most prominent exhibitors in Pennsylvania, was elected President of the Harrisburg Chamber of Commerce, on October 10.

The Chamber of Commerce is the city's leading business organization and election to its Presidency is considered a great honor.

Stern Brothers Planning Continental Tour

Julius and Abe Stern plan to cross the country together, stopping several days in the principal key cities, in the interest of their Century Comedies. This plan of two motion picture executives calling on their exchanges and exhibitor-friends will be culminated when president Julius Stern arrives from the Coast. Abe Stern, who is in New York now, is making tentative arrangements pending his brother's arrival.

Advocates New Exhibitor Organization Plan

Jake Wells of Norfolk and Richmond, Virginia, is advocating a new form of exhibitor organization under which he would have the affairs of the M. P. T. O. A. operate. He set forth his ideas at a meeting in Washington last week at which were present exhibitors of Virginia, Maryland and the District of Columbia.

The plan would provide for only one delegate from each of the twenty-six zones into which the United States is now divided. Equal representation confined to one delegate would better protect the interest of all theatre owners, he contends.

In order that New York should in no way dominate the organization the plan would be to establish headquarters in Washington, with an able executive in charge, whose business it would be to look to the interest of all exhibitors. The new body would in no way eliminate state organizations. It was suggested that the delegates present at last week's meeting, together with those of Delaware and North Carolina, meet for a discussion of the plan in Washington October 30 and 31.

"Hunchback" Premieres in Philly and S. F.

TWO big openings during the past week marked the course of "The Hunchback of Notre Dame," the Universal production filmed by Wallace Worsley from Victor Hugo's romance with Lon Chaney in the featured role. Both Philadelphia and San Francisco saw premieres of the spectacle film, and in both of these cities the premiere was a decided success, it is said.

"The Hunchback of Notre Dame" continues to repeat its initial success in New York, where it opened in the Astor theatre early in September, and its later successes in Boston, and Pittsburgh.

The opening at Philadelphia was in the Chestnut Street Opera House.

In San Francisco, the premiere was held at the Capitol theatre.

The next opening of "The Hunchback" will be in Toronto.

PROGRAMS FOR THE WEEK OF OCTOBER 7TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Capitol Theatre—
Film Numbers—Strangers of the Night (Metro), The Virgin Islands (Scenic), Capitol Magazine (Selected).
Musical Program—"The Jolly Robbers" (Overture), "Air of Salome" from "Herodiade" (Orchestra), "Abendlied" (Soprano Solo), "Traumerei" (Tenor Solo), "Bonnie" (Ballet), Recessional (Organ).

Rivoli Theatre—
Film Numbers—The Spanish Dancer (Paramount), Rivoli Pictorial (Selected).
Musical Program—"Capriccio Espagnol" (Overture), "Chicago" (Classical Jazz), "Impressions d' Espagnol," including "The Spanish Dancer," "Romanza" and "Lolita" (Vocal and Dance Numbers).

Rialto Theatre—
Film Numbers—The Broken Wing (Preferred), Rialto Magazine (Selected), Three Strikes (Educational).
Musical Program—"Sicilian Vespers" (Overture), "A La Luz de la Luna" (Baritone Solo), "Valse Ballet" (Divertissement).

Mark Strand Theatre—
Film Numbers—The Bad Man (First National), Here and There, Mark Strand Topical Review (Selected), Let's Build (Pathe).
Musical Program—"Oberon" (Overture), "Pierrot," including "Light of the Night," "Pierrot" and "Patrol" (Vocal and Dance Numbers), "La Rosita," "Jota" and "Hasta Manana" (Vocal and Dance Prologue), Recessional (Organ).

Cameo Theatre—
Film Numbers—Going Up (Associated Exhibitors), Pathe News, Aesop's Fables (Pathe), Dempsey-Firpo Fight Pictures.
Musical Program—Selections from "Going Up" (Overture).

44th Street Theatre—
Film Numbers — Scaramouche (Metro).

Lyric Theatre—
Film Numbers—A Woman of Paris (United Artists), continued.

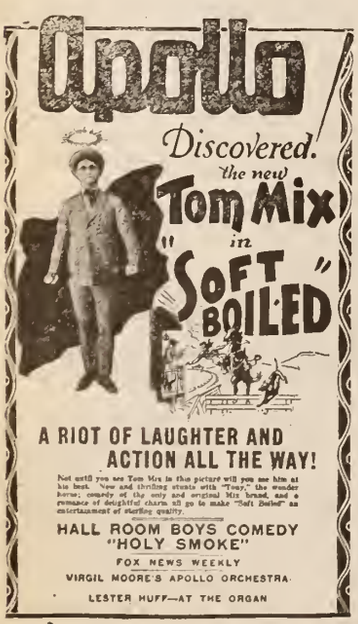
Ambassador Theatre—
Film Numbers—The White Sister (Inspiration), continued.

Central Theatre—
Film Numbers — Monna Vanna (Fox).

Criterion Theatre—
Film Numbers — The Covered Wagon (Paramount), continued.

Cosmopolitan Theatre—
Film Numbers — Little Old New York (Cosmopolitan), continued.

Astor Theatre—
Film Numbers—The Hunchback of Notre Dame (Universal), continued.



Art and type ad on "Soft Boiled" (Fox) used by the Apollo theatre, Indianapolis

BROOKLYN

Brooklyn Mark Strand Theatre—
Film Numbers—Potash and Perlmutter (First National), Topical Review (Selected).
Musical Program — Symphonized Jazz including "When You Walked Out," "That Old Gang of Mine," "Annabelle," "Oh Min" and "Keep a Going." "Any Old Port in a Storm" (Bass Solo). Moscow Artists Ensemble (Russian singers, dancers and pantomimists, including Balaika Orchestra). "Some Time" (Soprano Solo), "Within a Chinese Garden" (Organ Recessional).

LOS ANGELES

Loew's State Theatre—
Film Numbers—The French Doll (Metro), Sing 'Em Again (Educational), Running Wild (Educational).
Musical Program—"Home, Sweet Home" (Overture), "The Girl With the Auburn Hair" (Orchestra), Chorus and Dancers in act "On a Bowery Street."

Clune's Theatre—
Film Numbers—The Fog (Metro), International News, Out of the Inkwell Cartoon (State Rights), Move Up (Pathe).
Musical Program — Max Fisher's Orchestra.

Hillstreet Theatre—
Film Numbers—Heroes and Husbands (First National), Aesop's Fables (Pathe), International News, The Steel Trail (Universal).
Musical Program—Six Vaudeville Acts.

Metropolitan Theatre—
Film Numbers — Zaza (Paramount), continued.

Rialto Theatre—
Film Numbers—Hollywood (Paramount), continued.

Grauman's Third Street Theatre—
Film Numbers—The Courtship of Miles Standish (Asso. Exhibitors), continued.

California Theatre—
Film Numbers—Little Old New York (Cosmopolitan), continued.

Pantages Theatre—
Film Numbers—The Drivin' Fool (Hodkinson), continued.

Alhambra Theatre—
Film Numbers—Human Wreckage (F.B.O.). continued.

Miller's Theatre—
Film Numbers—Six Days (Goldwyn), continued.

Mission Theatre—
Film Numbers—The Extra Girl (Asso. Exhibitors), continued.

CHICAGO

Chicago Theatre—
Film Numbers—Ponjola (First National), Yankee Spirit, Scenic, News Weekly.
Musical Program—"Songs of the Sea" (Overture), Eugene Dubois, violinist; "Humoresque" and "Polanaise," "Bebe," "Long Lost Mama," and "Midnight Rose" (Organ Selections), "Saw Mill River Road" (Specialty).

Tivoli Theatre—
Film Numbers—The Common Law (Selznick), News Weekly, Literary Digest, Wrecks (Educational).
Musical Program—"Echoes of Switzerland" (Overture), "Faust" (Specialty), "Andantino" and "Cavatina" (Organ numbers).

Riviera Theatre—
Film Numbers—The Common Law (Selznick), Literary Digest, Weekly, Wrecks (Educational).
Musical Program—"Light Cavalry" (Overture), "Bubble Song" (Specialty), Kahrum, Persian Pianist (Specialty).

Roosevelt Theatre—
Film Numbers—Merry Go Round (Universal), continued.

McVicker's Theatre—
Film Numbers—Where the North Begins (Warner Bros.), Out of the Inkwell, Screen Snapshots, Lodge Night (Pathe).
Musical Program—"Light Cavalry," (Overture), Rin-Tin-Tin, Famous Police Dog, in person. "Bebe" (Organ Solo).

Woodlawn Theatre—
Film Numbers — Zaza (Paramount), Topics of the Day (Pathe), The Gown Shop (Vitagraph), News Weekly (Pathe).
Musical Program — "Mlle. Modiste" (Overture), "2nd Hungarian Rhapsody" (Piano Solo).

Randolph Theatre—
Film Numbers—Safety Last (Pathe), International News (Universal).

Stratford Theatre—
Film Numbers — Zaza (Paramount), The Gown Shop (Vitagraph), Here, There and Everywhere with the Stratford Camera Man, News Weekly.
Musical Program—Excerpts from famous operas (Overture), Vocal excerpts from "Cavalleria Rusticana," and "Santulla's Aria" (Specialty), "Sextette from Lucia" (Specialty).

SAN FRANCISCO

Loew's Warfield Theatre—
Film Numbers—The French Doll (Metro), Current Events (Pathe and Educational), The Battle (State Rights).
Musical Program—"High Jinks" (Overture), Winter Fashion Revue including Jazz and Singing.



Pleasing "Silent Partner" (Paramount) ad used by Loew's Park and Mall theatres, Cleveland

Capitol Theatre—
Film Numbers—The Hunchback of Notre Dame (Universal).
Granada Theatre—
Film Numbers—Six Days (Goldwyn), News Film (Educational and Fox).
Musical Program—"Sleep" (Overture), "Gypsy Airs" (Violin), "No, No, Nora" (Vocal).
Cameo Theatre—
Film Numbers — Why Worry? (Pathe), continued.
California Theatre—
Film Numbers — Zaza (Paramount), International News, The Limit (Educational), Screen Magazine (Pathe).
Musical Program—"Bebe" (Overture), "In Paris" (Paul Ash and thirty people in musical revue).
Imperial Theatre—
Film Numbers—The Green Goddess (Distinctive Pictures), continued.
Columbia Theatre—
Film Numbers — The Covered Wagon (Paramount), continued.

ROCHESTER

Eastman Theatre—
Film Numbers—The Green Goddess (Distinctive), Eastman Theatre Current Events (Selected).
Musical Program — "Capriccio Espagnole" (Overture), "Temple Devotional" (Prologue to Feature), Organ Recessional.

DALLAS

Palace Theatre—
Film Numbers—Circus Days (First National), News Review, Aesop's Fables (Pathe), Topics of the Day (Pathe).
Musical Program — "Madame Butterfly," "The Mirror" and "Golden Gems" (String Quartette).
Old Mill Theatre—
Film Numbers—The French Doll (Metro), International News, Morning of the World, Holy Smoke.
Melba Theatre—
Film Numbers—Rupert of Hentzau (Selznick), It's a Gift (Comedy).
Musical Program—Mrs. Leighton Cook (Soprano Soloist), Selection (Orchestra).
Capitol Theatre—
Film Numbers — Rosita (United Artists).
Musical Program—Frances Rogers (Spanish Dancer), "La Veeda" (Orchestra).

SEATTLE

Coliseum Theatre—
Film Numbers—The Eternal Struggle (Metro), Fun from the Press (Hodkinson), The Battle, Kinograms and Pathe News.
Musical Overture—Selections from "Mlle. Modiste."
Blue Mouse Theatre—
Film Number—Six Days (Goldwyn), continued.
Strand Theatre—
Film Number—The White Rose (United Artists), continued.
Columbia Theatre—
Film Numbers—Temptation (State Rights), Felix Strikes It Rich (State Rights), Barnaby's Grudge (Universal), International News.
Musical Program—Selections from "Faust" (Overture), "Remembering" (Specialty), Wiehe Sisters (Vocal and Instrumental Novelty).
Liberty Theatre—
Film Numbers—To the Last Man (Paramount), Pathe Review, Navy Blues (Educational), International and Liberty News.
Musical Program—"Carolina Mammy" (Overture).
Winter Garden Theatre—
Film Numbers—The Mark of the Beast (Hodkinson), Own a Home, Fox News.
Metropolitan Theatre—
Film Number—Human Wreckage (F. B. O.).

ATLANTA

Howard Theatre—
Film Numbers — Why Worry (Pathe), Captain Klein-Schmidt's Adventures in the Far North (State Rights).
Musical Program—"A Little Bit of Heaven" and "Mother Machree" (George McNulty, tenor), "The Light Cavalry" (Overture).
Metropolitan Theatre—
Film Numbers—Six Days (Goldwyn), Fun From the Press (Hodkinson), Kinograms (Educational).
Musical Program—"Wildflower," "Saw Mill Road" (Overture), Specialty "Stella" (Metropolitan Jazz Ensemble), "Morning Will Come" (Orchestra).
Rialto Theatre—
Film Numbers—Loyal Lives (Vitagraph), Japanese Disaster, The Count (Comedy), International News and Views.
Musical Program—"Selections" (Overture), Chic Kennedy in some of the latest blues songs.

PHILADELPHIA

Stanley Theatre—
Film Numbers—Strangers of the Night (Metro), Current Events (Pathe), Felix Laughs Last (State Rights), Topics of the Day (Pathe).
Musical Program—"Faust" Selections (Overture), "Merry Wives of Windsor" (Stanley Symphony Orchestra), "Di Provenza," "A Border Ballad" (Vocal, John Barclay, barytone), "Dancing Time" (Dance, Florence Cowanova).
Stanton Theatre—
Film Number—The White Rose (United Artists), continued.
Karlton Theatre—
Film Numbers—To the Last Man (Paramount), Kinograms (Educational), Current Events (Pathe).
Aldine Theatre—
Film Numbers—Ruggles of Red Gap (Paramount), Current Events (International), Fortune Teller (State Rights), While the Pot Boils (Educational).
Victoria Theatre—
Film Numbers — Little Johnny Jones (Warner Bros.), Current Events (Pathe), Mistress of the World, No. 2 (Paramount), Roughest Africa (Pathe).
Regent Theatre—
Film Numbers—Her Fatal Millions (Metro), Down to the Sea in Shoes (Pathe).
Rivoli Theatre—
Film Numbers — The Huntress (First National), Down to the Sea in Shoes (Pathe), Rivoli News (Pathe).
Musical Program—Novelty, Derby and Tessieri (Argentine dancers).
Garden Theatre—
Film Numbers — Sure-Fire Flint (State Rights), Stall Along (Educational), Current Events.
Loew's Hippodrome Theatre—
Film Number—Human Wreckage (F. B. O.).
Century Theatre—
Film Numbers—The Green Goddess (Distinctive), Century Topical Review (Fox and Kinograms), Stall Along (Educational).
Musical Program—"Sweethearts" (Milton Aborn Comic Opera Company).
New Theatre—
Film Number — Merry-Go-Round (Universal).
Wizard Theatre—
Film Number—Bright Lights of Broadway (State Rights).
Metropolitan Theatre—
Film Numbers—Little Johnny Jones (Warner Bros.), Current Events.

WASHINGTON

Metropolitan Theatre—
Film Numbers—Rupert of Hentzau (Selznick), Metropolitan World Survey (Pathe).
Musical Program — "Coronation March" (Orchestra).
Columbia Theatre—
Film Numbers—The White Rose (United Artists), Current Events.
Palace Theatre—
Film Numbers—Broadway Rose (States Rights), Handy Andy (Educational), Current Events, Topics of the Day (Pathe).
Musical Program — "Broadway Hits" (Orchestra).
Rialto Theatre—
Film Numbers — The Eternal Three (Goldwyn), Current Events, The Spat Family (Pathe).
Musical Program—"La Golondrina" (Serradella), "I Love You" (Archer) (Violin Solo).
Central Theatre—
Film Numbers—Human Wreckage (F. B. O.), continued.
Shubert Belasco Theatre—
Film Numbers—Scaramouche (Metro), continued.

SALT LAKE CITY

American Theatre—
Film Numbers—Going Up (Asso. Exhibitors), International News, Fun from the Press (Hodkinson).
Kinema Theatre—
Film Numbers — Why Worry (Pathe), International News, Topics of the Day (Pathe).
Paramount Empress Theatre—
Film Numbers — Zaza (Paramount), High Life (Educational), Pathe News.

CINCINNATI

Capitol Theatre—
Film Numbers — Her Reputation (First National), Capitol News, Topics (Pathe), Fables.
Strand Theatre—
Film Numbers—Strangers of the Night (Metro), Pathe News, Topics (Pathe).
Walnut Theatre—
Film Numbers — Ashes of Vengeance (First National), Pathe News, Fables.
Gifts Theatre—
Film Numbers—White Rose (United Artists), continued.
Lyric Theatre—
Film Numbers—Circus Days (First National), Helpful Hogan (Comedy), International News.
Cox Theatre—
Film Numbers — Scaramouche (Metro), continued.

ST. PAUL

Capitol Theatre—
Film Numbers—Circus Days (First National), Easter Bonnets (Educational), Pathe News, International News.
Musical Program—"The Evolution of Dixie" (Orchestra), "Japanese Lullaby" (Organ Novelty), "At the Side Show" (Robinson's Syncopators), "Gavotte" and "Marche Moderne" (Organ—Arthur Koerner).

MILWAUKEE

Garden Theatre—
Film Numbers—The Broken Wing (State Rights), Pat's Patents (Hodkinson), Fun from the Press (Hodkinson), Review (Pathe), International News (Universal).
Musical Program—"Il Guarany" (Overture), "No, No, Nora" (Organ Solo), "The Kingdom Within Your Eyes" (Vocal Solo).
Butterfly Theatre—
Film Numbers—First Part: By Right of Purchase (Select), July Days (Pathe), Current Events (Fox); Second Part: The Love Piker (Goldwyn), Where Am I? (Pathe), Current Events (Fox); Third Part: Temporary Marriage (S. R.), Plus and Minus (Educational), Current Events (Fox).
Rialto Theatre—
Film Numbers—The Miracle Baby (F. B. O.), Snowed Under (Metro), Current Events (Kinograms).
Alhambra Theatre—
Film Numbers — Zaza (Paramount), Navy Blues (Educational), Topics of the Day (Pathe), Movie Chat (Hodkinson), International News (Universal).
Musical Program—"Oh, Gee, Oh, Gosh, Oh, Golly, I'm in Love" (Organ Solo), "The Last Rose of Summer" (Vocal Solo with Harp Accompaniment).

Strand Theatre—
Film Numbers — The Go-Getter (Paramount), Current Events (Kinograms), Scenic (Educational).
Musical Program — Roscoe Arbuckle in Person (Special Attraction), "Who Has Been Hanging 'Round?" and "Oh, Gee, Oh, Gosh, Oh, Golly, I'm in Love" (Vocal Solos).

Merrill Theatre—
Film Numbers—Six Days (Goldwyn), continued; Nip and Tuck (Pathe), First Views of the Japanese Earthquake (Pathe Special), Current Events (Pathe).
Musical Program — "Tweet! Tweet!" and "You Can't Make A Fool Out of Me" featured by the composer, Egbert Van Alstyne, and "Barney Google's Trip Around the World" (Overture).

Princess Theatre—
Film Numbers — Sunshine Trail (First National), Yellow Gold (Pathe), Social Errors (Hodkinson), Current Events (Educational).

OMAHA

Rialto Theatre—
Film Numbers — Why Worry? (Pathe), Lyman Howe's Hodge Podge, Shooting the Earth (Educational), Through the Window of My House (Educational), Current Events, Fun from the Press (Hodkinson).
Musical Program—"Love Tales" and "Five Minutes With George M. Cohan" (Overtures), "Pal of My Heart" (Organ Solo).

Strand Theatre—
Film Numbers — Her Reputation (First National), Front! (Educational), Fox News.
Musical Program—"Fest" (Overture).

Sun Theatre—
Film Numbers—Human Wreckage (F. B. O.), International News.

World Theatre—
Film Numbers—Six-Fifty (Universal), One Wild Day (Metro), Current Events.
Musical Program—Benson Orchestra and six vaudeville acts.



Large space art ad on "Dulcy" (First National) at Loew's State theatre, Los Angeles

Empress Theatre—
Film Numbers—The Snow Bride (Paramount), The Fiddling Fool (Hodkinson), Tropical Tree Time (Vitagraph).
Musical Program—Silks and Satins (Musical Review).

Moon Theatre—
Film Numbers—Lone Star Ranger (Fox), One Exciting Day (Universal), Leather Pushers, Round 5 (Universal).

DES MOINES

Des Moines Theatre—
Film Numbers—The Common Law (Selznick), Handy Andy (Educational), International News Weekly.
Musical Program—Comedy vaudeville act.

Strand Theatre—
Film Numbers — The Huntress (First National), Full Speed Ahead (Fox), Kinograms (Educational).

Rialto Theatre—
Film Numbers—The Broken Wing (Preferred), Bringing Up Buddy (Universal).

Garden Theatre—
Film Numbers—The Three Ages (Metro.), Sport Review (Goldwyn).

Capitol Theatre—
Film Numbers—Wandering Daughters (First National).

INDIANAPOLIS

Apollo Theatre—
Film Numbers — Why Worry? (Pathe), Is Conan Doyle Right? (Pathe), Fox News Weekly.
Musical Program—"Low Down Papa" (Vocal Solo), Popular Selections (Virgil Moore's Apollo Entertainers).

Circle Theatre—
Film Numbers — Fighting Blade (First National), Screen Snapshots (State Rights), Pathe News, Kinograms (Educational).
Musical Program — "Jubel" (Orchesetra).

Colonial Theatre—
Film Numbers — Rouged Lips (Metro), The Artist (Fox), Pathe News.
Musical Program—American Harmonists and Melody Sextette, playing popular selections.

CLEVELAND

Stillman Theatre—
Film Number—Ashes of Vengeance (First National).
Musical Program—"Kamenoi Ostrow," by Rubinstein (Overture),

Allen Theatre—
Film Numbers — Her Reputation (First National), Passin' Thru (Pathe), Literary Digest, Pathe News.
Musical Program—"If I Were King" (Overture), "Caucasian Sketches," "Song of the Volga" (Stage Prelude), "Second Hungarian Rhapsody" and "Spanish Rhapsody" by Chabrier (Hans Hanke, pianist).

State Theatre—
Film Numbers—The Meanest Man in the World (Principal), International News.
Musical Program—"Second Hungarian Rhapsody" (Overture), Oriole Terrace Orchestra with Jazz Repertoire.

Park Theatre—
Film Numbers—The Age of Desire (First National), Literary Digest (Pathe), Kinograms (Educational).
Musical Program—"William Tell" (Overture), Jazz Unit playing "You," "No, No, Nora," "Holi Hilo."

Reade's Hippodrome—
Film Numbers—Hell's Hole (Fox), The Leather Pushers (Universal), International News, Plain Dealer Screen Magazine.
Musical Program—Hits from the Follies.

Standard Theatre—
Film Numbers—The Clean Up (Universal), Blazes (Educational), International News.

ST. PAUL

Missouri Theatre—
Film Numbers—Ruggles of Red Gap (Paramount), Felix the Cat Cartoon (State Rights), Fun from the Press (Hodkinson), International News.
Musical Program—"Merry Wives of Windsor" (Overture), Organ Numbers (Tom Terry at Wurlitzer).

New Grand Central, West End Lyric and Capitol Theatres—
Film Numbers—Potash and Perlmutter (First National), Pathe News, Topics of the Day (Pathe).
Musical Program—"Second Hungarian Rhapsody" (Overture), The Pantheon Singers with Adelyn Hoad, violinist; Organ Numbers.

Delmonte Theatre—
Film Numbers — Rouged Lips (Metro), Pitfalls of a Big City (Pathe), International News, Fun from the Press (Hodkinson), Is Conan Doyle Right? (Pathe).
Musical Program—Roman and Mazine (Harmony Singers), Versatile Quintette (Song and Dance Numbers).

Kings Theatre—
Film Numbers — Daytime Wives (F. B. O.), Why Pay Rent? (Comedy), International News.
Musical Program — Orchestra (Overture), Lucile Mayer (contralto).

William Fox Liberty Theatre—
Film Numbers—If Winter Comes (Fox), The Unreal News Reel, Sunshine Comedy (Fox), News and Educational.
Musical Program — Orchestral Numbers, William J. Strueber (Comedy Baritone).

Rivoli Theatre—
Film Numbers—A Chapter in Her Life (Universal), Century Comedy, International News, Fun from the Press (Hodkinson).
Musical Program — Orchestral overture and accompaniments.

DETROIT

Adams Theatre—
Film Numbers — White Rose (United Artists), Current Events (International and Dt. Free Press).
Musical Program—Edna Charles (Vocalist).

Broadway-Strand Theatre—
Film Numbers — Mothers in Law (Preferred), Current Events (International).

Capitol Theatre—
Film Numbers—Zaza (Paramount), Current Events (Pathe and International), Topical Review.
Musical Program—"Second Hungarian Rhapsody" (Overture), Royal Marimba Band.

Fox-Washington Theatre—
Film Numbers—If Winter Comes (Fox), Current Events (Fox News).

Madison Theatre—
Film Numbers—The Eternal Struggle (Metro), Current Events (Pathe News), Roll Along (Educational).
Musical Program—"Semeramidi" (Overture), Kimball and Mills (Vocalists).

KANSAS CITY

Newman Theatre—
Film Numbers—Dulcy (First National), Newman News and Views (Pathe and Kinograms).
Musical Program—"Dance of the Hours" (Overture) (with Marie Kelley Dancers), "The Phonograph Girl" (Aileen Stanley), "Indiana Moon" (Organ Solos).

Liberty Theatre—
Film Numbers—A Chapter in Her Life (Universal), Leather Pushers (Universal), Heeza Liar Cartoon Comedy (Hodkinson), Liberty Current Pictorial (Pathe and International News).
Musical Program—Selections (Overture), Selections (Organ Solos).

Royal Theatre—
Film Numbers—Six Days (Goldwyn), It's a Gift (Pathe), Royal Screen Magazine (Pathe and Kinograms).
Musical Program—Selections (Overture), Sherry Louise Marshall (Soprano), Selections (Organ Solos).

Twelfth Street Theatre—
Film Numbers—The Birth of a Nation (United Artists), International News.
Musical Program—Selections (Overture), Selections (Organ Solos).



Hand-lettered ad on "Ruggles of Red Gay" (Paramount) at the Strand theatre, Cincinnati

WHAT SHOWMEN THINK OF CURRENT RELEASES

Exhibitors' Box-Office Reports

EARLY RETURNS FROM WEEK RUN THEATRES

FAMOUS PLAYERS

Ruggles of Red Gap—

Great acting in this one. Drew well at this house. (Middle West.)

Only fair on second week. (Middle West.)

The Cheat—

In its second week, this failed to create much excitement. Considered far superior to "Bella Donna," however, and good enough for a few waiting lines the first week. (West.)

Covered Wagon—

Continued to do a nice business on the third week of the engagement. Held over for a fourth week. (West.)

FIRST NATIONAL

Her Reputation—

This one went very well. A preshowing party helped. Some enthusiasm expressed over picture. (Middle West.)

An average picture, but nothing out of the ordinary. Business was pretty good for the week. (West.)

Dulcy—

Some patrons seemed to like it, but others didn't care for it. Business only fair. (East.)

Potash and Perlmutter—

Good. Very well liked here. (Middle West.)

Ashes of Vengeance—

Went over very well. (Middle West.)

The Huntress—

Interesting, but nothing particularly unusual. Fair business. (Middle West.)

The Fighting Blade—

Good Picture. Business Good. (Middle West.)

GOLDWYN-COSMO.

Six Days—

Good average picture and did fair business for week. (Middle West.)

Three Wise Fools—

A real winner. Will surely entertain your audience. (Middle West.)

The Green Goddess—

A wonderful production, way above the average. Patrons appreciated it, liked it, and came to see it in crowds. (Middle West.)

METRO

Scaramouche—

Audiences liked it and business was good. (Middle West.)

Three Ages—

A clever comedy, but not quite strong enough for six reels. Patrons were not at all enthusiastic about it. Business not as good as was expected—not up to usual standard. (West.)

A very funny picture, well liked by all. Business excellent. (East.)

Rouged Lips—

A dandy little picture. Business good. (Middle West.)

Very good. Completed a satisfactory week run. (Middle West.)

UNIVERSAL

Merry-Go-Round—

Photography, direction and settings wonderful. Story good but probably a little gruesome for the women. Great box office attraction. (Middle West.)

Played to record business during week's run. Praised by all who saw it. (Middle West.)

This picture seemed to have been well advertised but it went only fair. (Middle West.)

The Wild Party—

Should fit into any program. Has nice cast and is well put on. (Middle West.)

The Shock—

Effective melodrama, good of its sort, helped by interest in Lon Chaney. Went over well. (East.)

SELZNICK

The Common Law—

Broke record for this season. Very fine production that appeals to large numbers of people. (Middle West.)

Did an excellent business for a week's run. (Middle West.)

Rupert of Hentzau—

Opened very big and kept up big all week. (Middle West.)

PATHE

Why Worry—

It didn't break any records but it did good business—very good. It would be hard to find an audience with which Lloyd picture doesn't take. (Middle West.)

Good picture, but does not compare with previous production by Harold Lloyd. Business good. (Middle West.)

UNITED ARTISTS

The White Rose—

Third week fairly good. (Middle West.)

Considered a fair picture, with a strong appeal to women because of "heart interest." Did good business. (East.)

FOX

Monna Vanna—

Rather heavy in parts. Those who knew the story liked it very much. Drew fairly well. (Middle West.)

Lovebound—

Typical Shirley Mason material that was light but pleasing. Business was nice. (West.)

WARNER BROS.

Little Johnny Jones—

A very successful picturization of the story that did a good business here for a week. Name of author, title of picture and effective presentation helped put it over in nice style. (West.)

The Gold Diggers—

One of the best of its type ever produced. Drew excellently. (Middle West.)

Main Street—

Not an exceptional picture but drew well. (Middle West.)

VITAGRAPH

Loyal Lives

An odd picture, with an appeal to certain patrons. Business weak all week. (East.)

The Midnight Alarm—

Very good drawing card. (Middle West.)

ASSO. EXHIBITORS

The Destroying Angel—

Did nice business with this one. A different sort of comedy. (Middle West.)

Going Up—

Drew a good crowd all week. (Middle West.)

PREFERRED

Mothers-in-Law—

The title attracted a good many. Good business. (Middle West.)

STATE RIGHTS

Yesterday's Wife—

Only a fair picture. Business not much. (East.)

Broadway Gold—

Did a fair business and seemed to strike a popular chord. Good picture. (East.)

Temporary Marriage—

Did a fair business all week and pleased majority of patrons. Good story. (East.)

Title brought the crowds, picture kept 'em entertained. A good week. (Middle West.)

Bright Lights of Broadway—

A pretty fair picture. Business was satisfactory. (West.)



Clean-cut ad on "Hollywood" (Paramount) at the Circle theatre, Indianapolis



The Randolph theatre, Chicago, employed this unusual ad on "Jewel—A Chapter in Her Life" (Universal)



We caught Sydney Cohn at the Astor, registering optimism over M. P. T. O. Motion Picture Day prospects scheduled for Nov. 19th.



Sam V. Grand had no more returned from his 19th trip across the continent than the NEWS cameraman was on the job. "It's the mark of a Grand Picture."

WITH LENS AND PENCIL

CHICAGO contributed several visitors to Broadway this week. Aaron Jones, of Jones Linick & Schaefer; Emil Stern of Lubliner & Trinz, and Edward Silverman, Chicago manager for Warner Brothers, arrived in one contingent.

And our own L. H. Mason, Chicago representative of Motion Picture News, looked over the town and visited with the staff.

ROY CRAWFORD, vice-president and treasurer of Associated Exhibitors, left New York this week for the Middle West. He will go to Topeka, Kans., his home town, and will also visit Wichita and Kansas City. Mr. Crawford has interests in several theatres and will look them over while he is away.

RALPH H. CLARK, who has resigned as Eastern District Manager for First National, leaves soon for San Francisco, his home town.

AN arrival of the week was Jules Levy, one of Universal's assistant general sales managers, who came from Philadelphia for a conference with the home office.

JOHN C. FLINN, of Paramount, who went to London to put over "The Covered Wagon" was scheduled to arrive home October 12, preliminary to going to Los Angeles to confer with Cecil B. DeMille on exploitation for "The Ten Commandments."

W. F. SEYMOUR, Eastern and Central Division Sales Manager for Hodkinson, has returned from a seven weeks' trip in the interest of "Down to the Sea in Ships." He reports business conditions are markedly improving.

JACK WOODY, General Manager of Associated Exhibitors, is back from a trip through the Middle West.

A. H. BLANK, of Des Moines; Robert Lieber, of Indianapolis, and C. S. Jensen, of Jensen and Von Herberg, Seattle, were among the prominent exhibitor visitors of the week.

HOWE & CONLON are opening an office in Los Angeles. Ben Conlon left last week for the Coast to supervise the establishment of the new affiliation.

MARCUS LOEW is back from Chicago, where he attended the Mid-West premiere of Rex Ingram's "Scaramouche," and St. Louis, where he inspected the work on his new theatre, representing, with the eight-story annex, an investment of $2,300,000 to $2,500,000.

DEPARTURE for the Coast included Sam Morris and Myer Lesser, of Warner Brothers. The former will attend to distribution matters, while the latter will be busy with advertising problems.

GEORGE BLAIR, of the Eastman Kodak Company Rochester, was in town this week.

EDWIN CAREWE, First National director, has arrived in New York from the Coast, preliminary to a trip abroad where he will film "A Son of the Desert," in Africa.

LOUIS CARDY, publicity and advertising director for the Rialto and Rivoli theatres, New York, has resigned to become press representative for William De Mille. He will join the latter when he comes East shortly to film "Icebound," the Owen Davis prize-winning play. Morrie Ryskind, formerly with Preferred and Famous Players, will, it is understood, succeed Cardy.

CABLEGRAMS from the London offices of Associated First National Pictures advise Irving M. Lesser of Principal Pictures Corporation, that Sol Lesser will sail this week on the S.S. Leviathan for America. Sailing on the same boat is Will H. Hays.



Marcus Loew is a busy man these days, what with planning new theatres, opening "Scaramouche" here, there and everywhere, plus his usual duties, but he stopped in front of his State Theatre long enough to pose for these the other day.



It's tough to be president! While members of the T. O. C. C. were eating in comfort, Charles L. O'Reilly was kept so busy that he had to grab a sandwich and a bottle of milk in the hall, as witness these unposed photos.



STRIKING AND WELL DRESSED LOBBY IN DES MOINES FOR "THE FRENCH DOLL" SHOWING

Manager Ben Burgum, of the Rialto theatre, Des Moines, arranged this attractive lobby display in connection with the showing of "The French Doll" (Metro)

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

George J. Schade, Schade theatre, Sandusky.

M. C. Horator, Alhambra theatre, Toledo.

Edward L. Hyman, Strand theatre, Brooklyn.

Theo. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.

Leo A. Landau, Alhambra and Garden theatres, Milwaukee.

E. R. Rogers, Southern District Supervisor, Famous Players-Lasky, Chattanooga, Tenn.

Stanley Chambers, Palace theatre, Wichita, Kan.

Willard C. Patterson, Criterion theatre, Atlanta.

E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.

F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.

Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.

Chas. Branham, Famous-Lasky, Ltd., Toronto, Can.

W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.

J. A. Partington, Imperial theatre, San Francisco.

George E. Carpenter, Paramount-Empress theatre, Salt Lake.

Sidney Grauman, Grauman's theatre, Los Angeles.

Louis K. Sidney, Managing Director, William Fox theatres, Denver.

: : THE CHECK-UP : :

Weekly Edition of Exhibitors Box Office Reports

Productions listed are new pictures on which reports were not available previously.

For ratings on current and older releases see Motion Picture News—first issue of each month.

KEY—The first column following the name of the feature represents the number of managers that have reported the picture as "Poor." The second column gives the number who considered it "Fair"; the third, the number who considered it "Good"; and the fourth column, those who considered it "Big."

The fifth column is a percentage giving the average rating on that feature, obtained by the following method: A report of "Poor" is rated at 20%; one of "Fair," 40%; "Good," 70%; and "Big," 100%. The percentage rating of all of these reports on one picture are then added together, and divided by the number of reports, giving the average percentage—a figure which represents the consensus of opinion on that picture. In this way exceptional cases, reports which might be misleading taken alone, and such individual differences of opinion are averaged up and eliminated.

FAMOUS PLAYERS						
Cheat, The	—	1	6	7	83	7,323 ft.
Lawful Larceny	—	—	8	6	83	6 reels
Purple Highway, The	—	2	6	2	70	7 reels
Salomy Jane	1	2	9	—	61	7 reels
Silent Partner, The	—	1	10	—	67	5,866 ft.
To the Last Man	—	—	9	2	75	6,965 ft.
FIRST NATIONAL						
Circus Days	—	—	3	7	91	5,163 ft.
Dulcy	—	—	4	6	88	6,859 ft.
GOLDWYN						
Spoilers, The	—	—	5	11	91	8,028 ft.
Three Wise Fools	—	1	7	7	82	6,946 ft.
HODKINSON						
Critical Age, The	1	1	6	2	68	4,500 ft.
PREFERRED PICTURES						
Daughters of the Rich	2	2	6	—	54	6,073 ft.
UNITED ARTISTS						
White Rose, The	—	—	2	8	94	10 reels

Geo. Rotsky, Managing Director, Allen theatre, Montreal, Can.

Phil. Gleichman, Managing Director, Broadway-Strand theatre, Detroit.

William Johnson, Director of Exploitation, Southern Enterprise, Inc., of Texas, Dallas, Texas.

Fred S. Myer, Managing Director, Palace theatre, Hamilton, Ohio.

L. L. Stewart, Director of Exploitation Theatre Dept., Famous Players-Lasky.

Joseph Plunkett, Managing Director, Mark Strand theatre, New York.

Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.

Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.

George Tooker, Manager, Regent theatre, Elmira, N. Y.

W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.

Harold B. Franklin, Director of Theatres, Famous Players-Lasky.

J. M. Edgar Hart, City Manager, Southern Enterprises, Fort Worth, Texas.

William J. Sullivan, Manager, Rialto theatre, Butte, Mont.

H. A. Albright, Manager, Jensen & Von Herberg theatres, Bremerton, Wash.

Thomas D. Soriero, General Manager, Century theatre, Baltimore, Md.

G. E. Brown, Director of Exploitation, Consolidated Enterprises, Inc., Memphis, Tenn.

A. Speery, Managing Director, Circle theatre, Indianapolis.

Mail Boxes as Sign Posts for "Loyal Lives"

A stunt as unique as it was effective and used by Charlie Giegerich, Whitman Bennett exploitation man, for the premiere of "Loyal Lives" at the Central theatre on Broadway, New York City, when every letter box at each street corner on Broadway and Seventh Avenue from 36th street to 96th street was used to carry a card announcing the showing at the theatre.

The cards used were of the regulation window card size with a flap at the top and bottom. The flap at the top was die cut with a circular opening sufficiently large to permit clamping the card around the post and the flap at the bottom served as a standing base to hold the card in a steady position. This simple arrangement overcame the necessity of tying or tacking the cards in place which is against the city ordinance and by leaving a space in the upper right-hand corner for addressing and stamping the cards the post office rules were complied with.

The cards were of white stock printed in red and the reading matter tied them up with the post office department's campaign for early mailing, while displaying the title of the picture and a description of the production.

This novel idea served two purposes. While they were in place on top of the boxes between collections they attracted instant and widespread attention all along the busiest thoroughfare in America and when picked up by the mail collectors they were delivered to the mailing list of the theatre. A schedule was used in placing them on the boxes so that when one batch was picked up by the collectors from tthe post office, another batch was put in their place.

Boys' Clothing Tie-up Is "Penrod and Sam" Aid

Visible evidence that Penrod Clothes are actually working and working hard for "Penrod and Sam" comes from the Boys' Shop and the Playhouse theatre at Passaic, N. J. Weiner Brothers, manufacturers of Penrod Clothes, have made at least 125 tie-ups to date.

The Passaic exploitation was done without the expenditure of a cent by the theatre. The



LOBBY FLASH ON "NINETY AND NINE"

This striking front was prepared by Manager F. J. Miller of the Rialto theatre, Augusta, Ga., on "The Ninety and Nine" (Vitagraph)

Boys' Shop gave the window space, interested the youngsters in their line of clothes and Wiener Brothers helped out on the donation of two suits.

The theatre co-operated with a slide and got the benefit of the window space and display cards. Everybody was satisfied, especially the two youngsters who were awarded the suits and remained to be photographed in them.

Box Kite Used to Send Receipts Skywardly

A box kite was used by E. S. Raffile, manager of the Globe theatre in New Haven, Conn., to exploit the showing of "The Spoilers" at that house. The box kite was green with the title of the picture and the name of the theatre in red letters. A boy was stationed on the roof of a building near the Yale campus, so that all of the university students saw the kite and the lettering on it.

Eddie Bonn's Alaskan coat hanger stunt proved a hit in New Haven. This consisted of an envelope labeled "Alaskan Coat Hanger" on the front. On the back was the title of the picture, name of theatre and date of showing. On being opened the envelope was found to contain a nail.

Clown Ballyhoos Showing of "Three Wise Fools"

Stanley Hull, manager of the Auditorium theatre at Stillwater, Minn., carried out the idea of the title of "Three Wise Fools" when that picture was shown at the theatre, by sending a man dressed as a clown through the town. The man rode in an automobile which bore special banners, front and rear. The clown distributed circulars from the car.

At the Sunday showing of the previous attraction, a special introductory card, calling attention to the picture and its leading players, was distributed to the patrons of the theatre.

The window of nearly every downtown business house in the city contained window cards.

"Loyal Lives" Tied Up to Mail Early Campaign

The showing of "Loyal Lives" at Manager Abrams' Mozart theatre, Canton, Ohio, was tied up with Mail Early Week inaugurated by the U. S. Postoffice Department

Manager Abrams co-operated with Postmaster L. T. Cool and Mayor C. C. Curtis in the campaign to instruct the public in efforts to relieve mail congestion and make easier the burden of the postoffice employe. A parade of all employes of the postoffice headed by the American Legion band was held to which the Mozart theatre contributed two floats, one an old fashioned mail stage coach and the other a modern automobile delivery truck.

Imitation Gold Nuggets in Lobby on "The Spoilers"

Lumps of coal bronzed to look like gold, and placed in fourteen pound cotton flour-sacks were used by W. J. Stewart, Goldwyn Cosmopolitan exploitation man in Toronto for the showing of "The Spoilers" at the Allen theatre there. These sacks of bronzed coal were laid on their sides in the lobby with several lumps projecting from each sack. Specially painted cards were used for a background to the display of gold nuggets.



BRENTANO'S WASHINGTON STORE PLAYS UP "SCARAMOUCHE" STRONGLY IN WINDOW

One item of co-operation extended to the engagement of "Scaramouche" (Metro) at the Shubert-Belasco theatre, Washington, D. C., is this book store window by Brentano's

Neat Display Frames Used on "To the Last Man"

Manager W. T. Murray, of the Rialto theatre, Atlanta, Ga., put over an effective campaign on "To the Last Man," which involved no great added expense and brought the desired advertising results.

An advance tie-up was secured with a book store and a display of the books was given in the window, along with stills from the picture. With every purchase of a copy of "To the Last Man" a pass was given to see the picture.

Other windows were secured for the display of attractive compo board frames with stills inserted, among them a prominent Peachtree inserted, among them a prominent Peaches Street Clothing Store and the leading music house, which is advantageously situated. This gave good publicity to the picture.

As an added attraction a popular jazz orchestra was engaged, which proved to be very popular and it is believed helped materially. This orchestra is well known to the radio world, often contributing to the radio concerts in Atlanta, and thereby gaining much publicity.

Louisville Conceives Sunday Stunt for "Spoilers"

Fred Dolle, manager of the Alamo theatre in Louisville, Ky., aided by a Goldwyn-Cosmopolitan exploitation man, tied up with the Lee Lewis, Inc., confectionery stores of Louisville in exploiting "The Spoilers" when it was shown at his theatre. The confectionery stores in the Lewis chain used large window cards, 22x28 inches, advertising the Alaskan sundae which they were serving and connecting it up with the screening of "The Spoilers." A smaller card to the same effect was placed on their fountains.

Cigar and drug stores tied up with the Strollers cigarette posters, the exploitation stunt arranged with the United Cigar Stores in New York by Eddie Bonns, manager of exploitation.

The picture was screened for the sport editors of the four Louisville newspapers and they gave it write-ups from the light angle in the Saturday and Sunday issues.



"ISLE OF LOST SHIPS" SHADOW-BOX
Manager Cliff Denham of the Royal Victoria theatre, Victoria, B. C., prepared this shadow box, with scrim, on "The Isle of Lost Ships" (First National)

"Strangers of the Night" Is Given Local Tie-up

An excellent tie-up on "Strangers of the Night" has been effected in Buffalo, N. Y., by Ray H. Leason, Metro exploitation representative, who has gotten himself elected a member of the advisory committee of the Buffalo Community Players, who are to offer as their opening bill, "Captain Applejack." A few days later, the film version of the play, "Strangers of the Night" is to open at Shea's Hippodrome.

Leason pledged himself to do all in his power to put over the play for the Community Players and they in turn have pledged themselves to do all in their power to put over "Strangers of the Night." Also the Buffalo newspapers, who are heartily supporting the players have expressed their willingness to publicize obth attractions in order to draw the maximum amount of attention.

The Community Players are sponsored by Buffalo society and business men. Because of this Leason is now effecting many unusual window displays and other tie-ups.

Local Electric Firm Aids "Enemies of Women"

The local electric light company was easily induced to make a tie-up with "Enemies of Women" when it was shown at the Victoria theatre, Shamokin, Pa. They devoted two large windows to the display, one window showing the modern up-to-date electric washing machines, and the other the old fashioned hand machines and wash tubs. Over each window was an arrow in red. One bore the wording: "Enemies of Women" and the other, "Friends of Women." Posters and stills of the attraction were placed in both windows. A photo tie-up was made with the largest drug store in town; a local bakery wrapped three thousand of the regular heralds with loaves of bread, distributed to their dealers; five thousand of the snipes were placed in packages returned by the Shamokin Laundry.

The Evening News ran the story of "Enemies of Women" as a serial; five thousand heralds were distributed and one hundred fifty window cards placed. Three book stores gave window displays using covers, cut-outs and mounted stills. The lobby was decorated with a 24-sheet cut-out. An envelope containing on the outside, "Dare you hand this to your wife or sweetheart unopened," was used freely and caused a great deal of talk. Six imitation tombstones, made of white metal containing good selling copy, was placed on the main highway leading into Shamokin. This stunt also got a great deal of mouth to mouth advertising for the showing.

Score Is Broadcast to Aid "Enemies of Women"

The musical score written for "Enemies of Women" by William Frederick Peters was broadcast by Manager H. Needles of the Princess theatre, Hartford, Conn., to exploit the showing of that film at his house. Goldwyn Cosmopolitan exploitation man Buddy Stuart aided. The newspapers devoted space to this stunt and it got a good deal of attention.

The lobby was given a futuristic decoration, the house artist painting on cardboard a reproduction of the six-sheet poster. This was cut out and mounted in the lobby.



PUTTING REAL ATTRACTION VALUE INTO "THE MAN NEXT DOOR" LOBBY SET-PIECE
Manager W. E. Paschall of the Palace theatre, El Paso, Texas, arranged this attractive lobby piece in connection with the showing of "The Man Next Door" (Vitagraph)

Elaborate Lobby Display is Made on "Brass Bottle"

The skill and ingenuity of Manager A. H. MacDonald of the Re: theatre, Eugene, Ore., and his advertising manager, Russell F. Brown, in preparing artistic lobby displays was again shown on "The Brass Bottle."

Three passe partout steps leading up to a cameo stage of cardboard and beaver board, showing cutouts of the leading characters in the story bowing to the star of the magic genii and the title of the picture in the background formed the general display.

The arrangement was made in oriental colors, the figure from the bottle being mounted on a transparent tarletan. The names of the featured players were lettered on the hanging star and the title was made of transparent letters backed with yellow crepe paper and lighted by flasher illuminations.

Dark blue curtains backed the display while red and blue poles, with the colors alternating in the circles that climbed to the ceiling, supported the set. The steps and ornamental trees were painted on. The signs "Mirth," "Mystery" and "Magnificence," symbolical of the picture marked the stepping stones to the "Brass Bottle."

Showing of "The Spoilers" Gets Automobile Tie-up

When Manager M. M. Wear of the Rialto theatre, Charleston, W. Va., played "The Spoilers," he arranged a tie-up with the Buick Motor Company in which it displayed a new model Buick with a one-sheet art card.

The card read: "A car like this would have been a luxury during the Klondike gold rush twenty-five years ago, as depicted in Rex Beach's famous story of Alaska "The Spoilers" at the Rialto, all next week, but is within easy reach of every one to-day." Goldwyn's Exploitation man, H. T. Snowden, assisted Manager Wear in putting on the campaign.

A tie-up was obtained with Major's Book Store, in which an entire window was devoted to the showing. In the window was a 1-sheet art card and stills from the production, along with copies of Beach's novels. Major's Book Store also placed two thousand book marks in its circulating library.



APPROPRIAE "STEPPING FAST" AID

This street ballyhoo, with one plow wheel, was prepared by Manager Dave Morrison of the Rex theatre, Greeley, Colo., and was suggested by an incident in the picture

Five confectionery stores tied up with an Alaskan Sundae; one hundred of the Stroller Cigarette hangers were placed in every store in the city handling that make of cigarette; special screening was held for the sport and dramatic editors, which resulted in a good break on the sport and film pages of the Sunday papers.

A street bally-hoo that started a good deal of attention was a burro loaded with mining tools, led by a man dressed as an old-time miner. Cards on each side of the burro, read: "I have come a long way to see Rex Beach's 'The Spoilers' at the Rialto, all next week."

Insurance Company Tieup Aids Box Office

In return for running in the screen of the Odeon a film for the Metropolitan Life Insurance Co., they agreed to have all their collectors on their rounds mention to policy holders the Odeon theatre, Savannah, Ga., and the playing of "Homeward Bound" in connection with the running of their film. Manager J. L. Evins negotiated this stunt.

In addition to a display in the Odeon lobby of cut-out from the 24-sheet, one-sheets were placed in the lobbies of the Bijou and Lucas theatres. Slides were run at all theatres a week in advance, as well as special trailer at the Odeon.

Installs Headquarters for "Enemies of Women" Club

D. Frisina, manager of the Elks theatre, Taylorville, Ill., assisted by Homer Gill of the Goldwyn-Cosmopolitan Exploitation department, attracted a great deal of attention when "Enemies of Women" was shown in Taylorville by having a small house built of beaver board on one of the principal corners. As much time as possible was consumed in erecting the small building. Signs on it read: "This Little Office will be the Registration Headquarters for a newly formed International Order of 'Enemies of Women.'" In connection with this a letter was sent to one hundred of the leading women of the town, suggesting that they should look into this organization called "Enemies of Women" and find out just what it is all about.

A score of merchants in the town carried special printing on their paper sacks for the week of the showing, along the idea that "High Prices, Poor Goods, etc., were 'Enemies of Women.'" A special post card, containing a picture of crowds in front of King's theatre in St. Louis when "Enemies of Women" was shown there, was sent out to one thousand patrons advising them that the writer had seen the photoplay in St. Louis and recommending it highly.

Contest on Ending Boosts "White Shawl" Showing

In co-operation with the Louisville Times the Kentucky theatre, Louisville, Ky., asked its patrons to decide whether or not Hergesheimer, the author, was right in the ending he gave "The Bright Shawl." The argument centered around whether the Spanish dancer, who supplies the color to the story, should have been allowed to die or whether the author should have permitted her to live and have her marry the young American hero.

To start an argument there must be some goal. The Louisville theatre furnished the motive by running "The Bright Shawl" while debate was hottest. Then Earl Payne, the manager, offered a bright shawl, a duplicate of the original worn by Dorothy Gish in making the picture. Readers of the Times were asked to give their opinions of the best ending for the story in not more than 500 words.



UNIQUE LOBBY DISPLAY PIECE AND HUGE ADVANCE SIGN ON "MERRY-GO-ROUND"

(Left) Whirling lobby display on "Merry-Go-Round" (Universal), by Herschel Stuart and staff, Missouri theatre, St. Louis; (right) large banner used in advance on nearby building under construction

Exclusive Shops Tie Up to "Gold Diggers" Showing

During the run of "The Gold Diggers," at the Rialto theatre, New York, window tie-ups were made with exclusive Fifth Avenue shops and other stores that have been regarded as unapproachable for exploitation purposes in the past.

Cartier's, internationally known jewelers, carrying perhaps the finest and most priceless stock of jewels in the world, placed photographs of Hope Hampton wearing $150,000 worth of jewels that she displays in one scene of "The Gold Diggers" in prominent positions in their windows. Other artistic scenes from the screen version of the play drew the attention of the Fifth Avenue shoppers.

Mark Cross, the well known firm handling all sorts of leather goods, also displayed prominently portraits of Miss Hampton and scenes from "The Gold Diggers" that lent distinction to their windows on Fifth Avenue and in their other shops. The Gotham hosiery shop, Fifth Avenue contributed their share to the unusual tie-up by placing the same splendid types of photographs from the picture in their different windows. And I. Miller, the most prominent shoe dealer in New York, carried attractive window displays in conjunction with the picture and the showing at the Rialto in his six different stores around Broadway and the shopping district.

Appropriate Contest Used to Aid "Loyal Lives"

An appropriate exploitation measure employed in Evansville, Ind., to exploit "Loyal Lives" was in the nature of a contest, which brought excellent results and awakened widespread interest in the theme of the picture.

The Evansville Journal ran a contest in which twenty-five prizes were awarded to the writers of the best fifty-word essays on the subject: "What Does A Postman Do With His Time?" This contest was conducted in connection with the American theatre of that city.



HAND PAINTED LOBBY ON "SLANDER THE WOMAN" BY H. B. CLARKE
This special display material was prepared by Manager H. B. Clarke of the Garing theatre, Greenville, S. C., on "Slander the Woman" (First National)

"Why Worry Club" is Launched

Ottawa Exhibitor Puts Organization Stunt Over to Boost Comedy Feature

FOR the presentation of "Why Worry?" at the Regent theatre, Ottawa, Manager Oral D. Cloakey conducted one of the most efficacious stunts ever developed by an exhibitor in the Canadian capital. Mr. Cloakey organized the "Canadian Branch of the Why Worry Club," with headquarters in Ottawa and, in doing so, had the whole town guessing.

Starting a week before the opening of the picture, announcement was made in the Ottawa newspapers of the establishment of the club with Harold Lloyd as president and O. D. Cloakey as vice-president "and one chiefly concerned." It was stated that a "Why Worry Club organizer" was in the city and that a rally of the new members would be held shortly. The public was invited to secure membership tickets at 217 Sparks street, this being the street address of the Regent theatre, which, however, the general public did not know. The certificates of membership were handsome two-color forms on which were listed the 13 principles of the club. These intimated that the emblem of the club was "a smile that won't come off."

Appoints Notables to Club

Much interest was aroused through the fact that Lord Byng, of Vimy, Governor-General of Canada, whose official residence is at Ottawa, was appointed honorary president of the "Canadian branch of the club," intimation to this effect being sent by registered letter to His Excellency by Manager Cloakey. It happened that several distinguished personages also visited the city during the membership drive and each of these was made an honorary member by Mr. Cloakey, notification being sent by registered letter. Those so honored were Baron Renfrew, otherwise known as H. R. H., the prince of Wales, who arrived in Ottawa privately on October 6, Mr. Lloyd George, former Prime Minister of Great Britain, and Lord Birkenhead, former Chancellor.

Special window cards referring to the Why Worry Club and linking up a business with the club were used in the windows of various stores. A restaurant had one which read, "Why Worry and grow thin. Eat here and grow fat." This was typical of the cards used throughout the city. Membership certificates were also distributed among patrons of the Regent theatre as they left the house during the week preceding the presentation of the comedy. Needless to say, the club drive had the people in good humor before the picture was shown.



RARE CUBAN SHAWL IS MADE CENTRE OF "BRIGHT SHAWL" DISPLAY
The Cuban shawl presented to Dorothy Gish and valued at $25,000 was displayed in Washington when "The Bright Shawl" (First National) showed at the Metropolitan

Campaigns on "To the Last Man"

Details of Methods Used by Various Exhibitors in Exploiting Photoplay

AMONG the exploitation ideas used on "To the Last Man," one of the simplest and most effective stunts reported is that used by Manager E. G. Anderson, of the Princess theatre, Aberdeen, S. Dak., aided by Jack Hellman, Paramount exploiteer.

An old bus used by the hotel twenty-five years ago was hauled in from the country two miles out by a pair of horses and driven by a cowboy, and ballyhooed around town prior to and during the run of the picture, also meeting all trains at the station. Large placards on each side read: "Free ride to the Princess to see 'To the Last Man.' Hop in, Pardy." The sign was roughly scrawled. The bus had been rigged up and repaired so as to actually serve its purpose as a conveyor to the theatre. To attract further attention the driver fired blank cartridges into the air.

Permission was obtained to snipe five double-faced street signs used by the Army recruiting station and planted on the busiest corners—the only street signs permitted.

One of the drug stores was persuaded to display Zane Grey books, with "To the Last Man" featured.

Book Angle Exploited

Manager Charles Morrison, of the Imperial theatre, Jacksonville, Fla., took advantage of the book angle strongly in his "To the Last Man" campaign. On the strength of this being the screen version of a very popular book, a hook-up was made with both a book store and the book department of a large department store of Jacksonville. Each gave a display of the books, together with cards tying up the theatre and the picture, and announced that a pass would be given with each purchase of the book. The result was that copies of the book were sold out at both stores, and all parties were well pleased.

The Library also cooperated, allowing cards to be placed in their public reading room advertising this attraction. These attracted considerable attention and acted as a benefit.

So much for advance advertising, but Mr. Morrison did not stop there. After the opening of the picture he had 3,000 heralds printed, reading— "The Talk of the Town—Zane Grey's 'To the Last Man'—At the Imperial Now—Thru Wednesday." These were distributed from the running board of an automobile, one being placed on the driver's seat of the cars parked downtown. This has been found a very effective manner of distributing a large number of heralds in a limited time.

"Westbound Limited" Gets Railway Co-operation

Edward M. Fay, of Providence, Rochester and other cities, selected "Westbound Limited" to inaugurate the fall season at Fay's theatre, Rochester.

Resident Manager Archie McCullom put "Westbound Limited" over with the aid of his assistant, Bobby Barrett. A tie-up was effected with the Buffalo, Rochester and Pittsburgh Railroad. Personal letters were sent to all the railroad employees, while 10,000 attractive heralds also were put out.

The railroad moved pretty nearly everything movable into the big lobby except its tracks, engines and roundhouse. The long walls of the lobby were effectively decorated with cutouts and panels of the regular line of paper. Red and green signal lights and flags made the three entrances to the auditorium resemble the rear end of three passenger trains. Big oil cans, headlights, signal flares and photographs transformed the lobby into a real box office magnet.



HERE'S ONE WAY OF UTILIZING CRITICS' COMMENTS ON PICTURE
Marc Lachmann prepared this display board with the opinions of the New York critics on "The Hunchback of Notre Dame" (Universal) and put it in front of the Astor theatre, New York



ONE MANAGER'S "CHILDREN OF JAZZ" FRONT
Specially painted lobby display for "Children of Jazz" (Paramount) by Milton H. Russell of the Olympic theatre, Altoona, Pa.

Extensive Campaign Boosts "St. Elmo" in Ottawa

Oral D. Cloakey, manager of the Regent theatre, Ottawa, Ont., submits the following brief outline of his city-wide campaign to exploit "St. Elmo."

Tie-up with A. J. Freiman Ltd., Ottawa's biggest department store for Style Show; big advertising space used by store to advertise Style Show at Regent; gave us 7 col. full ad on Saturday before opening; special Models brought from New York; 10 windows in store used for display of gowns which were shown at Regent, also photos and advertising matter on "St. Elmo"; 100 cards with photos displayed throughout store on "St. Elmo" and Style Show; Frieman Ltd., had special 24-sheets painted and posted on fashion show, which was spotted with announcement regarding "St. Elmo."

Theatre used regular advertising in papers; special trailer used on screen 10 days in advance on Style Show and "St. Elmo"; Freiman Ltd., supplied baskets of flowers for stage and lobby during week; erected illuminated runway over orchestra; Freiman Ltd., sent out special letters (4,500) covering mailing list of Customers, announcing their Style Show at the Regent; newspapers covered fashion show and devoted columns to same; tie-up with book-stores on "St. Elmo," and secured 8 windows on books, and cards on attraction; regular bill-board advertising for theatre.

Novel Display Frame Used on "The Hunchback"

Marc Lachmann, exploiting "The Hunchback of Notre Dame" for Universal at the Astor theatre, New York City, conceived a novel idea in the lobby display that adorns the theatre front.

Under the heading of "Everybody's Talking About 'The Hunchback of Notre Dame,'" a photographic layout of all motion picture critics on the metropolitan daily newspapers are in evidence with clippings of the review that they wrote for their newspapers displayed opposite the picture of the critic. The idea is causing considerable talk in and out of the trade and is stopping all who pass the Astor on Broadway.

Russian Presentation With "Potash and Perlmutter"

In planning his presentation for "Potash and Perlmutter," Edward L. Hyman, managing director of the Brooklyn Mark Strand, decided that a typically Russian program would fit in nicely. He therefore engaged the Moscow Artists Ensemble of ten Russian singers, dancers and pantomimists as the outstanding musical feature of the program and as a direct tie-up with the photoplay.

The Moscow Artists Ensemble presented in Hyman's staging and lighting an offering in five scenes and ten numbers, as follows: Wedding Feast in Russia, including Toast Song by choir and Balalaika Orchestra; Youth, mixed quartette; Dance of the Boyarishnia, Mlle. Sergeyeva, danseuse. Scene 2: Oh, Frost, Frost, soprano; The Fawn, with whistling valse, by Balalaika Orchestra. Scene 3: "Loubki," novelty comedy duet. Scene 4: "Chastooshki," comedy pantomime with six people. Scene 5: Village Pastimes, including Humorous Dance, Buckwheat Cakes and Flirtation Dance.

For the presentation of this offering Managing Director Hyman introduced the new glass traps in the floor of the presentation stage, which permits of lighting from beneath the stage shooting upward and backward, to augment the side and front lighting.

High School Essay Contest Boosts "Scaramouche"

Through the co-operation of the Washington Herald, the showing of "Scaramouche" at the Shubert-Belasco theatre, Washington, D. C., was exploited by means of an essay contest for high school students.

The first prize consisted of $50 in cash, second prize, $15, third prize, $10, fourth and fifth, $5 each, as well as a number of boxes and seats for the picture. There were no restrictions, except that the entrant must be a bona fide high school student.

Prominent publicity was given the contest by the Herald. Leon Victor of the special Metro staff engineered the stunt.



ARTISTIC "DADDY" LOBBY ART CARD

Hand-painted lobby display used at the People's theatre, Portland, Ore., for the showing of "Daddy" (First National)

Old Log Cabin Brings Press Story and Business

A lobby stunt negotiated by F. J. Miller, manager of the Rialto theatre, Augusta, Ga., attracted attention to the showing of "To The Last Man" at that house. A small log cabin made of beaver board was set up in the lobby. In a large window in the cabin a cutout of one of the characters was placed in a position of firing a gun through the window. The front of the window was covered with a thin mesh, inside of which was a shadow box arrangement, which when lighted made a very effective display.

An old musket, one that fired the first shot in a well-known riot taking place about fifty years ago, was displayed. On the basis of this old gun and the history attached to it, a news story appeared in the papers.

Tie-up With Candy Firm Made on "The Cheat"

An unusually good e..ploitation stunt was engineered recently by Manager Howard Price Kingsmore of the Howard theatre, Atlanta, Ga., when he played "The Cheat." This was in the form of a tie-up with the Block Candy company of Atlanta, which had a direct bearing on an incident in the photoplay.

This concern furnished the theatre with over 200,000 Block's Aristocratic Kisses, each one attached to a neat card about 2 inches square. In the corner of the card was a punctured hole, through which the twisted end of the wrapper was inserted. The card read: "Pola Negri's $10,000 'The Cheat' Kiss. You'll thoroughly enjoy 'The Cheat' at the Howard, week of September 24, just as much as you enjoy Block's Aristocratic Kiss."

These kisses were distributed in the lobby of the Howard theatre one week in advance by two girls in white uniforms, who carried on their arms fancy decorated baskets filled with the kisses.

Also, in the center of the lobby, just in front of a tall flower stand, a small table held a supply of the kisses.

The Frank E. Block Company supplies the chain of Jacob's Drug Stores (numbering 18) and in every one of these 18 windows there were two stills from "The Cheat," mounted at their expense, together with a display of boxes of these same kisses.

The candy company went still further and for three consecutive days, inserted ads. 3 cols. x 8 in. deep.

A most novel and unique method of getting prominent merchants to co-operate in the matter of giving window space was accomplished by means of attractively decorated 11 x 14 frames. These were made of compo board, painted black with attractive designs in color. A still from "The Cheat" was inserted and the name of star and title painted across the face of the frame in white letters,—"Howard Theatre" across the top. The greatest feature about them is that they are just the right size to appeal to the merchant.



PUTTING OVER THE JAZZ IDEA IN A DECORATIVE FRONT ON "CHILDREN OF JAZZ"

Manager W. E. Paschall, of the Palace theatre, El Paso, Texas, is responsible for this unusually attractive flash on "Children of Jazz" (Paramount)

Ideas for "Penrod and Sam" Aids

Methods Used by Live Showman to Put This Picture of Juvenile Life Across

BASED principally upon the juvenile angle, a considerable amount of clever exploitation has been employed in putting "Penrod and Sam" over, including contests, tie-ups, displays and special stunts.

A novel method was employed by Manager Oscar White of the Rex theatre, Sumter, S. C. He decided to depend upon the popularity of Booth Tarkington rather than go into any extensive displays or advertising.

He did realize, however, the value of mouth-to-month advertising and in this instance he engaged three or four boys to stand around the lobby and discuss the merits of the picture. This had the desired effect, and Mr. White states that during the period of one afternoon he saw it work more than twenty times.

Makes Tie-up With "Penrod"

The running of "Penrod and Sam" at the Gaiety theatre, Bluffton, Ind., was notable for two causes.

The first was that a short time before the play date Manager Jack Belger realized that he had never played "Penrod," the year-old Marshall Neilan picture with Wesley Barry. He put in a rush booking and got it first, tying up the showing of this picture with "Penrod and Sam" which was to follow shortly after. He aronsed audience interest by inviting comparisons of Wesley Barry and Ben Alexander in the title roles. It built up attendance for the second on the opening day. After that word-of-mouth advertising did most of the rest.

The Bluffton Boys' Band, however, contributed. The young musicians wanted uniforms. Manager Belger who has always lent his theatres for high school benefits or any movement of civic interest, offered the boys a percentage on all tickets they sold for the show. To give the campaign an official aspect, the boys were put in charge of the theatre. The boy who sold the most tickets was made theatre manager the first night and the runner-up became manager the second night.

Newspaper Aids Campaign

The Rockford (Ill.) Star plastered its front page with stories announcing its quest for the most popular boy in the city to manage the Midway theatre during the run of "Penrod and Sam."

The winner polled something like 10,000 votes and won the task of piloting "Penrod and Sam."

The stunt was staged by Al. Sobler, exploiting for First National in the Chicago territory. The combined power of the record-breaking amount of space the contest got and the presence of Rockford's most popular youth in the Midway theatre during the run proved a great help.

The Star also used a "Penrod and Sam" "cut-up kid" puzzle contest which netted several stories and a "splurge" in the Sunday issue. Free tickets were given to children who correctly assembled the puzzle.

The Rockford Gazette was also tied-up in a stunt that gave "Penrod and Sam" four front page stories and a number of columns on the inside pages. The stunt was in the nature of a column established by the paper in which readers recounted childhood experiences parallelling those of "Penrod and Sam." The column was headed "I Remember When" and each contributor was given a free ticket to see "Penrod and Sam." The column caught on and was so successful that it is being maintained by the paper as a regular feature.

Several window displays in book stores and a lavish use of bill-boards concluded the Midway's campaign which was generally regarded as the most elaborate ever used in Rockford.



HOW ONE THEATRE BUILT UP A FLASH ON "THE WESTBOUND LIMITED"
View of the lobby of Fay's theatre, Rochester, N. Y., during the recent showing of "Westbound Limited" (F. B. O.), with ample use of display material



ARCTIC "SPOILERS" LOBBY EFFECT
The Rooseverlt theatre, Chicago, used this style of lobby and marquee decoration on "The Spoilers" (Goldwyn)

Rowland-Clarke Use Lobby on Glyn's "Six Days"

An attractive lobby display was arranged by Rowland & Clarke when "Six Days" was screened in the State theatre, Pittsburgh. Over the box office were mounted small cutout figures from the drawings by John Held, Jr., showing a couple exchanging a fervid kiss for each day of the week, the costume of both man and woman being different for each day. These small figures were separate cutouts, fastened to the front of a box on which was a row of footlights, making them stand out in silhouette effect. Still above this, over the entrance from the lobby to the theatre, was a big cutout of a figure of a man and woman with arms about each other, taken from the six-sheet poster. This large cutout was brilliantly lighted with footlight effect. Underneath the seated figures was a scroll with "Six Days" painted on it in large white letters.

On either side of the lobby was a hand-painted six-sheet poster, on which was painted the six couples exchanging a kiss, taken from the 24-sheet poster. At the top of the six-sheet was the following wording: "Have you got a sweetie? Take a lesson in the art of love. It looks easy, but you've got to know how." In the lower part, above the title of the picture, the names of Corinne Griffith and Frank Mayo were featured.

Wooden Soldiers Prologue to "Penrod and Sam"

As a prologue for "Penrod and Sam" the Metropolitan theatre, Atlanta, Ga., presented "The Parade of the Wooden Soldiers" to the accompaniment of the American version popularized in "The Chauve Souris." The six wooden soldiers were operated by a mechanical device.

Little Marjorie Johnstone-Risinger, as the captain, led the contingent. Thornton Ward, Jr., did an eccentric dance in a manner that delighted the grown ups and made every youngster in the audience green with envy. At the conclusion of his dance, which marked the end of the number, the entire row of mechanical soldiers fell backwards with a crash of music and the curtain dropped in a riot of applause.

Extensive Campaign Boosts Showing of "Spoilers"

Manager Charles Morrison of the Imperial theatre, Jacksonville, Fla., utilized every channel of exploitation in putting over "The Spoilers" recently.

One week in advance of opening, several thousand bookmarks were printed, which proved acceptable for distribution in the local library, due to the fact that the copy stressed the author's name more prominently than the theatre. These were inserted in all books issued at that particular period. In addition to being placed in the outgoing books, they were also placed in every newspaper and magazine on the tables in the reading rooms of the libary.

About four days in advance 11 x 14 cards with strong selling talk were placed in principal soda fountains and cigar stands. These played up strongly the title and play date.

Two book store tie-ups were secured in advance, each dealer giving very cleverly arranged window displays, which included photos from the production and cards announcing the title, theatre and playing dates.

Several nights in advance of opening heralds were passed out carefully to patrons leaving the house. Further distribution was made in the automobiles parked downtown, where one was placed on the driver's seat. This performance was repeated daily for several days.

An unusual tie-up was secured with a local photographer, on the basis of enlarging several of the actual scenes from the play and a card announcing that these were actual reproductions of the fight scenes taken from Rex Beach's "The Spoilers." The tie-up came in by stressing on another card that the photographer made a specialty of making enlargements. To make the window noticeable it was draped with about two reels of an old discarded film. This proved quite a curiosity to passers-by and the photographer had many requests for pieces of the film as souvenirs.



EFFECTIVE USE OF MOUNTED CUT-OUT
The Casino theatre, Greenville, S. C., hung a mounted twenty-four-sheet cut-out in the lobby on "A Man of Action" (First National)

Toronto Electric Stores Give Unique Aid

Electric stores, dealers in oriental rugs, music stores and tobacco shops in Toronto co-operated with Bill Stewart, exploitation man at the Hippodrome theatre there, in putting across window displays to advertise the run of "The Green Goddess," the Distinctive Pictures feature starring George Arliss, which opened on October 8. Nathan Friend, special representative of Distinctive, went to the Canadian city to work with Stewart in the preparation of the advertising and exploitation campaign.

With the Northern Electric Company, Mr. Stewart arranged a wireless tie-up which resulted in window displays in no less than fifteen electric supply stores in the vicinity of the Hippodrome. This was based on the wireless sending scene in "The Green Goddess."

Sailors and Craft Aid "Isle of Lost Ships"

The whole waterfront and one of the islands of St. Andrews, N. B., made "The Isle of Lost Ships" a realistic thing when the attraction played the King theatre there.

Half a mile from the waterfront was a small island, unowned and unclaimed. Several ships had found Davy Jones's locker near it, due to the presence of a dangerous shoal. It was appropriate and novel. The theatre management had a huge banner made reading: "The Isle of Lost Ships." It was strung along the front of the island over the hulks of the wrecked ships in such a way that it was readable at a distance of several hundred yards. At nighttime lanterns illuminated the sign.

To complete this unusual tieup, which was given newspaper notice, the co-operation of the captains of schooners along the waterfront was sought. About two dozen fishing smacks were enlisted to carry signs on their topmasts reading: "The Isle of Lost Ships."

Inexpensive Campaign Used to Boost "Main Street"

Manager W. A. Byers of the Liberty theatre, Greenwood, S. C., put over an inexpensive campaign on "Main Street," which created widespread talk.

Interest was excited in advance by mailing cards to fifty of the leading citizens of Greenwood, suggesting a change of name of the principal street to "Main Street." The result of this was free newspaper publicity, as well as word-of-mouth comment.

The old postcard stunt was used again, though its power to arouse interest and curiosity seems ever new. Five hundred postcards showing Asheville scenes were mailed out of Asheville, advising the recipient to be sure to see the picture when it came to Greenwood. Much comment resulted from this.

Mr. Byers was also successful in landing a book store display.



USING AN ANIMATED FRENCH DOLL IN A DEPARTMENT STORE WINDOW ON "THE FRENCH DOLL"
The Lion Store in Toledo used this unique stunt in a window display tying up with "The French Doll" (Metro) at Loew's Valentine theatre, the girl posing as a mechanical French doll

Elaborate Presentation is Given "Circus Days"

A unique theatre front and lobby display, combined with a pleasing prologue, was prepared on "Circus Days" by Manager D. J. Shephard and Production Manager A. Gordon Reid of the Branford theatre, Newark, N. J.

The sure-fire-effect awning drop fronts were painted with the clowns and the regalia of the calliope call. The special theatre front sheets of Jackie and the big drum heading the circus parade were also plain to see from the street. They bore out in convincing style the theme of the picture and brought youngsters of every generation to the house.

Inside the entrance the enterprising managers had done the corridor up to give every token of a circus itself. There was the thin man and the fat woman, the hairy gorrila and the female snake charmer, the blue skinned man and the bearded lady. You couldn't duplicate them anywhere outside of a circus or a museum but Manager Shephard and Mr. Reid had them right on display.

The stunt was positively sure fire and brought thousands into the theatre simply for one look at this strange assortment. Behind the business offices Mr. Reid related to a small but interested crowd how he scoured Newark to obtain his "freaks" for the show.

There was a special talent in the selection and arrangement of the prologue production, an act that blended with the picture without losing any of its charm. Four children and a male soloist took part.

The curtain opened on the soloist dressed in the circus costume of the clown. He was an Italian singer with a rich tenor voice and, appropriately enough, the selection he rendered was the famous Caruso Pagliacci clown role. The four children followed this solo with their numbers, mingling the light comedy of the circus with the musical theme of the solo offering. It was one of the finest prologues that Manager Shephard and Production Manager Reid have staged.



TAXI TIE-UP ON "HOMEWARD BOUND"

Managing Director Herschel Stuart of the Missouri theatre, St. Louis, arranged this taxicab hook-up on "Homeward Bound" (Paramount)

Gets Special Publicity on "Lawful Larceny" Run

When Fred S. Meyer, managing director of the Palace theatre, Hamilton, Ohio, wanted a little special newspaper publicity on "Lawful Larceny," he bethought himself of different movie stars he had met and what impression they had made on him.

The result was a special article, reminiscing about Lew Cody, Elaine Hammerstein, Larry Semon, Mae Murray and others, tying up with "Lawful Larceny" sufficiently, to which Meyer signed the resident manager's name, Harry Silver.

It was carried under a two-column head by the newspaper, and offers a suggestion to any manager of a means of cashing in on any visits to studios, conventions, and the like, where movie stars are in evidence.

Meyer Finds Style Show Is Sure-fire Attractor

There are times when it is unnecessary to advertise the feature attraction, however big, it is pointed out by Fred S. Meyer, managing director of the Palace theatre, Hamilton, Ohio, in a letter to the News.

"Such a case presents itself when a Style Show comes around," continues Mr. Meyer, "and so I am enclosing two page layouts which we used, one in the News and one in the Journal. Of course, we only stand part of the expense of these pages, but if this doesn't get them I don't know what will."

The pages in question feature the fashion show, making only the barest mention of the picture program. This is the sixth such Fashion Show staged by Mr. Meyer in co-operation with local merchants, and it has grown to be an institution. A prima donna, as well as a premiere danseuse, were brought to Hamilton for the occasion; ten local girls displayed the gowns; and special musical and lighting effects were provided.

Beaverboard Circus Tent Used on "Circus Days"

Logical circus exploitation marked the campaign on "Circus Days," by Manager Willard C. Patterson, at the Metropolitan theatre, Atlanta, Ga. A tremendous circus tent was stretched over the marquee. It was done in beaverboard of substantial construction and braced flush against the face of the building. Six feet in front and on the outer edge of the marquee were cutouts of figures from the circus, the entire ensemble resembling a parade up Center Street as the Ringling Brothers visited town.

Just to prove the effectiveness of the front, Manager Patterson asked how many newsboys, after looking at the decorations, wanted to come to a free showing. When Willie Hawkins, the little carrier from the outskirts, reached the theatre it became unanimous.



HERE'S REAL BOOK STORE CO-OPERATION WITH A THEATRE SHOWING "PENROD AND SAM"

When the Midway theatre, Rockford, Ill., showed "Penrod and Sam" (First National), a local book store devoted an entire window to a creditable display, as shown here

NEWS AND VIEWS OF THE SHORT-LENGTH PRODUCTION

Short Subjects and Serials

COMING ATTRACTIONS FOR THE DIVERSIFIED PROGRAM

Kent Sanderson Promoted By Universal

FOLLOWING in the footsteps of Pete Morrison, who began his career before the camera as a double for western stars, Kent Sanderson is the latest aspirant for picture fame. Sanderson is the new leading man in the series of two-reel western features being made at Universal City with Lola Todd. Until his recent promotion to the short plays, he was "double" for William Desmond in "Beasts of Paradise," the chapterplay starring Desmond and Eileen Sedgwick. His first play, "Down in Texas," is now under way. He is a daring rider, tall and athletic, a graduate of the Southern California branch of the state University.

Jack Mower Starred in Universal Westerns

Jack Mower, co-star with Eileen Sedgwick of "In the Days of Daniel Boone," and seen in many other Universal pictures, is now being featured in a series of condensed two reel action dramas. Nat Ross is directing them, at Universal City. Mower, in the course of the past two years, has played practically every kind of a role it is possible to find in pictures.



Scenes from Three Current Arrow Releases; (top) Eddie Lyons in "For the Love of Tut"; (center) "Capt. Applesauce," and (bottom) "Almost Married"



Scenes from Grand-Ascher Distributing Corporation's Latest Two-Reel Comedy, "Laughing Gas," Starring Joe Rock and Billie Rhodes

Century Fall Lineup Numbers 52

Releases Include six to Eight Baby Peggy and Buddy Messinger Comedies

Fifty-two Century comedies are scheduled for release through Universal during the fall season, according to announcement made this week by Abe Stern who is making New York his headquarters at present. The lineup includes six to eight Baby Peggy comedies, already produced but not yet titled; 12 Buddy Messinger "American Boy" pictures; 12 Century Follies Girls comedies; 12 two-reelers starring "Pal," the dog star, and ten with Jack Earle and Roscoe Karns.

The Baby Peggy pictures already completed include "Nobody's Darling," "Little Miss Hollywood," "Hansel and Gretel," "Peg o' the Mounted," "Miles of Smiles" and "Such Is Life." Both "Hansel and Gretel" and "Such Is Life" are based on fairy tales, the former on the story of the same name, the latter on "The Little Match Girl." In "Miles of Smiles" the four-year-old starlet plays a dual role.

Buddy Messinger has six of his twelve pictures already completed. They are "Buddy at the Bat," "So Long, Buddy," "She's a He," "Bringing Up Buddy," "Play's the Thing" and "A Regular Boy." Stories for his other six have been handed over to the editorial department for preparation.

The Century Follies Girls will be called upon to appear in twelve comedies. Three of them have already been produced. The other nine will be made within the 1923-24 season. Special stories will be used for these girlie revue two-reelers, which will all be made under the direct supervision of either Julius or Abe Stern.

Jack Earle, the seventeen-year-old giant, has a contract that calls for two series of six two-reel Centuries. At first it was expected to have Earle appear with Billy Engle, but unforeseen obstacles prevented this. Therefore Earle will appear in his own starring vehicles, in which comedians such as Roscoe Karns and Ernie Adams will appear in support. Mr. Earle's first Century will be known as "A Corn Fed Sleuth."

Pal, a very clever dog actor, has been signed to do a series of animal comedies. Directorial and supporting talent has been engaged for his early productions, "Lots of Nerve," "Don't Scream," "The Water Dog," "My Pal" and "Any Old Port," and special effort has been promised by studio officials to make the Pal series exceptional in every way.

This schedule is said to be the most promising yet consummated by Julius and Abe Stern and gives one a real conception of the great strides made by these two producers.

It may be interesting to know that there are still something like twelve two-reel Baby Peggy comedies in the hands of competent film editors and titlers, which will not reach the market until some time in 1924. The titles have not, as yet, been decided upon, although "Little Red Riding Hood" has been carefully remade to head the new group.

Educational Exchange in Kansas City Moves

The Midwest Educational Film Exchange, Inc., the Kansas City branch of Educational Film Exchanges, Inc., is now installed in its new quarters at 130-132 West 18th Street, Kansas City. The office is under the management of E. D. Tate.

Universal Serial Now Completed

Last Chapter of "Steel Trail" Ready With Others of Like Type to Follow

WORD comes from Universal City that the last camera work has been completed on "The Steel Trail," William Duncan's chapter-picture of railroad building. This marks the breaking up of what has been one of the most notable serial companies assembled on the West Coast.

"The Steel Trail" is Duncan's first Universal chapter-picture. He is said to have gone to Universal with a big idea, and "The Steel Trail" is said to be a worthy exponent of that idea. The idea, which caused Mr. Laemmle to sign up Duncan for an unlimited period, is that there is more romance in modern business than in books. Duncan believes that the building of railroads, the installation and management of great industrial plants, the projection of big mining ventures and similar modern activities are as thrilling, as exciting and as interesting as any "shoot-'em-up" western, murder mystery or society drama.

Duncan chose railroad building as his first field of action. "The Steel Trail," which he outlined, and which was adapted for the screen by Paul M. Bryan and George Plympton, was conceived as a spirited romance of the dangers, experiences and sentiments in the construction of a new railroad—during which the construction engineers faced human enemies as well as the hazards of nature. Duncan, besides directing the serial, plays the role of a noted railroad engineer called in to push the work on a new railroad, facing loss of franchise because of delays in building caused by unscrupulous competitors.

Not content with duplicating railroad construction in the studio and on the hills surrounding Universal City, Duncan took his entire company to Friant, Cal., where a new railroad actually was being constructed through a terrain, which offered every possible opposition to the engineers in charge.

In the cast are Ralph McCullough, Harry Carter, Harry Woods, John Cossar, Frank Whitson, Mabel Randall and Cathleen Calhoun. George Robinson handled the camera.

"The Steel Trail" was released the last of August. The last episode is due for release late in November.

C. C. Burr Signs Follies Beauty As Star

Kathlene Martyn, who appears as leading lady in many of the C. C. Burr series of All-Star comedies, featuring Charlie Murray, has been placed under a three-year contract by Florenz Ziegfeld, the "Follies" producer announced. Miss Martyn is at present playing her former stage role of Rosie in "Sally" with Marilyn Miller and Leon Errol at the New Amsterdam theatre in New York. Hodkinson is distributing the All-Star comedies. Miss Martyn appears in "The Life of Reilly," "Fearless Flannagan," "Fiddlin' Fool," "Pat's Patents" and "Wild and Wicked," all produced at the C. C. Burr Glendale studio.

Jack Earle's New Picture Title Is Changed

The semi-dramatic story, "The Detective," recently purchased for Jack Earle, the young giant, by Julius Stern of Century Comedies, has been finished, but the title has been changed to "A Corn-Fed Sleuth."

This is the latest news from the Century studios. The comedy has been reviewed by Abe Stern and his New York staff, and will be turned over to Universal very shortly for release. Although the title continues to put over the idea of the story, that of a detective, it was necessary to change the original name on account of its lack of comedy.



Tell-Tale Sidelights from Latest "Our Gang" Comedy, "Stage Fright," Produced by Hal Roach for Distribution by Pathe



Views from Baby Peggy's Latest, "Peggy O' the Mounted," with Jack Earle. Universal is Releasing

Golf Tourney Creates Big Demand for Film

The interest displayed nationally in the recent championship golf tournaments is reflected in the demand for the Educational Pictures Special, "Golf, As Played by Gene Sarazen."

Sarazen, who retained his title as champion of the Professional Golfers' Association, is shown in normal speed and slow motion photography in this two-reel special, as he executes his famous shots. Many theatres have capitalized on the interest in golf this season and have booked and advertised the picture as a special attraction.

When Sarazen a few days ago defeated Hagen in a spectacular match, retaining his title, interest in this picture was revived at once, and marked by a vigorous demand for this sports special.

Hal Roach in Session With Theatre Owners

Following the adjournment of the regular monthly meeting of the Motion Picture Theatre Owners of Michigan on Wednesday, Sept. 26, Hal Roach, the prominent Pathe producer, met the officers and members of the organization at a luncheon held at the Hotel Statler in Detroit.

As in previous conferences with exhibitors Mr. Roach discussed various questions of production with the theatre-owners and sought particularly to ascertain what their opinions are on the types of production most in demand by the picture-going public. Mr. Roach in his production work for Pathe will make this great body of exhibitor opinions the basis of his production policy at Culver City.

E. W. Hammons Returning from Trip Abroad

E. W. Hammons, president of Educational Film Exchanges, Inc., sailed from England Oct. 3, on the Majestic, for New York. Mr. Hammons has been in Europe for the last six weeks having his annual conference with his London associates and negotiating for greater distribution for Educational's Short Subject product abroad.

Hodkinson Releasing New Burr Comedy

"Fearless Flanagan," he C. C. Burr two-reel comedy released October 7th, features Charles Murray, Kathlyn Martin and Raymond McKee. It was directed by Gregory LaCava, and is being distributed through the Hodkinson Corporation.

New York Yale Club Sees "Columbus" Special

"COLUMBUS," a motion picture depicting the dramatic highlights of the colorful career of America's discoverer, was shown before a distinguished audience at the Yale Club, New York, on Thursday evening, Oct. 4th. George Parmly Day, treasurer of Yale University and president of the Yale University Press, which produced the picture, spoke before the showing of the film and explained the scope of the work undertaken by the Yale University Press, of which "Columbus" is the first fruits. This enterprise involves the making of thirty-three screen productions, visualizing 400 years of American history. The entire series known as "The Chronicles of America" will be distributed by Pathe.

The large invited audience at the Yale Club showing accorded the picture an enthusiastic reception, and a second showing was necessitated to accommodate the overflow which could not find places at the initial performance.

Coast Exhibitors Praise Pathe 'Quake Films

Wires from West Coast theatre managers have been streaming into the Pathe News headquarters during the week, congratulating the organization on the "scoop" attained by Pathe News in being the first news reel to show pictures of the Japanese earthquake disaster in the United States. Views of the devastated district, suffering from the repeated shocks and great fires, were shown.



Monty Banks and members of his supporting cast in the latest Grand-Asher two-reel comedy, "Taxi, Please"



Street Ballyhoo Used by Kansas Theatre, Wichita, for a Pop Tuttle Comedy (F. B. O.)

Pathe Will Film Big Horse Race

Secures Exclusive Rights to Photograph International Contest Late This Month

THE international horse race classic to be held October 20 at the Belmont Race Track, when Papyrus, winner of the English Derby, will race America's best three-year-old for a $100,000 purse, is to be recorded by the motion picture camera for the entertainment of the millions of sport devotees throughout the civilized world.

In view of the world-wide interest in this event, which brings Europe's greatest race horse in competition with America's fleetest racer—probably Harry Sinclair's Zev or Admiral Cary Grayson's My Own—arrangements have been made with the Westchester Racing Association whereby Pathe Exchange, Inc., will make a permanent motion picture record of the match so that the first international meeting of America's and England's thoroughbreds will be preserved for the generations of horse-lovers to come. By virtue of the arrangements just effected, Pathe has secured exclusive rights to film the event. Elaborate preparations are now under way which will enable the Pathe cameramen to "shoot" every phase of the event and produce the most comprehensive motion picture of its kind ever taken.

This Pathe special, which will be in two reels, will be released for public showing on October 21.

Arkansas Exhibitor Finds New Use for Shorts

G. C. SWEENY has a plan designed to win new patrons for the screen among those classes heretofore adverse to the motion picture. In Gillett, Ark., where Mr. Sweeny operates the Princess theatre, there has been organized an "Educational Movie Club," which carries definite membership contracts and fees. The membership card entitles the holder to a reserved seat and is issued subsequent to the signing of the club contract, which provides that the candidate shall pay for the card at the rate of 75 cents per four weeks for adults and 35 cents for children. Two issues of Pathe news, a Pathe Review, and an educational reel are made permanent features of the club program under the contract signed. This self-paying plan has been so successful that it is to be extended to the nearby towns of Dewitt and Almyra.

Standard Acquires Jimmy Aubrey Comedy Series

L. J. Darmour, President of the Standard Cinema Corporation, announces the acquisition for distribution of 12 two-reel comedies, featuring Jimmy Aubrey, negotiations having been completed with the Chadwick Pictures Corporation last week.

Mr. Darmour also announces that his company have signed contracts whereby they will distribute a series of twenty-six Chester Outings, all one-reelers. The comedies will be released one a month and the Chester Outings will be released one every two weeks.

Pathe Oct. 21 Releases Include "Our Gang"

The second episode of Ruth Roland's new serial production, "Ruth of the Range," and a new "Our Gang" comedy titled "Stage Fright," head the Pathe schedule of releases set for October 21st.

Paul Parrott in "Winner Take All" proves his ability as an acrobat as well as a comedian of first rank. "Aged in the Wood," the current Aesop's Film Fable, presents the cartoonist's conception of a bootleg spree.

Rialto, New York, Books Timely Baseball Film

The Rialto theatre, New York, is taking advantage of the interest in the coming World's Series games in New York and is showing the Educational - Mermaid comedy, "Three Strikes." This Jack White production is a baseball comedy, which makes it exceedingly timely during the climax of the baseball season.

Resumé of Current News Weeklies

FOX NEWS, VOL. 5, NO. 1—Note: With this issue Fox News begins its fifth year: Colorado Springs, Col—Campaigning for equal rights, woman's party holds pageant in Garden of the Gods; Leading Figures in World's News: Washington, D. C.—Chief Justice Taft, with Judges of United States Circuit Court, calls on President: Berlin, Germany—Hugo Stinnes, German business czar, caught by camera; New York City—Italian Ambassador to America, Prince Caetani, returns from visit to home land; Dr. Adolf Lorenz, noted bloodless surgeon, returns from Europe; Count Appony, "grand old man" of Hungary, and Senator Magnus Johnson arrive in metropolis; Southend, England—"Never stop" railway is tested; Pelham, N. Y. —Gene Sarazen defeats Walter Hagen for professional championship of United States; Washington, D. C.—The White House mascot job is evenly divided between Laddie Puck, nephew of Laddie Boy, and Peter Pan; Chicago, Ill.—Opera season opens in Middle West metropolis; Marfa, Texas—United States Army cavalry maneuvers, mounted troops ending 300-mile desert hike; Hyannis, Mass.—Sea battle with man-eating sharks.

INTERNATIONAL NEWS, NO. 82—Casper, Wyo.—Flood engulfs cars filled with passengers as flyer is derailed by washout; Marfa, Texas—U. S. Cavalry in biggest mobilization since war. International Snapshots from the News of the Day: Piraeus, Greece—War clouds dispelled as Greek fleet salutes Italian dreadnaughts; (1) Washington, D. C.—Chief Justice Taft and his associates of the Supreme Court call at the White House; (2) Washington, D. C. —Senator Magnus Johnson, farmer-statesman, besieged by newspaper men; (3) Washington, D. C.—President Coolidge addresses the World Dairy Congress; (4) St. Louis, Mo.—ZR-I lands in St. Louis for a few moments after a successful flight from Lakehurst, N. J.; (5) Port Costa, Cal.—Locomotive of crack flyer dives into ferry slip; Cincinnati, Ohio—Lightning pace set in hydroplane regatta; Council Bluffs, Iowa—Vast trail of ruin in wake of cloudburst; Tokyo, Japan—Prompt American aid helps heroic Japanese dig out from ruins of earthquake; Laurel, Md.—Challenger for great race displays fine form. Dr. Grayson's My Own in exhibition trot to show he is fit to run against English Derby winner; St. Louis, Mo.—Veiled Prophet's parade a gorgeous spectacle; Brussels, Belgium—International Balloon Race marred by disasters.

INTERNATIONAL NEWS, NO. 83—St. Louis, Mo.—Navy flyer speeds 243 miles an hour for new world's record; New York City—Great welcome to United States for Lloyd George. Leading Americans greet England's famous war premier as he arrives for tour of continent with Mrs. Lloyd George and his daughter, Miss Megan Lloyd George; International Snapshots from the News of the Day: New York City—General Joseph Haller, commander of Poland's armies, arrives to be guest of American Legion; Rye, N. Y.—A gallery of fair fans sees the final round of the women's national golf championship; Brockton, Mass.—One of America's champion shepherd dogs shows fair crowds how he rounds up his flock; Washington, D. C.—Denmark's "perfect" men and women show the Capitol how they get that way; New York City —Israel Zangwill, famous English novelist, comes to America to further the Zionist cause; New York City—Army of girls lured by footlights of Broadway. Stage-struck beauties from all parts of the country flock to Manhattan; Mineola, L. I.—Finest speed kings in thrilling contest; trotting stars in neck-and-neck competition for fair honors; Brockton, Mass.—Thousands thrilled at fair; Washington, D. C.—President Coolidge reviews marines at White House; Monroe, Wis.—America's cheese center holds unique celebration; Cambridge, Mass.—Stirring plays mark early gridiron clashes. Opening games show no lack of "pep" in greatest of college sports; Latonia, Ky.—$50,000 Latonia race won by "dark horse." Chacolet, 29-to-1-shot, comes in from behind in sensational finish and captures rich prize.

PATHE NEWS, NO. 81—Brussels, Belgium —Five dead in International balloon race; Oakland, Cal.—Spectacular night pageant portrayal of story of California; Rome, Italy—Rome pays tribute—Impressive funeral tendered to Italian Mission assassinated in Greece; Bordeaux, France—Farmers use powerful machine to produce rain for their crops; Renton, Wash.—Monster round-wheel tractor used to pick up logs in the "lumber district"; Oakland, Cal.—"Tiny," a deer, lunches with her mistress; Cincinnati, Ohio (that territory only)—Sergt. Smith Stimmel, last of President Lincoln's bodyguard, lays flowers at the foot of his monument; Cincinnati, Ohio—Motor boat race—"Fore 9" breaks world record with 15-mile run in 13 min. 55 sec.; New York City—New York City opens its arms to Lloyd George, former British Premier; Oklahoma City, Okla. (that territory only)—Millions of dollars' worth of live stock exhibited at Oklahoma State Fair; Canton, Ohio (that territory only)—Canton Bulldogs (football team) defend title of world's professional champions, by defeating a team from Hammond, Ind.; Nebraska City, Neb. (that territory only)—Gov. Bryan officiates at memorial in honor of founder of Arbor Day.



Scene from a Plum Center Comedy, Featuring Pop Tuttle (F. B. O.)

PATHE NEWS NO. 82.—Yokahama, Japan —Striking and sorrowful pictures of Japan's brave efforts of reconstruction; St. Louis, Mo. —International air races—Lt. H. D. George, army flier, wins trophy in Merchants' Exchange Event, and sets a new record for twin-motored planes; Lt. A. J. Williams, of U. S. navy, captures Pulitzer trophy, establishing a new world's record; Latonia, Ky.—Record crowd sees Chacolet win Kentucky Special, also a prize of $50,000; Torquay, England—British diving marvel, 13 years old, drops 70 feet; In the limelight—War veterans to be host to Commander-in-Chief of Polish Army; Israel Zangwill, author and Zionist, visits United States to address American Jewish Congress; Washington, D. C.—Perfect athletes trained in 5 months; Zev, Kentucky Derby winner, chosen to race Papyrus in big International event; St. Louis, Mo.—Veiled Prophets' parade viewed by thousands; Omaha, Neb. (that territory only) —Historic pageant of Ak-Sar-Ben depicts progress of America from Revolutionary days up to the present, by means of floats; Buffalo, N. Y. (that territory only)—Impressive street parade marks Safety Council Congress; Cambridge, Mass. (that territory only)—Harvard defeats Rhode Island State College, in opening football; Princeton, N. J. (that territory only) —Palmer Stadium—Princeton defeats Johns Hopkins in hard-fought game.



Neal Burns Is Central Figure of Latest Educational-Christie Comedy, "Fool Proof," Directed by Harold Beaudine



Every man's picture and the real classic of the screen—

PATHE NEWS

Ask the man in the street, the housewife in her home, the child in the school what is the *best* of all motion pictures.

Ask Mr. Every Exhibitor of Everywhere what picture is the most popular with his audiences, what picture is the surest of pleasing everybody, the *one* picture he could not do without.

The large majority of all will say the one and the only, the first and the best, the *Pathe News.*

Then it must truly be what we call it and have called it for thirteen years—

The one indispensible film

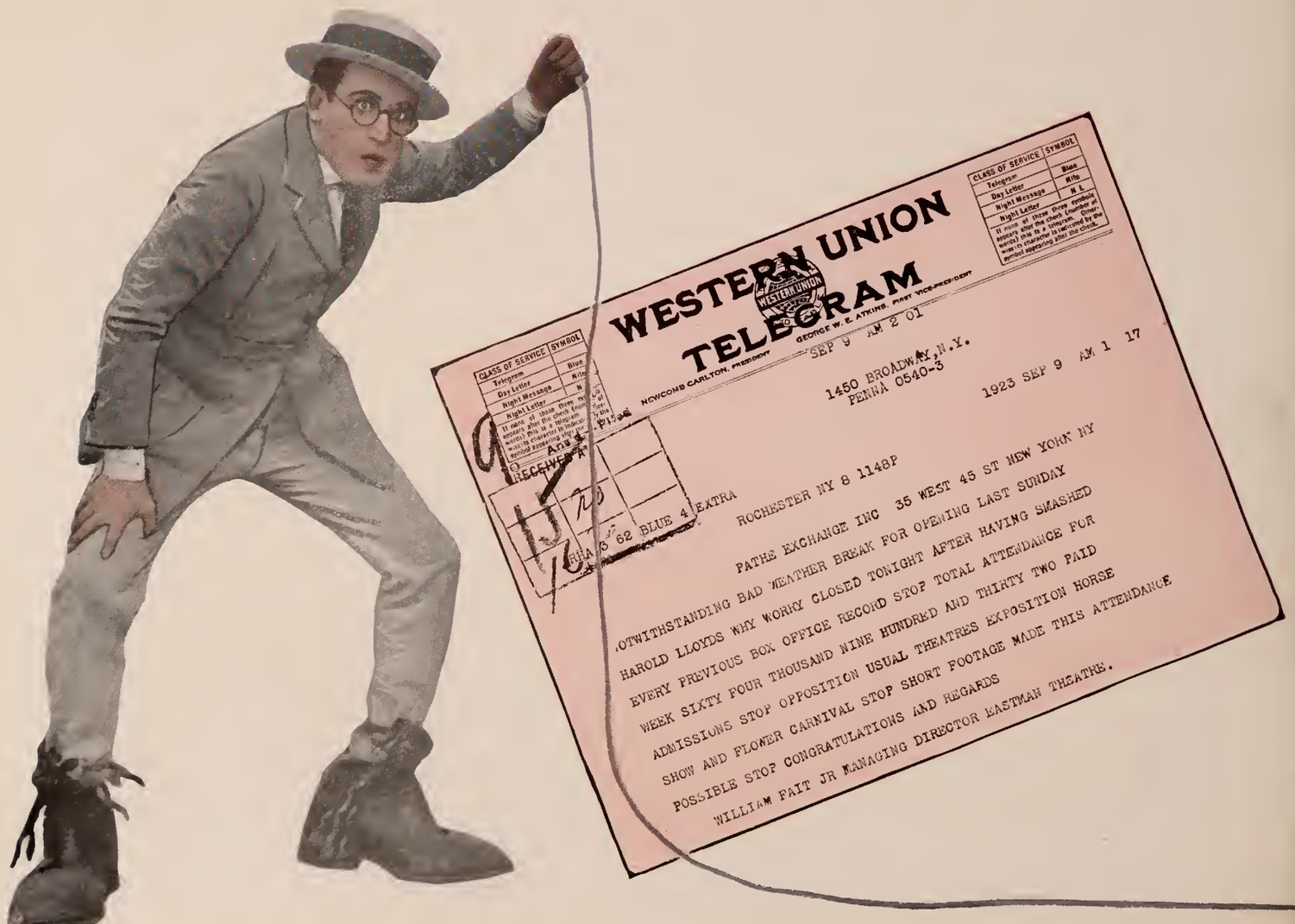
Pathépicture

TRADE MARK

HAL ROACH presents

Harold

in "Why



Lloyd

Worry?"



The most highly praised comedy ever made—

When Pathe released Dr. Jack many persons said "the best thing Lloyd has ever done."

With the release of "Safety Last" the chorus was almost unanimous,—"the greatest comedy ever made."

Now with "Why Worry?" critics, exhibitors, public, all exclaim *"greater than 'Safety Last'."*

Just look 'em over;

"It goes on building fun and excitement which terminates in an uproarious climax. It's an extraordinary comedy, exceptionally funny."—M. P. News.

"Great enough to warrant the erection of a statue to Mr. Lloyd by an appreciative public."—Morning Telegraph.

"Lloyd as always great. Absolutely new gags. Marks Lloyd's high-water mark in clean buffoonery."—M. P. World.

"A laugh in every foot. Walloping, tearing mock melodrama of the most lively kind. A sure winning funmaker."—Trade Review.

Pathécomedy

TRADE MARK



As well known as the Pacific Ocean—

Mack Sennett Comedies

Two parts

It's a mighty sight easier to sell well known pictures to your audiences than those that are unknown.

If anyone doesn't know Mack Sennett or his comedies it must be because they've been hugging the North Pole all their lives.

When you can get a Grade A laugh machine why bother with others?

Make a date now to see these high-power rib rockers at the nearest Pathe exchange.

Pathécomedy

TRADE MARK

Around Town With the Independents

By ROGER FERRI

ANDREW J. CALLAGHAN, formerly associated with Arrow, is now at the helm of his own distributing organization, known as the Monogram Pictures Corporation. The firm will release a series of six westerns starring Fred Thompson, a well-known athlete.

BOSTON exchangemen are contributing their share toward the support of New England railroads coming to New York every week. Among those who now make weekly visits to New York are Harry Ascher, "Bill" Shapiro, Herman Rifkin, Harry Seigal and Bill McConnville.



Larry Semon, who will soon be making features for Tru-Art Productions

SOL LESSER, because of the pressure of business on the Coast, has been forced to cut short his trip to Europe. He will return late this month and go direct to Los Angeles.

JACK COHN has cancelled his proposed trip to Europe now that his firm, C. B. C., has disposed of the foreign rights to his pictures.

A. S. ARONSON, sales manager for Truart Productions, Inc., left on Tuesday for Europe where he will open negotiations for the foreign distribution of his pictures.

BEN WILSON, the independent producer, is now in New York. Ben is one of the leading independent producers in the business, making on an average of 20 features annually and about twice that number of short subjects. He is releasing most of his product through Grand-Ascher Distributing Corporation.

IT is definitely decided that Dell Henderson, who for the past three years has been making pictures for the Pine Tree Pictures Corporation of Maine, will produce "Gambling Wives," Arrow Film Corporation's super special. This picture is being extensively advertised in leading national magazines and several hundred newspapers through whose columns prize winners are selected. The latter will be cast for the picture in which established stars and players will appear. "Gambling Wives" will be produced on the West Coast.

EX-GOV. MILLIGEN, president of Pine Tree Pictures Corporation, which has been producing pictures based on James Oliver Curwood stories, was in New York this week.

ABE WARNER, who has been ill for several weeks, is coming along in fine shape, according to word given out at his office this week.

EXPORT AND IMPORT FILM COMPANY last week obtained a judgment in the New York City court in their suit against Franklyn E. Backer to recover on two notes. The judgment covered $1,901. Backer is now out of the film business.

DAVE MOUNTAIN, foreign manager for Arrow Film Corporation, is authority for the statement that never before in the history of his business has there been such a clamor for American pictures abroad.

JOE DIETZ, who is now with Oscar Price's Tri-Stone Pictures Corporation, is in the Middlewest visiting exchanges handling Tri-Stone releases. He will go as far as the Coast. It is expected that he will remain away from New York for two months.

INDEPENDENT exchanges with ready money with which to buy pictures, complain that there are not enough short subjects available in the independent market. Only four companies are furnishing short subjects. They are Arrow, Grand-Ascher, C. B. C. Film Sales Corporation and Tri-Stone.

THE Michigan territory still seems to be the "jonah" for independents. Despite the fact that exchanges there have exploited on a greater scale than in past years, business, in proportion to what it is in other sections of the country, remains on about the same level. The theatre controlling situation is given as the reason for this condition by exchangemen who have come to New York during the past fortnight.

BERNIE FINEMAN, whose pictures are released by Charley Burr, is planning a series of independent productions of the more elaborate calibre.

EMANUEL J. LEVY is now office manager of Renown Exchange in New York. He was formerly with Sam Zierler's Commonwealth Pictures Corporation.

R. K. BARTLETT COMPANY, INC., has purchased the Great Britain rights to all of the C.B.C. Film Sales Corporation's product of the current season.

TOM NORTH has taken over the publicity and advertising reins of the newly organized Monogram Pictures Corporation.

"BILL" SHAPIRO of Franklin Film Exchange of Boston and New Haven, Conn., spent a few days in conference with officials of Warner Brothers this week.

INDEPENDENT exchangemen were showering Daniel Carson Goodman, Equity producer, with congratulations on his marriage to Alma Rubens, the star.

C. W. HAWXHURST of Superior Screen Service of Salt Lake City has purchased the entire output of C. B. C. Film Sales Corporation for Utah, Wyoming, New Mexico and part of Idaho.

BEN CONLON of Howe & Conlon left for Los Angeles last Saturday. He said that he and his partner will open an independent publicity bureau on the Coast.

E. H. GRIFFITH will direct "Week-End Husbands," Daniel Carson Goodman's next Equity picture.

DORIS PAWN, who has been appearing in Preferred Pictures, is in New York preparing herself for rehearsals of a Broadway production in which she will be featured.

SAM SAXE, sales manager for Weber & North, has started his new sales campaign and reports satisfactory results. Sam is planning another visit to exchange centres.

SAM GRAND and Harry Ascher are completing plans for the preview showing of Bryant Washburn's first feature, "Try and Get It," for that firm. The showing will be held at the Biltmore Hotel, but no date has as yet been selected. Among those who will be present are a number of Grand-Ascher stars and directors, including Mr. and Mrs. Elliott Dexter, Mr. and Mrs. Samuel Bishoff, Cullen Tate, the director; Ben Wilson, the producer; Bryant Washburn and Mabel Forrest.

INCIDENTALLY, Sam Grand made it known this week that exchanges affiliated with his organization are arranging a personal appearance tour for some of the Grand-Ascher stars.

W. E. SHALLENBERGER, President of Arrow Film Corporation, is back in New York. The "Doc" has been pretty much on the jump during the past six weeks. He spent a few weeks on the Coast. The remainder of the time he spent visiting exchanges throughout the country.

AL HARSTN, who, in addition to operating a number of theatres in New York, finds time enough to devote to his independent exchange, has acquired the Greater New York rights to "Shattered Faith."

GEORGE IRVING, the director, has completed "Flood Gates" for Blazed Trail Productions, Inc., of Gloversville, N. Y., and has returned to his home out in Long Island. John Lowell, the star, and L. Case Russell, the star, are now cutting the film.

JOE BRANDT of C.B.C. Film Sales Corporation is authority for the statement that independents want pictures, but they must be of the quality calibre." His firm is releasing a series of six pictures this season.

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Opinions on Current Short Subjects

"Done in Oil"
(Educational—Two Reels)

JIMMIE ADAMS puts over a bucketful of laughs in this Christy Comedy, that E. A. Hammons is presenting on the Educational program. Jimmy, an oil stock salesman, is roughly handled by a couple of shrewd promoters who have stolen a well from a poor girl. The latter saves our hero, who in turn gets the well back for her. There is a lot of comedy acrobatic stuff pulled on one of the dredgers that gets over well. The stunts in the majority are new and Adams shows his best form. Walter Graham wrote the story—and there is one—while Scott Sidney directed.—*ROGER FERRI.*

"Simple Sadie"
(Educational—One Reel)

THIS is a two-reel comedy that is built upon the arrival of an immigrant girl, her kidnapping by a band of crooks and her ultimate rescue by her sweetheart, who is forced to deface the station building in order to obtain service from the local police force. It is a fast-moving comedy with Ruth Hiatt, Cliff Bowes and Mark Jones in the cast. Gil Pratt directed while B. McGill photographed.—*ROGER FERRI.*

"No Tenderfoot"
(Universal—Two Reels)

THIS is an interesting Western drama with a hard-working cast including Edmund Cobb, Lillian Hackett, Jay Morley and cowpunchers who know how to hold their saddle and reins. R. N. Bradbury directed. The story concerns the adventures of Tom Windom, who falls in love with Jane and succeeds in winning her when he runs down some steers planted in Windom herd by Atawater in order to keep them out of the annual rodeo.—*ROGER FERRI.*

"Don't Scream"
(Universal—Two Reels)

"HAL," a clever English pup, is winning popularity in these two-reelers, which he practically monopolizes. This is great amusement for the younger folks, while the older ones will marvel at the stunts performed by this dog, who runs down a gang of thieves. —*ROGER FERRI.*

"Winner-Take-All"
(Pathe—One Reel)

PAUL PARROTT is featured in Hal Roach's one-reeler, "Winner Take All," which gives the star ample opportunity to display to advantage his acrobatic talent. The bits are performed at a country club field day with the hero keeping his crowd on the alert with his funny gags. This is a very brief subject, but it is a fairly good one at that, due largely to the comedy efforts of Parrott.—*ROGER FERRI.*

"Stage Fright"
(Pathe—Two Reels)

HAL ROACH, in "Stage Fright," furnishes exhibitors with a two-reel comedy that is worth its weight in gold, for it is one long laugh from beginning to end, without a single let-up. The rascals who participate in this deluge of laughter are at their best and seem to get a lot of fun out of their work, and well that they did, for "Stage Fright" is a knockout as a comedy of its type. All the familiar "Our Gang" characters are in it. The "gang" participates in an amateur theatrical performance of the "strawberry festival" caliber. Mickey Daniels is the chivalrous Marcus Antobius, while Kewpie makes the cutest and funniest Nero this writer has ever seen. Mary Korman is the beautiful maiden who is held captive by the Emperor. The determination of a mother to star her daughter, who has been turned down by the producing committee, adds to the innumerable laughs in "Stage Fright." Grab this one before your opposition beats you to it; you cannot afford to miss this one.—*ROGER FERRI.*

"Modern Banking"
(Vitagraph—One Reel)

URBAN POPULAR CLASSIC, INC., present this issue touching on the inside working of the banking system in this country. Vitagraph is releasing the subject, which begins with the preparation by bank employes for the day's work, through the regular routine, to the compilation of figures following the shut-down late in the afternoon. Lewis H. Moomaw recorded the data incorporated in the film, which is educationally interesting.—*ROGER FERRI.*

Short Subject Briefs

CARL LAEMMLE of Universal and Abe Stern, vice president of Century Comedies, arrived in New York Friday, September 28, on the Aquitania. Officials of both companies went down the bay to meet them.

Stanley B. Waite, sales manager of Pathe's newly formed two-reel comedy department, is on a tour of the exchanges.

Fred Parker of Christie Film, according to a note from the Coast, is also making a tour of the exchanges of the country.

Jack White has the first of the Educational specials well under way, according to an item from Los Angeles. Norman Taurog is directing the picture.

A representative audience of distinguished men and women attended a special showing of Pathe's screen expose of mediums, entitled "Is Conan Doyle Right?" at the Palace theatre, New York, Tuesday morning, October 2.

Many theatres throughout the country are booking the first of Pathe's new series of featurettes dealing with American history, "Columbus," for next week during which the anniversary of the birth of the Italian navigator will be observed.

The Dempsey-Firpo fight pictures are setting new box office records in New York State. The pictures are now being shown for the third consecutive week at B. S. Moss' Broadway and Cameo theatres in New York.

"The Three Orphans"
(F. B. O.—Two Reels)

ROUND FOUR of the "Fighting Blood" series is a comedy dramatic offering of good entertainment value. It has a human touch that will warrant exhibitor doing a little extra exploitation, for it is deserving of more than usual attention and treatment as an attraction. Ex-Champion Gale Galem, his trainer and manager advertise for a mother. This brings a deluge of applicants, but only one seems to strike the fancy of the pugilistic trio. However, the pug wins another battle, and once again the movie folks are forced to mark time.—*ROGER FERRI.*

"Cracked Wedding Bells"
(Universal—Two Reels)

CHUCK REISNER is star, author and director of "Cracked Wedding Bells," a slapstick newspaper reporting comedy that fills its mission. Chuck is assigned to cover a wedding in a colored section. Chuck is chased out of the territory, but a faithful newspaper reporter never says "die," so our hero resorts to shoe blacking as a means to effect a disguise. He goes back and is cordially received. In fact, he is selected to marry the bride, saved finally through an accident. This is replete with hokum that is not very new, but the comedy will get over, for it does contain laughs.—*ROGER FERRI.*

"Fool Proof"
(Educational—Two Reels)

THIS is a Christie comedy with a bevy of "gals" who stand out for their beauty more than their ability to act. Nevertheless, they are merely "atmosphere," and as such satisfy to the letter, for Neal Burns, a love-proof youth who goes to the extreme to save his father from a supposed siren, furnishes comedy in original fashion. There is a merry chase that is snappy.—*ROGER FERRI.*

Pathe Review No. 42

THIS release of the Pathe Review includes "Vacation Memories," a series of so-called "living paintings"; "Macaroni by the Mile," concerning the manufacture of the Italian foodstuff; a pictorial dissertation of Nature's favor to man and a Pathecolor subject, "Sunbonnet Sue," that is very pretty.—*ROGER FERRI.*

"Aged in the Wood"

THIS is the title of the latest release of the "Aesop's Film Fable" series of animated cartoons. It is not as funny as some of the recent issues, but Henry Cat and Milton Mouse do some peculiar things tending to substantiate the old adage that "good wine makes a bad head and a long story."—*ROGER FERRI.*

"Sunshine and Ice"
(Fox—One Reel)

THIS scenic has to do with a journey made over South America's only transcontinental railroad. The trip starts from the sunshine and verdure of lowlands to the iced peaks of the Andes with the mountain shots unusually picturesque.—*ROGER FERRI.*

Pre-release Reviews of Features

The Ramblin' Kid

(Universal—6395 Feet)

(Reviewed by Laurence Reid)

THERE are very few stars who are so much a vital part of their pictures as Hoot Gibson. In "The Ramblin' Kid" he comes very near being the whole thing—having the action most of the time in a role which calls for plenty of individual effort—a role which places him back on the ranch as a cowhand whose impulse is to appear intoxicated when he is really sober. The early scenes showing some picturesque open vistas—a real, range country—introduce the important characters—one of whom is the customary heroine arriving from the East to visit her uncle's ranch.

The plot revolves around the taming of the harum-scarum cowboy by the fair visitor. It is a typical western of the better class and reveals as one of its highlights a dashing rodeo show. The idea centers in a horse race upon which the ranchman and a rival have everything at stake. Meanwhile Gibson has tamed a wild maverick to enter as the ranch-owner's stepper. The incident pertaining to the taming episodes are interesting and carry a deal of color. They also introduce a vein of suspense for one anticipates some heavy villainy afoot which is emphasized in a familiar manner.

This touch is the only obvious piece of business in the picture. The local saloon-keeper has his money on the other horse so he has the cowboy drugged. But the dope isn't potent enough although it makes the rider groggy—so much so—that the heroine chalks up another black mark against him, thinking him intoxicated.

After the "ramblin' kid" wins the race and discovers the villainy behind it, he punishes the crook in a scene which carries a healthy fight. The sequence isn't very well planted, but the results are satisfactory. The romantic element has been treated in the manner of making the heroine disillusioned with the cowpuncher because he is so antagonistic toward her. One shot shows a good rescue act. Hoot lassoes the girl from quicksand. The finish brings explanations.

THEME. Western melodrama revolving around irresponsible cowpuncher who rides horse as a winner in a rodeo.

PRODUCTION HIGHLIGHTS. The rodeo show. The taming of the horse. The bits of incident. The exteriors. The rescue from the quicksand. The fight in the climax. The racing scene. The capable work by Gibson and supporting cast—although a few are inclined to overact.

DIRECTION. Has injected sufficient melodramatic punch. Incident good. Handles star well, but permits other players to use too much expression. Doesn't plant his fight scene very cleverly—and the suspense at that point is lost. Girl showing clean clothes after rescue from quicksand is probably due to cutting. Is best with his racing episode.

EXPLOITATION ANGLES. Bill it as one of Gibson's best pictures. Tell about the rodeo, the new stunts, etc. Feature it as exciting outdoor romance, etc. Play up Gibson and use well known rodeo slogan, "Ride 'Em Cowboy!"

DRAWING POWER. For second class houses.

SUMMARY. A better than usual western, carrying good exteriors and worthy melodramatic punch. Is obvious and suspense is lost, but the action is fast and to the point. Gibson is very good here.

THE CAST

The Ramblin' Kid	Hoot Gibson
Carolyn June	Laura La Plante
Skinny Rawlins	Harold Goodwin
Lafe Dorsey	Wllliam Welsh
Sheriff Tom Poole	W. T. McCulley
Joshua Heck	Charles K. French
Mike Sabota	G. Raymond Nye
Mrs. Ophelia Cobb	Carol Holloway
Parker	Goober Glenn
Sing Pete	George King
Gyp Streeter	John Judd

By Earl Wayland Bowman. Scenario by E. Richard Schayer. Directed by Edward Sedgwick. Photographed by Virgil Miller.

SYNOPSIS—Irresponsible, eccentric cowboy loves to play intoxicated when he is really sober. Eastern girl comes to ranch and is attracted to him, but he disillusions her with his crude manners. Rescues her from death, but ignores her. Tames a wild horse and rides him a winner in the rodeo show. Squares himself with the girl after punishing the villain who had drugged him.

Second Hand Love

(Fox—Five Reels)

(Reviewed by Laurence Reid)

A STEREOTYPED slice of small-town hokum is this newest effort starring Charles Jones. All the customary figures are present and these include the chin-whiskered idlers, the skinflint suitor, gossips and what not—and to indicate that the story never leaves a commonplace groove we will say that it concerns the usual foiling of the villain who had married the country girl. Jones plays the part of a youth described as "a happy-go-lucky itinerant tinker," who is quite happy with his horse and dog, his closest pals.

The plot is wholly conventional—carrying a pattern of ancient vintage. The gossips get in their deadly work when the heroine becomes the charge of the young tinker. They plan to run him out of town. He is severely beaten when he refuses to confess to the crime of setting fire to the library—a crime of which he is innocent. Later it is established that the villain—the girl's husband, burned the building and also framed her brother. The action plot develops a conflict between the hero and villain—with the latter being punished when he is deposited in a bed of quicksand.

"Second Hand Love" never suggests a single moment of life. It is artificial—a pattern of time-worn theatric devices. Several years of showing this type of story has not inspired the sponsors to get away from the beaten track. As they are still producing it there must be an audience for it—but that audience is satisfied very easily. Houses which feature a daily change of program will doubtless find a place for it. But patrons who follow the films day after day might ask themselves: "where have I seen this one before?"

Charles Jones doesn't have any opportunity to flash any talent. There is no inspiration in the role. Ruth Dwyer is charming as the heroine, but she also has little chance to shine. She shows emotional possibilities however, which should carry her quite a distance some day.

THEME. Treats of hero's protection of country girl who had married a criminal—and the subsequent persecution of the young guardian. Triumph of virtue over villainy.

PRODUCTION HIGHLIGHTS. The effort to make atmosphere realistic. The burning of the library. The scene when villain is punished. The easy performance of Ruth Dwyer.

DIRECTION. Has used all the familiar and obvious devices. Plants his atmosphere in the conventional settings. Furnishes humor here and there. Handles players to get the most out of their limited opportunities. Never gets his action away from the orthodox hokum.

EXPLOITATION ANGLES. Title might come in for a teaser campaign. Bill it as a romance of the open country. Play up Jones and Miss Dwyer and advise your patrons that latter is a new find with a charming screen personality. Put on the "rube" quartette, country dances, etc.

DRAWING POWER. For program houses only.

SUMMARY. A mediocre picture of rural hokum—a picture of old-fashioned design which is consistently theatric throughout. No chance for leading players to be colorful.

THE CAST

Andy	Charles Jones
Angela	Ruth Dwyer
Dugg	Charles Coleman
Detective	Harvey Clark
Deacon	Frank Weed
Dugg's Partner	James Quinn
Constable	Gus Leonard

By Shannon Fife. Scenario by Charles Kenyon. Directed by William Wellman.

SYNOPSIS—A happy-go-lucky youth arrives in small town—youth who is described as an itinerant tinker. Heroine's life is made a burden by village's stingiest man whose love she refuses. The youth makes her his personal charge which starts the gossips talking. He is accused of a crime, but establishes his innocence and punishes the villain.

Blow Your Own Horn

(F.B.O.—Six Reels)

(Reviewed by Frank Elliott)

HERE is a picture rich in exploitation possibilities. Radio is sweeping the country like wild fire. And here's a film that takes cognizance of America's newest plaything to use it as a basis for the hero's marvelous invention—the wireless transmission of power. In this connection every exhibitor has a rich field to tie-up with local radio dealers.

As for the production itself, it is good entertainment. Nothing serious to be sure. In fact it gets away to a rather slow start and lags somewhat for a few reels. But then things happen and by the time the fourth reel is reached things are going strong and a real punch has been injected into the climax

The plot is built upon the idea carried in the title. And most of us know the saneness of this philosophy. So it comes to pass that Jack Dunbar, arriving home from the fields of battle, penniless, and without visible means of support, bumps into Nicholas Small, newly rich and an exponent of personal horn blowing. He sells him the idea and then introduces him into society as a luminary in Wall Street. From this point action starts and there is much fun as well as dramatic entanglements.

The real wallop of the picture is contained in the last reel when the test is made of the new wireless power invention and Small cuts a high voltage wire leading from the experimental station. This wire falls on another, short circuits it, sends sparks flying everywhere, knocks one of the inventors prostrate and imprisons the heroine in the electrified cabin. The hero and the supporting personnel rushes to the scene, the former climbs a huge tower, goes out hand over hand to the middle of a wire supported between two towers and clips it, thus saving the heroine.

THEME. Comedy drama of a young man who starts in to get his place in the sun by "blowing his own horn."

PRODUCTION HIGHLIGHTS. The snappy climax which will electrify the audience as it does most of the players in the picture. The comedy supplied by John Fox, Jr., and Billy Osborne. The work of Warner Baxter, Ralph Lewis and a good cast. Some attractive exteriors. The scene in which Baxter climbs a power wire tower and cuts a wire.

DIRECTION. Too much unessential detail in early reels. This fault has tended to make action draggy. Best scenes are the moments attending the test of the invention and the rescue of the two from the cabin. Has allowed Derelys Perdue to do more posing than acting, which, however, may not be director's fault. Has saved picture by injecting real pep along about the fourth reel.

EXPLOITATION ANGLES. Put a truck on the street with flashing your attraction with an electric siren sending forth its roar continuously. Get after your radio dealers for window displays. Play up the appeal to radio fans. Place an ad in the radio section of your local newspaper. You have no end of exploitation possibilities in this one.

DRAWING POWER. Good for second class downtown houses and neighborhood theatres.

SUMMARY. A diverting comedy drama carrying a high voltage of fun as well as drama. Gathers power as it gets under way and sends out some live sparks as the climax is reached. Well acted by a capable cast. Technical equipment satisfactory.

THE CAST.

Jack Dunbar ..... Warner Baxter
Nicholas Small ..... Ralph Lewis
Anne, his daughter ..... Derelys Perdue
Augustus Jolyon ..... Eugene Acker
Dinsmore Bevan ..... William H. Turner
Gillen Jolyon ..... Ernest C. Warde
"Buddy" Dunbar ..... John Fox, Jr.
Julia Yates ..... Mary Jane Sanderson
Mrs. Jolyon ..... Eugenie Forde
Mrs. Gilroy Gates ..... Dell Boone
Perry, her small son ..... Billy Osborne
Timothy Cole ..... Stanhope Wheatcroft

Adapted from the play by Owen Davis. Directed by James W. Horne. Scenario by Rex Taylor. Photographed by Joseph Dubray.

SYNOPSIS—Jack Dunbar finds himself in need of a job. He meets up with Nicholas Small, a millionaire, who sells him "the blow your own horn" idea. Coveting social standing, Small seeks to make an alliance between his daughter and the son of Gillen Jolyon. The latter is an inventor, but his invention is bunk until Dunbar takes hold of it and perfects it. When Small learns how good the idea is he seeks to discourage the inventor and cripples the power-sending device. However, fate intervenes, the invention is a success and the heroine is saved from the cabin.

Going Up

(Encore-Associated Exhibitors—Five Reels)

(Reviewed by Laurence Reid)

IT is seldom that an adaptation of a musical comedy success carries enough sparkle to carry it through as highly enjoyable entertainment. "Going Up" is an exception. It furnishes Douglas McLean with the brightest offering he has had since he co-starred with Doris May in "23½ Hours Leave." The adaptor, Raymond Griffith, who is demonstrating his versatility these days as a clever scenarist as well as a capable light comedian, and Lloyd Ingraham have co-operated together to make a picture which is saturated with rich humor—one which calls for a deal of mental conflict on the part of the protagonist to register cowardice and courage at the same time.

There isn't a single dull moment and it is so pepped up with breezy incident, bits of "business" and with the players ever on the alert, that it is certain to score with the lowbrows, the highbrows, the low-highbrows and the highlowbrows. There isn't any evidence of padding, notwithstanding that the material is slight. Ingraham has timed his situations so that there isn't a single draggy moment.

The central character has written a book about a daring aviator and promptly gets himself in "dutch" as a result. Every reader thinks he is speaking from experience and the upshot of it all is he has to make good or be branded a coward by the one girl he is most eager to please. There is a foil in the personality of a young friend and the mix-up which develops from the author trying to remove himself from the scene and not enter the aviation contest with the best aviator of France is packed with highly mirthful moments.

It is treated in the best farcical manner—and McLean, playing the part in all seriousness as farces should be played, extracts a deal of fun out of his embarrassment. No points are neglected—not even the romance. And the climax showing the inexperienced novelist taking the air in a plane and executing all kinds of tricks carries a real punch. Here is where the picture goes the stage version one better. A well balanced cast of players add to the merriment with Hallam Cooley, Hughie Mack, Wade Boteler, John Steppling helping McLean with the farcical pretentions, while Marjorie Daw attends to the romance.

THEME. Farce-comedy which treats of young author being forced to live up to what he writes about—the subject being aviation.

PRODUCTION HIGHLIGHTS. The clever gags and incident. The skillful playing on the part of MacLean. The exciting climax with real aviation stunts executed. The rich assortment of laughs.

DIRECTION. Plunges straight into his plot without extraneous footage devoted to planting his figures. Builds it well with an emphasis ever placed upon the humor. Packs it with clever gags and never allows his action to drag. A laugh in most every scene. Finishes with exciting climax.

EXPLOITATION ANGLES. Play up musical comedy and stage play upon which picture is founded, mentioning "Going Up" and "The Aviator" respectively. Use original score for musical program. Put on dance number. If you can secure services of aviator it would be a great angle.

DRAWING POWER. Should prove a winner everywhere.

SUMMARY. A bright and breezy farce-comedy filled with highly mirthful incident and clever gags. Keeps the interest on the alert, is capitally played and deftly directed. A neat job anyway you look at it. MacLean's best in several seasons.

THE CAST.

Robert Street ..... Douglas McLean
Hopkinson Brown ..... Hallam Cooley
James Brooks ..... Arthur Stuart Hull
Jules Gaillard ..... Francis McDonald
Sam Robinson ..... Hughie Mack
John Gordon ..... Wade Boteler
William Douglas ..... John Steppling
Bellboy ..... Mervin LeRoy
Grace Douglas ..... Majorie Daw
Madeline Manners ..... Edna Murphy
Mrs. Douglas ..... Lillian Langdon

From musical comedy by Otto A. Harbach and Louis A. Hirsch and play by James H. Montgomery. Adapted by Raymond Griffith. Directed by Lloyd Ingraham.

SYNOPSIS—Young author writes a book about an aviator which becomes a big seller. He goes up in a plane and resolves never to fly again. Runs away to summer resort and discovers that his fame has preceded him. Is determined to flee but falls in love with girl who inspires his courage. He is forced to demonstrate His skill as an aviator, although he knows nothing of subject of which he has written. Makes complete success of it.

The Bad Man

(Carewe-First National—Six Reels)

(Reviewed by Laurence Reid)

A RATTLING good comedy-drama was "The Bad Man" upon the stage—one which held the boards continuously for well over a season and which was finely appreciated when it took to the road. Since the play depended entirely upon dialogue—and since it revolved entirely around one character it doesn't strike us as the best sort of material for screen adaptation.

The figure of Manuel Lopez, a caricature of Pancho Villa, was sketched in a most colorful manner by Holbrook Blinn. His insolent manner—his crude, but humorous way of twisting the English language made the character picturesque and lent vitality to the play. With his drolleries silenced, the dialogue which has been used in all of its important episodes for captioning the picture, it may be easily seen that much of the original vigor is lost. At the Strand the audience didn't laugh uproariously as it did at the spoken version. Nor was the laughter continuous.

Edwin Carewe has made a perfect adaptation. We don't remember of having seen one more faithful in its important scenes and situations. Had he attempted to make radical departures from the original, he would have invited censure.

There is very little action, the director depending entirely on the dialogue and permitting Holbrook to re-create his role in celluloid form. It is a character sketch carrying illustrated captions. But how we miss Blinn's insolent gestures—and the quaint humor of his spoken lines. It is a fine characterization, but the rich humor does not keep pace with the development of the bandit, Lopez, a bandit wanted by two governments. The story itself is even familiar aside from the humorous twist—for it concerns a youthful rancher on the border being embarrassed by the usual land sharks and having conflict with the husband of the only girl he had ever loved. The bandit, having been befriended by him, sees to it that his enemies are eliminated—including the husband who has to be killed "twice" to keep the peace. The entire picture is Holbrook Blinn's, though the supporting cast contributes effective performances. However, the fine production, the details, the color and the star's rich portrayal will earn audiences for it.

THEME. Character sketch involving melodrama based upon a bandit's raid and his crude, but successful efforts to aid a friend.

PRODUCTION HIGHLIGHTS. Holbrook Blinn's fine performance. The details. The color. The intimate scenes when bandit raids ranch and threatens to carry off heroine. The humor in the way he straightens out the complications.

DIRECTION. Has made perfect adaptation, but picture lacks spirit and ruggedness of original play. Spoken dialect much more easily absorbed than when read in cold print. Such treatment makes character less vital. Has seen to every detail to be genuine. Succeeds in that respect, but nevertheless action carries too many illustrated subtitles.

EXPLOITATION ANGLES. All theatregoers are familiar with play. Thousands have seen it. Play up title and star and state that Blinn appears in picture version. Put on colorful prologue featuring life along the border. Bill it as romantic melodrama of border.

DRAWING POWER. Should draw well in better houses.

SUMMARY. Not so good as play as dialogue is silenced. Play depended entirely upon humorous lines and quaint dialect. A good melodrama here, but the humor of original is largely missing. Finely played by star and company. Mostly illustrated captions with interest centered upon Blinn.

THE CAST

Pancho Lopez	Holbrook Blinn
Gilbert Jones	Jack Mulhall
Morgan Pell	Walter McGrail
Mrs. Morgan Pell	Emid Bennett
Red Giddings	Harry Myers
Uncle Henry	Charles A. Sellon
Jasper Hardy	Stanton Heck
Angela Hardy	Teddy Sampson
Capt. Blake	Thomas Delmar
Indian cook	Frank Lanning
Pedro	Peter Venzuella

By Porter Emerson Browne. Directed by Edwin Carewe.

SYNOPSIS—Bandit raids ranch on border which is in dispute by young owner who cannot raise money to keep it going. Land sharks want the property. The ranchman meets his old sweetheart, now the wife of another. Bandit recognizes the youth as old friend and restores him his erstwhile beloved as well as straightening out the financial obligations.

The Spanish Dancer

(Paramount—Eight Reels)

(Reviewed by Laurence Reid)

POLA NEGRI'S third American picture, "The Spanish Dancer," carries her nearer the heights attained in the German productions, "Passion," and "Gypsy Blood," and as a result she displays a talent which was all but buried in her two previous American efforts. Anyone seeing this picture after having seen "Rosita," will naturally make comparisons. In our opinion the Negri expression is more dramatic, while the Pickford is the more artistic. This feature is not unlike "Gypsy Blood" in that it gives the star an opportunity to play a similar role. Under Herbert Brenon's direction there is more of that careless abandon so evident in her work under Lubitsch.

The action follows along so fast that it is often difficult to follow—which may be due to faulty projection or on the other hand—faulty editing. Several sequences fairly race across the screen making the episodes jerky and unbalanced.

Brenon has given it a lavish production— and is at his best in a picturesque shot of a Spanish square thronged with colorful figures in costume. But the main feature of interest here is Pola Negri herself. Happily she returns to her best mood in a part which calls for verve and vivacity. She always dominates her pictures even when the roles lack sufficient color. She is much closer to the Negri of "Gypsy Blood" than any picture in which she has since appeared. Lubitsch was with her long enough to understand her equipment of talent.

The picture doesn't always suggest the period of the story, but nevertheless, it is gorgeously mounted in a majority of its scenes and the trimmings and trappings—of the period of King Philip, are adequately indicated. Antonio Moreno looks and acts the part of the courageous Don Cesar, the hero of the tale, while Wallace Beery endows the role of the King with vigor and vitality—even though he often errs in being entirely in character. Adolphe Menjou is too often subdfued in his role of a courtier.

THEME. Romantic costume drama, adapted from famous play—detailing swashbucking story of court life in Spain during reign of King Philip and Queen Isabel.

PRODUCTION HIGHLIGHTS. The best performance given by Pola Negri since she came to America. The good work contributed by Wallace Beery and by the majority of the cast. The atmosphere. The settings—particularly the Spanish square. The conflict between hero and king.

DIRECTION. Has directed Negri so that her work approaches her best German pictures. Builds up his conflict and climaxes well. A few episodes indicate that he was in a hurry or that the picture was poorly projected. Builds story in dramatic fashion, making it real swashbucking in character.

EXPLOITATION ANGLES. Play up story, title and star —also director. Make mention that it is Pola Negri's best American production. Put on colorful prologue, suggestive of period. Use Spanish music for your score.

DRAWING POWER. For the best houses.

SUMMARY. Easily the best of Pola Negri's American pictures—establishing her as the talented actress of "Passion," and "Gypsy Blood." Is treated dramatically and is conventional in treatment, but carries interesting episodes, atmosphere and backgrounds. Needs even and slow projection.

THE CAST

Maritana, a gypsy dancer	Pola Negri
Don Cesar de Bazan, a nobleman	Antonio Moreno
King Philip IV of Spain	Wallace Beery
Queen Isabel of Bourbon	Kathlyn Williams
Lazarillo, an armourer's boy	Gareth Hughes
Don Salluste, a courtier	Adolph Menjou
Marquis de Rotundo	Edward Kipling
Don Balthazar Carlos	Dawn O'Day
Cardinal's Ambassador	Charles A. Stevenson
Juan, a thief	Robert Agnew

From play by Adolphe D'Ennery and P. S. T. Dumanoir. Scenario by June Mathis and Beulah Marie Dix. Directed by Herbert Brenon.

SYNOPSIS—Gypsy dancing girl tells nobleman's fortune—a man with whom she is in love. She is ordered to appear before royalty and fascinates the king. Don Cesar, the nobleman, has his purse stolen and the gypsy girl restores it to him after being wounded in her battle with the thief. Don Cesar becomes a fugiive and the girl is captured. In effecting her rescue. Don Cesar is condemned to death. But they are secretly married and his life is saved and the king's friendship is won.

Regional News From Correspondents



Albany



FIRST interest in this section during the past week centered around an announcement that Mr. and Mrs. Edwin O. Weinberg had sailed for London, England, where they will make their future home. Mr. Weinberg is known to practically every exhibitor and exchange man in this part of the state. He received his early schooling as a house manager in Troy, graduating to Buffalo, where he handled the Elmwood and the Strand. He was appointed as manager of the State, in Schenectady, when that house opened nearly a year ago. Of late, he has been connected with the Renown exchange, in Buffalo.

Jack Pegler is the new exploitation man at the Paramount exchange in Albany, succeeding Ted Lewis, who has been transferred to Oklahoma City.

During the past week four picture theatres operated by Nate Robbins, of Utica, merged, and will be known as the Robbins Enterprises, Inc. The deal includes houses in Utica, Watertown and Syracuse.

Jerry Reap, who has been connected with the Fox exchange in Albany for the last six months, packed up his bag last week and left for Kansas City, where he will serve as assistant manager of the company's exchange.

Bert Gibbons, one time manager of the local Vitagraph exchange, but now district manager for the same company, was back in town last Monday, shaking hands with his many friends.

Sam Suckno, owner of the Albany, in Albany, is making his house most attractive these days by an application of paper and paint, and also in changing the lighting system. Sam has gone a bit further, and uniformed his man at the door, and next week will place an orchestra in the pit.

As a money maker, Jake Rosenthal and his house known as The Rose, in Troy, does not take off his hat to any theatre in this territory. Rain or shine, the house is always crowded. Mr. Rosenthal gives his patrons an excellent picture but goes a bit further and offers door prizes. These prizes have a wide range, and include almost everything from a broom up to a parlor lamp. The idea seems to have made a big hit in the Collar City.

After operating the Griswold theatre, in Troy, for a year or two Benjamin Apple, who also runs the American, in the same city, surrendered the lease last Thursday night, to the Proctor interests. Just what policy the Proctor interests will follow out when the house is reopened is not known.

All of the stenographers along Film Row pause a bit when Mrs. Hilde Angell, owner of the Park theatre, in Wappinger Falls, enters. For be it known that Mrs. Angell is one of the best dressed women who visit the exchanges for the purchase of film.

John Fleming, manager of the Vitagraph exchange in Albany, is back at his desk after a couple of days in New York City, where he attended a manager's meeting.

Oscar Perrin, who runs the Leland and the Clinton Square theatres, in Albany, and does it mighty well at that, stands ace high with the city officials, and was invited to the City Hall last Saturday for the annual inspection of the city's fire and police departments.

Mrs. William Berinstein, wife of the owner of theatres in Albany, Troy and Elmira, is expected back from Europe within the next few days. Mrs. Berenstein has been touring the continent since last June.

Aside from the Mark Strand, in Albany, none of the picture theatres of the city, reported any serious inroads upon their receipts due to the opening of the new Shubert legitimate house, known as The Capitol. The house opened last Monday with "Blossom Time," for a straight week. In view of the fact that the picture theatres of the city have been without opposition from the spoken drama, there was much speculation as to just what would happen. Apparently, there are patrons enough to go around, and the theatres will not feel any ill consequences from another in their midst.

The department of public safety in Albany, made an inspection of the motion picture theatres of the city during the past week. Judging from the report, the houses are in excellent shape, particularly in so far as fire hazards are concerned.

Word reached Albany that R. H. Clark, well known here, had resigned as eastern district manager for First National, and gone to California.

Few pictures make more of an appeal for a benefit than the Jackie Coogan series. This was pretty well illustrated last week when B. H. Roff, running the Masonic Hall, at Madalin, came to town, and would accept no other picture for a benefit shortly to be staged there.

Sherman Keeley, of the service department of the First National, was up from New York for a day last week.

The men's club of Chadwick, N. Y., has started in holding weekly meetings and will use pictures during the winter.

Norman Sper, who has been acting as manager for the Al Lichtman productions in this territory, will remain here, even though his company has merged with the Bond Photoplay. Mr. Sper took a run down to New York last Saturday, for the purpose of conferring with Arthur Whyte, booking for the Proctor houses

The First National exchange, in Albany, started last Tuesday night in screening pictures for its employees, as a part of a program for bringing about closer co-operation. A club known as "The First National" has been formed, and officers will be elected during the week.

Mrs. D. S. Regan, of the Star, in Greenwich, was welcomed along Film Row during the past week.

There is a report in Albany to the effect that the new theatre in Hoosick Falls, which is now being run by Charles McCarthy, may change hands in the near future, and become one of a chain of houses.

Marvin Kempner, manager of the Paramount exchange, in Albany, returned Saturday from a week in New York city.

E. E. Lowe, assistant manager of the Fox exchange in Albany, was in Schenectady this past week, when "If Winter Comes" opened to a seven-day run at the Strand.

According to advices, Grover Woodard, manager of the Fox exchange in Albany, now recuperating at the Brown Swan Club in the Adirondacks, is rapidly regaining his health.

The busiest boy in town is Herman Vineburg, manager of the Mark Strand, in Albany, and putting it across in wonderful shape this fall. Mr. Vineburg literally lives at the theatre, arriving each morning before ten o'clock, and remaining until the house closes near midnight. He does all of the publicity, and in fact, might be termed a Jack of all trades, but as a manager, he is ranking as A No. 1.

Frank Bolton, of Monroe, was a visitor at the Albany exchanges last week.

Uly Hill, managing director of the Troy, in Troy, and the Mark Strand, in Albany, received what was probably the greatest welcome in his entire life when he entered Reading, Pa., one day last week. It happens that Mr. Hill one time lived in the Pennsylvania city. He was well known and popular there. But this perhaps had nothing to do with the band which greeted him as he rolled up the main street. For a second Mr. Hill imagined that the reception was for him alone, but an inquiry showed that he was mistaken and that in "Old Home Week" several thousand were sharing the welcome with Mr. Hill.

News From San Francisco Photoplay Circles

LOUIS R. LURIE, San Francisco capitalist and theatre owner, who recently disposed of the Capital theatre and who acquires the lease of the Columbia theatre at the end of 1924, has taken a ten-year lease of what formerly was the Pantages theatre, at 12th and Broadway, Oakland, and will expend more than $30,000 in improvements and reopen the theatre October 28 or November 4 under the name of the Lurie, with "The Covered Wagon." The Lurie theatre has obtained a franchise to play the Erlanger and Shubert road attractions for the next ten years. The Lurie will be under the direction of J. A. Brehany, one of the best known theatre men on the Pacific Coast. Bill McStay, who has been Brehany's assistant in numerous theatrical ventures during the past four years, will be the resident manager.

Sol Pincus, for many years associated with the executive staff of the Herbert L. Rothchild Entertainment, comprising the Granada, Imperial (which Pincus built up), California and Portola theatres, is to assume the management of the Capitol, just acquired by the Rothchild interests. Pincus has had a long and varied career under the Rothchild banner and his promotion is hailed as an important step in the growth of the Rothchild chain of theatres in San Francisco. Identified with the management of several of the Rothchild theatres, Pincus has in recent months been a member of the advertising and publicity staff of the organization. His appointment to the managership of the Capitol, announced by J. A. Partington, general manager of the Rothchild theatres, is held as in keeping with the policy of the Capitol theatre. The new Capitol will open with the "Hunchback of Notre Dame."

George Schakultetski, a Russian of high birth who was forced to escape from his native land, attracted much attention at the Coliseum as a singer.

Max Fisher and his syncopating orchestra made their Warfield debut and Lipschultz will conduct the Music Masters as usual in overtures and for the accompaniment of the picture.

The new theatre now being erected by Samuel H. Levin in Union street, between Buchanan and Webster, is to be called the Metropolitan. With the completion of this project San Francisco is to add to its already imposing array of beautiful playhouses another picture house of distinction.

Among the latest changes made in the Rothchild theatres are the promotion of Gene Nesbit, formerly assistant manager at the California theatre, to house manager of the Imperial.

Cleveland

JOHN J. MURRAY, the genial proprietor of the Opera House and Hippodrome in Warren, was in town the other day, and called on as many exchanges as he could in the course of his limited visit. Murray is always so much in demand when he comes to Cleveland that he has hard time dividing his time among his many friends.

"Doc" Horater, who manages the Temple theatre in Toledo, after an absence from the exhibiting field for over a year, made a hurried trip to Cleveland last week. Horater is full of old-time pep and is planning big things in the way of exploitation for his Toledo patrons.

Charles W. Brill, of the Empress theatre, Akron, was one of the week's visitors in the Film Exchange Building. Tim Roberts, who owns, manages and controls the White Way and Park theatres in Mansfield, gladdened the hearts of his Cleveland friends by paying them a visit the other day.

Mrs. V. E. Sager, one of the few women exhibitors in this territory, is making quite a name for herself. She runs the Southern theatre, Akron, and, by keeping her finger right on the pulse of her patrons, has built up a big and growing business. Mrs. Sager books her attractions. She is always at the theatre to greet her patrons as they come into the lobby. She knows them all by name. For the most part she calls them by their first names. She knows their families and their family affairs, and always asks after the absent ones. She knows who comes to the theatre and who does not. And when she sees those who do not come, she asks them why they do not come. So, she finds out just what kind of pictures her patrons want to see. In this way the patrons see the attractions they want to see, and Mrs. Sager sees the patrons she wants to see. And this personal contact between theatre owner and theatre patron spells success, not only for Mrs. Sager, but also for others who will take the time and exert the patience to bridge the gap between exhibitor and patron.

Manager Frederick of the Elvira, Paris and Standard theatres, Lorain, was in town on a booking expedition the other day, and visited all the exchanges in the Film Building.

Frank Gross who has an interest in the Market Square and Grand theatres, Cleveland, has taken over the Superior theatre, Superior Avenue and East 86th Street. The Superior theatre was formerly owned by George Schenker.

Max Schiessel, who is known to exhibitors in this part of the country, through his connections with several prominent film exchanges, is now managing the Reel theatre, East Ninth Street, Cleveland. Victor Wolcott recently purchased the Reel theatre from the Zoffer brothers.

George Zegiob, who manages the Cozy and Dreamland theatres in Lorain, was a visitor in the Film Exchange Building during the past week.

The many friends of Max Schachtel will be sorry to learn that, for the second time this year, he is at Mount Sinai Hospital. Schachtel was manager of the Cleveland Universal exchange at one time. But for past five years he has retired from active business, giving what time he did work, to the "Y" theatre, which he owns.

M. B. Horwitz, president of the Washington Circuit of theatres, one of the leading circuits of neighborhood houses in the city, spent the week in New York, Philadelphia and Baltimore, lining up shows for the Globe theatre, which specializes in colored attractions.

R. H. Jones, manager of the Standard theatre at Cuyahoga Falls, was discovered in the Film Building the other day, booking feature productions.

Ed Bokius, who runs the Valentine theatre, Canton, has just returned from a four weeks vacation trip to Cape May. Allen Simmons, of the Allen theatre, Akron, and Mrs. Simmons left on Monday for a motor trip to New York.

Bert Botzum of the Orpheum theatre, Akron, is spending all of his days in Cleveland, returning to Akron in the evening just in time to look after his house. His wife is at Lakeside Hospital under Dr. Crile's care.

Eddie Fontaine, manager of the Cleveland exchange for Famous Players, is enjoying his first vacation in three years. With Mrs. Fontaine and their young hopeful, they are motoring to Washington.

This week the Stillman theatre, Cleveland, is celebrating its seventh birthday. Seven years ago the Stillman was built by Cleveland capital, promoted by Emanuel Mandelbaum. It was by far the finest motion picture in town. And after seven years, it still leads all other local theatres as the home of the biggest and finest feature productions.

Jerry Lewis, special representative of Timely Films, Inc. is spending a few weeks in this territory, getting in personal touch with the exhibitors. Herbert Ochs, manager of the Cleveland office of Associated Exhibitors made the rounds of the key cities of this section last week.

Sympathy is hereby extended to Joe Cosley, sales control clerk of the local Pathe exchange, whose mother died suddenly last week, after a three days illness. Cosley's father is said to be in a precarious condition also.

Ira Cohen, special representative for Fox, has left these shores after a visit of seven weeks, during which time he has been doing intensive work in the territory. Cohen has been assigned to comb the Albany territory for a time, while Frank Drew, former manager of the Fox Pittsburgh exchange, will continue Cohen's work in this territory.

Nat Barack, Goldwyn exchange manager, made a flying trip around the key points of the territory last week, just to keep the Goldwyn pot boiling.

The Progress Pictures Company, under the leadership of J. S. Jossey, has outgrown its present location, and will henceforth be found in 411 Film Exchange Building in the space previously occupied by the Ohio exchange for Educational films.

Detroit

ART ELLIOTT, Detroit manager for F. B. O., was in Chicago last Sunday and Monday for a sales conference. Joe Schnitzer and Harry Berman from the home office, New York, were also present.

Kelly Decker, formerly with Hodkinson and Pathe, has been appointed office manager and booker for Minter-United.

Al Mertz and Sam Carver, respectively manager and publicist for Universal were in New York and Boston last week. While in the last named city they saw "The Hunchback of Notre Dame."

George W. Trendle, general manager of the Kunsky Enterprises, who recently returned from New York where he saw all the big pictures now showing, reports bookings of the finest for the three Kunsky first run houses: It is expected that the Madison will develop into a "run" house equal to the Adams with many of the pictures to be booked there.

Miss Alice M. Hay, who for the past three years was with Goldwyn as auditor, has resigned, to accept the position at United Artists as office manager and head bookkeeper.

Hal Roach, director of comedies for Pathe, while in the city last Wednesday gave a banquet at the Hotel Statler for about thirty exhibitors. The affair was arranged by George Sampson, local manager.

Fred T. Grennell, theatre publicist, has been appointed one of the receivers for the Fellowcraft Club, which has filed a petition of bankruptcy.

Pathe local headquarters had several visitors last week. Stanley B. Waite of the newly created two-reel department of New York and W. B. Frank, feature sales manager, were in the city.

Still another robbery reported. This time the Forest theatre on Woodward Ave., near First, was relieved one night last week of $480. Manager Charles W. Parter reports the loss fully covered by insurance.



Harry Berman of F. B. O. and his exchange managers photographed in front of the exchange at the Chicago Sales conference last week.

A new million dollar corporation, the Peoples Savings and Loan Association of Monroe, Mich., has honored one of the state's film men by electing Joe Denniston, president of the Family Theatre Co., of that city as its president.

A novel scheme of exploiting exploitation and, at the same time, rendering a distinct service to the exhibitors in the western part of the state, was originated and put through by William Exton, exploiteer of the Paramount exchange, Detroit, Mich. The exhibit was held in the Rowe Hotel, Grand Rapids, Mich., the week of September 7.

A store on the street floor was rented and completely equipped with all the paraphernalia which Paramount puts out to "put over" the pictures for the mutual benefit of exhibitors and public. The attractively decorated window drew the attention of the general public. Notices of the exhibition had been mailed to the exhibitors, and besides the local film men, who called many times to get direct lines on the most effective ways of utilizing the exploitation, about forty or fifty out-of-town men from the surrounding territory called. Four members of the state home office were on hand to furnish expert advice.

This exhibit was held for the purpose of establishing direct contact with the exhibitors.

Seattle

B. O. LOMERSON and F. P. Shuellein, representatives of the William Hearst motion picture enterprises, spent several days in this city recently at Manager L. J. Schlaifer's Universal exchange. The men are members of the auditing department of the Hearst organization, and were in this city working on the books for the International News of this territory. They are making a tour of the entire Pacific Coast, checking the International News accounts in each Universal branch.

Doctor H. S. Clemmer and Doctor Hugo C. Lambach, owners and managers of the Clemmer theatre in Spokane, visited this city recently and renewed acquaintanceships on Fi m Row. The fall season is beginning with very satisfactory results in Spokane, it was stated, and the two visitors from Eastern Washington spent several days booking attractions with which they hoped to keep up their business at a high level.

H. A. Black, manager of the Vitagraph exchange, has just returned from a week's trip to Portland and other points in Oregon, and is now established in his office here making preparations for the sale and booking of some of the new Vitagraph product.

L. K. Brin, president of the Kwality Film Company, returned recently from a business trip to Salt Lake City and has just completed the job of moving his exchange to new quarters at 2013 Third avenue..

Seth D. Perkins, manager of the Goldwyn-Cosmopolitan branch office, is back in the city from a tour around the state which took him to Spokane, Walla Walla and other of the larger theatre sections of the territory.

J. A. Gage, manager of the Educational Film Company exchange, has just returned from a short trip into Montana with Don Brothers, new salesman for the branch. Reports from B. Wallace Rucker, Educational salesman who is now on a ten week's trip into Montana, Idaho and Oregon, are especially gratifying, according to Mr. Gage.

Among the out-of-town exhibitors who are infrequently seen in this city, but who visited Film Row during the last few weeks, are George Reisner, of the Tokay theatre in Raymond, and also a house in South Bend; William Ripley, of the Bijou theatre in Aberdeen, and E. A. Zubel, of the Ray theatre in Olympia. All three exhibitors were here booking pictures.

Guy F. Navarre, manager of the Fox exchange, returned to Seattle a few weeks ago after having represented the Northwest Film Board of Trade of Seattle at a conference of all Board of Trade presidents from cities in the Western territory.

Carl Stearn, manager of the Metro branch office, is back in the city after a short business trip to Portland and the Oregon territory.

Paul R. Aust, head of the local Selznick exchange, and E. A. Lamb, head salesman, have both been absent from the city recently on sales trips into the Washington territory. Mr. Aust was expected back early in October but Mr. Lamb was scheduled to remain on the road for a short time.

Frank Graham, owner and manager of the Grand theatre in Centralia, visited a few of the exchanges on the Row during a recent bsiness trip to this city, preparatory to the opening of a big fall and winter season campaign. in Centralia.

"Cap" E. A. Lathrop, owner and manager of the Empress theatre at Anchorage, Alaska, and houses in Seward and Fairbanks, spent several days in this city recently, on the occasion of his last trip to the territory for the season. Mr. Lathrop also visited California on this tour, where he made arrangements for the titling of his photoplay, "The Cheechakos," which was produced in Alaska this summer. Arrangements for the distribution of the feature are now being made by Mr. Lathrop, and final details of the production will be announced in a short time.

The Bothell theatre, at Bothell, Wash., was recently practically completely destroyed by fire which started from an undetermined origin. The house will probably be rebuilt in the near future, according to information received here following the announcement of the blaze.

"The Birth of a Nation" returned to Seattle for a three-day engagement recently at Manager John Danz's Colonial theatre. It is believed that this picture has played more engagements in more Seattle theatres than any other picture ever produced. Admission prices at the Colonial were raised recently by Manager Danz to twenty cents after six at night, instead of the straight ten-cent policy at any time that the Colonial adhered to during the spring and summer seasons.

Through the installation of a central switchboard in the Liberty theatre, all information pertaining to the Jensen-Von Herberg houses in Seattle, including the Liberty, Strand and Coliseum, is given out from the one house. All theatres, in their advertising, advise their patrons to call "Main 0012" for the attractions, time of starting, etc., at any of the three houses. The system is declared to simplify to a great extent the policy of telephone service and information to patrons, as evidenced by the experience of the first few weeks.

Floyd E. Wesp, assistant manager at John Hamrick's Blue Mouse theatre, has been receiving much praise during recent weeks for the novel presentations which he has been arranging for the programs at the theatre. Mr. Wesp came to the Blue Mouse after several years' experience in other motion picture houses in Seattle and other cities and towns in this state.

Vic Gauntlett, special exploitation agent for "Human Wreckage" in the Northwest territory, spent a week in Bellingham recently, making plans for the exhibition of his picture in that city, following its Seattle engagement the middle of October.

Central Penn.

PETER MAGARO, manager and owner of the New Regent motion picture theatre, Harrisburg, announced that the formal opening of the Coliseum, his newly erected palatial cabaret and dance hall, at Fourth and Market streets, would take place on the evening of Columbus Day, October 12. The Coliseum is a distinct enterprise in no way connected with Mr. Magaro's motion picture theatre interests.

Among the prominent Harrisburg exhibitors who were among those from many parts of the state who were guests of honor of Carr & Scadd at the opening of the latter's fine new theatre, the Colonial, in Lebanon, on the night of October 1, was Peter Magaro, owner of the New Regent, Harrisburg. He spoke in terms of high praise for the appointments and beauty of the new Lebanon picture house.

Under the auspices of the Community Service Bureau, maintained by the Wilmer & Vincent theatrical interests in Harrisburg, a free demonstration of the methods of instruction given to children in fancy dancing, in the classes conducted by the bureau, was given in the Majestic theatre, on the afternoon of October 4. The demonstration was under direction of Misses Nellie and Helen Ard, assisted by the children of last year's dancing class.

Joe Pierce has become a member of the Hodkinson sales force and will cover territory in Harrisburg, Lancaster and vicinity. He was formerly with the Goldwyn office, in Philadelphia.

Preparation of the plans for the construction of the new Higgins theatre, in Tamaqua, which was delayed on account of the recent severe illness of Mr. Higgins, has been resumed by the architect, Wlliam H. Lee, of Philadelphia. The contract, it was announced, was to be awarded about October 15.

The Arcadia theatre, Shenandoah, was reopened September 29, for the Fall season.

New carpets and draperies are beng installed in the Family theatre, Hazleton.

The staff of the Strand theatre, Easton, has been enlarged by the acquisition of George Fitzpatrick as assistant manager.

The Colonial and Third Street theatres, Easton, have increased the admittance prices from 33 to 40 cents. The latter house was reopened on Labor Day following a period of several weeks in which it was extensively improved. A complete new system of spotlights has been installed, and new electric equipment provided throughout. In the lobby new chairs and settees have been placed. New draperies and a stage curtain also have been put in the theatre.

During the week of September 10 all the proceeds from the showing of "The Love Piker," featuring Anita Stewart, in the Strand theatre, Allentown, were devoted toward defraying the cost of a new gateway to the campus of Cedar Crest College. Gernert & Stuckert are proprietors of the theatre.

Harvey Reinhard has been made organist of the Lyric theatre, Northampton, succeeding Earle Hawk who resigned to devote his entire time to teaching music.

The offices of the Comerford Amusement Company, of Scranton, which controls a string of picture theatres in the anthracite coal mining regions of Pennsylvania, has been moved to the Arcade, adjoining the State theatre, in Scranton. It has been planned to display all pictures in a specially arranged projection room there before the films are bought.

As the site for a new Comerford theatre, in Pittston, the old Eagle Hotel building and the adjoining Brune Building are to be razed at once. The Comerford interests plan to have the proposed theatre there in operation by Christmas.

The Stone Opera House and the Binghamton theatre, both in Binghamton, N. Y., have been bought by the Comerford Amusement Company of Scranton, Pa., at a price said to have been $750,000. The company now will have five theatres in Binghamton.

The Kaier property in Mahanoy City has been purchased by the Lewis Chamberlain Amusement Enterprises and they propose the immediate erection of a modern theatre there. Some theatre interests of Shenandoah for a time held an option on this property, but failed to exercise it. The Chamberlain building will contain offices and apartments in addition to the theatre that will seat 2,000 persons. William Lee, architect for the company, is now preparing the plans.

The Bijou Dream theatre, Milton, operated for many years by Harry Davis, has just been sold by him to R. N. Merrill, in co-operation with the M. E. Comerford Amusement Company, Mr. Merrill already operates theatres in Athens and Sayre, Pa., and in Waverly and Oswego, N. Y. He also has bought th Strand, in Milton, from H. E. Hartman, and will close it.

The Family theatre, Mahanoy City, is being entirely rebuilt by T. J. Koch, contractor. The theatre hereafter will be on the ground floor instead of the second floor.

Buffalo

E. O. WEINBERG, for many years manager of theatres in this state, has been appointed manager of the West End Cinema in London, England, which house has been leased by Universal. Mr. and Mrs. Weinberg left Buffalo last week for New York from which port they have already sailed. Mr. Weinberg came to Buffalo from Troy a decade ago to manage the Elmwood theatre, one of Buffalo's finest neighborhood houses. From the Elmwood he went to the old Mark Strand on Main street (now razed) where he succeeded Earl L. Crabb as manager. When this house closed "Eddie" went to Schenectady where he opened the new State for the Mark interests. This house closed several months ago for a period and then Mr. Weinberg returned to Buffalo as manager of the local exchange of Renown Pictures Corporation, which post he resigned to accept the London appointment.



E. O. Weinberg

Bond Photoplays Corporation of Buffalo came close to taking over all of Film Row last week. Yep, early in the week Manager Sndney Samson announced that his company has acquired the distribution of Preferred product in the Buffalo and Albany territory and before the week was over came out with another announcement that Bond would distribute the Warner Brothers' productions, which until now have been handled from the Dependable Pictures exchange in the Beyer Building. Allan S. Moritz will continue to act as state supervisor for Preferred with headquarters in the Bond office, Buffalo. Jim Fater, who was manager for Preferred in Buffalo, is now in the Rochester territory as a Bond salesman. Jim Speer, who was manager of the Albany office, has been transferred to Syracuse where he works in conjunction with Jack Kraus for Bond. R. T. Murphy is covering the Buffalo territory for Bond. The acquiring of the Warner Brothers product will not effect the staff of the latter office in any way. It looks like Bond has got its place in the sun now.

"Dick" McManus, manager of the Buffalo Paramount exchange, is in St. Louis undergoing an operaton.

Andrew Smith, assistant general sales manager, is in temporary charge of the Buffalo First National office, pending the appointment of a permanent manager. Buffalo exhibitors were surprised to hear of the resignation of R. H. Clark as district manager for F. N. Mr. Clark had been spending much time in Buffalo lately.

Lewis Levenson, son of I. J. Levenson, of Rochester, has been appointed publicity manager for Inspiration Pictures, Inc. Mr. Levenson attended East High School in Rochester as well as the University of Rochester.

The entire Pathe exchange office and sales staff turned out Thursday evening, October 4, to honor W. A. V. Mack, who has managed the office for several years and who has been promoted to manager of the Philadelphia office of the same company. The event was in the form of a banquet in Brown's Hotel, Tonawanda. Harry Thompson, Associated Exhibitors' representative, acted as toastmaster. Mr. and Mrs. "Andy" Smith were guests as was Mrs. Basil Brady, wife of the new Pathe manager. "Bill" was presented with a handsome gold watch and chain. At the same time W. A. V. received a wonderful traveling bag from his fellow exchange managers.

And now Charlie Hayman has the wanderlust. Yep, the president of the Cataract Theatre Corporation of Niagara Falls is going to make a trip around the world.

Eddie Hayes, former manager of the First National exchange in Buffalo, is now distributing the Firpo-Dempsey fight pictures in Western New York. But we expect to hear of Ed connecting up soon with a local exchange.

The Zimcofe Corporation has been organized. Fred M. Zimmerman, Maurice Cohen and George Ferguson, three valiant knights of the leaping tintypes, have formed a theatre company. Been incorporated at 15,000 iron men and have taken over the Grand theatre in Westfield as a starter. The name comes from the first part of each fellah's name.

George W. Erdmann, former manager of the Elmwood and other Buffalo theatres and now a resident of Cleveland, toured into town last week end for a visit with his old friends along Film Row. But there have been so many changes along Celluloid lane that George had to be introduced. We'll never forget George 'way back in the old days when he used to stand up in a two-by-two box in the old Bijou Dream in Main street and hold forth in song. Doubled in brass in those days. Managed the house and sang for the illustrated songs. But you can't always tell. Today George is driving his third Cadillac.

Jack Cohen, of the C. B. C. Productions, was in town for a visit with Sydney Samson, of Bond Photoplays last week.

Jack Stevens has resigned as one of the managers for the Border Amusement Company so that Bill Colhan is now managing the Marlowe and Ellen Terry for the company.

The new Strand theatre in Elmira is onc of the rapidly growing string of William Berinstein theatres in New York state. Mr. Berinstein has been actively engaged in the theatrical business for many years, his theatres being under the supervision of George Roberts, general manager. Mr. Berinstein's first house was the Hudson in Albany. He also controls houses in Troy, Newburg, Elmira and is now working on plans for a new picture house in Little Falls.

Negotiations are under way for the sale of Fay's theatre property in Main street, Rochester, by the United Hotels Corporation to Albert A. Fenyvessy, well known Kodak Town exhibitor. The amount involved in the deal is said to be nearly $225,000. The lease which Edward M. Fay, of Providence, R. I., has on the theatre property does not expire until February, 1925. James P. B. Duffy and Walter Duffy have a large interest in the property which will be conveyed to Mr. Fenyvessy if the deal goes through. Fay's theatre is a picture house, having a seating capacity of 1,800.

The Strand theatre has reopened in Rochester after being completely remodeled during the past six months. The big Strand organ has been made even bigger and Organist Grierson is continuing to preside at the Console.

Joe Miller, manager of the Renown exchange in the Beyer Building, is sure signing up the contracts these days. He has just closed a deal with Manager Al Beckerich, of Loew's State, for the showing of "Broadway Gold," at that house during its anniversary week, October 15.

All the boys at the Goldwyn exchange are planning to put Buffalo on top during Jimmy Grainger Week, November 25 to December 1. From the looks of the contracts now coming in, Tom Brady says it will be the biggest week in the history of the local office.

Art Young was called to Rochester last week through the death of his father. Art is office manager at Universal exchange.

Southeast

MOTION picture interests of Wilmington and Charlotte, North Carolina, have some serious problems worrying them right now. In Wilmington a religious revival, with the Rev. Gypsy Smith as leader is starting early in October to continue for six weeks or more. Over in Charlotte Billy Sunday himself is billed to start a series of revival meetings next February despite the fact that local business and civic organizations for many weeks opposed the granting of a permit for the noted evangelist to appear there. These revivals always seriously interfere with business at the local motion picture theatres.

District Manager Fred Creswell of Famous Players-Lasky met last week in Atlanta with all the zone and exchange managers of the Southeastern states for the purpose of discussing and formulating plans for the new system of test runs in this zone and for the formulation of a general sales plan. Those in attendance were: J. B. Dugger, Dallas; C. E. Peppiatt, Charlotte; Scotty Chestnutt, Jacksonville; C. M. Peacock, Oklahoma City; Harold Wilkes, New Orleans; Dave Prince, Atlanta; Ernest Dawson, of the District office and exploiteers C. L. Winston, Harry Swift and H. W. Fisher.

After nearly five years spent under the banner of First National during which time he has been very active in its affairs, William A. Sanges has entered the independent field becoming affiliated with A. C. Bromberg's newly formed Progress Pictures, Inc., with a system of exchanges that is to girdle the entire southeastern States. The Progress organization started just a year ago in Atlanta and within the next two months will have seven active exchanges in operation. Prior to his affiliation with First National Mr. Sanges had film experience with the old J. Frank Hatch Film Company, of Pittsburgh.

Seth Bishop who has been an attache of the Howard theatre, Atlanta, for the past two years has been made floor manager succeeding Frank Bell, who is now assistant manager of the Palace, Memphis, Tenn.

Branch Manager R. B. Williams, of Consolidated Film and Supply Co. has called all Universal salesmen into the Atlanta office for a sales conference.

The Grand, Winter Haven, Florida, has installed a new $15,000 pipe organ. F. E. Williamson is owner.

C. C. Clutz, exhibitor from the new city of Moore Haven, Florida, a section recently reclaimed from the Everglades, was an interesting Atlanta visitor the past week.

Joe Goldberg, of the Goldberg Enterprises, has purchased a new organ for his Majestic, Clarksville, Tenn.

H. G. Cope, of the Dixie, Cartersville, Ga., was an Atlanta visitor the past week. Walter Merrill, formerly a house manager for Southern Enterprises, is now on the road for Paramount. L. O. Ross, Concord, N. C., exhibitor was an Atlanta visitor the past week.

R. B. Wilby came up from Americus, Ga., and visited the various film exchanges in Atlanta.

Arthur J. Amm, Florida supervisor of Southern Enterprise theatres, visited in Atlanta last week.

A new theatre is soon to be built in La-Follette, Tenn., by the present owners of the Palace theatre there. Earl Hendron, the manager, states they expect to have the theatre ready by the first of the year.

Washington

THE house staff at Crandall's Metropolitan theatre enters the new Fall and Winter season resplendent in new uniforms of purple and gold. Last season's color scheme of two tones of blue was abandoned by reason of the fact that a new hotel in the Capital, being struck with the effectiveness of the Metropolitan's uniforms, adopted exactly the same models and colors. The new uniforms are the best looking the Metropolitan staff ever has had and lead the town in sartorial pre-eminence.

Miss Elizabeth Dyer addressed the D. C. Supervising principals at the Franklin School last week, outlining the visual education work. Miss Dyer who is the circuit teacher in charge, explained how the Crandall and other neighborhood theatres are being used in this interesting work.

L. M. Baker of the Empire theatre, Winchester, Va., who has been severely ill for the past two weeks, suffered a relapse last week, but is now safely on the road to recovery.

D. P. Wine of Harrisburgh, operating the "New Virginia" theatre, there, was so unfortunate as to dislocate his knee, and was thus unable to attend the special Fall convention of the Virginia M.P.T.O. which held sessions at the Arlington hotel, in Washington, the first of last week.

Announcement was made here recently that the opening of the New Pryer National theatre at Richmond will be on October 22. "Her Reputation," a First National picture, is to be the opening show feature.

Another member of the Laemmle family paid a visit to the Washington exchange of Universal Pictures the past week. Sales Manager E. J. Smith left here Saturday for the other Universal exchanges to be visited by him in his sale drive that commences his regime in the new position of the national Laemmle organization.

Walter J. Price is jovial these days, since he won the $750 prize in the summer sales drive of Goldwyn exchange managers. Mr. Zimmerman, for some time acting office manager for Goldwyn, Washington, has been made a traveling auditor. "Lou" Ribnitzki has been made a Goldwyn booker at the Washington exchange.

George Emmans, formerly at the Loew's Palace theatre, is now the organist at E. J. Stutz's Chevy Chase theatre. The fall dance season in the Ball Room opened to a fine attendance last week.

Ray Palmer of Preferred Pictures signed a lifetime contract with Cupid last week, Miss Harriett Williams being the blushing bride.

Russell Sully is leaving Paramount, to join forces with Messrs. Lewis, Insley and Henderson in the general management of their new Eastern Shore Delaware, Maryland and Virginia circuit of film theatres. Dan Scanlan is now a member of the booking staff of Paramount. Other vacancies are being gradually filled in the Famous Players local exchange. Mr. Barber has taken Mr. Boucher's place, and Mr. Boucher has taken Mr. Sully's duties. C. P. Redick, traveling auditor for the Lasky concern was a caller at the local Paramount office, and was impressed by the big record hung up for last month by Harry Hunter and crew.

Charles Tyson of First National has been ill, the past few days, and Mr. Treleaven, has been temporarily filling the gap.

Announcement has been made that Miss Agnes J. Conradi, executive-corresponding secretary of the F-I-L-M Board of Trade of the Washington territory, has tendered her resignation, effective October 15th. Miss Conradi is expecting to take up a position in a local realtor's office.

The Sampliner Photo and Slide Exchange service of New York has recently arranged with Ben Lust to be represented here through his theatre accessory agency. B. Sampliner, who has operated in New York for ten years, came down to launch his new branch.

Metro, Washington, announces the recent resignation of Miss Lottie Brickner, contract department clerk, and the promotion of Miss Agnes Purdy, former booking clerk, to the vacancy.

H. L. Colman is back in the city, following his return from Europe, recently.

Something of the quality of the musical setting for "Rupert of Hentzau," as arranged by Daniel Breeskin, conducting the Metropolitan theatre symphony orchestra of thirty for last week's presentation, may be gathered from a brief resume of the standard works comprising the score. Interspersed with various other numbers were such classics as Meyerbeer's "Coronation March"; "Suite Characteristique," Tragina; Schubert's "Unfinished Symphony"; "Farewell Symphony" by Haydn; "Festmarch" by Witteborn; "Nocturne" in E Flat, by Chopin, played as a violin solo by Elias Breeskin; "Sakuntala" overture by Goldmark; "Ruy Blas" Mendelssohn; and F. Ethelbert Nevin's "Love Song." No wonder people liked it.

Harry M. Crandall, John J. Payette, Crandall theatres' assistant general manager, and Sam Galanty, visited the Laurel track one day last week.

George N. Payette, Jr. and E. A. Sherwood of the Exhibitors' Film exchange have just returned from an extensive motor tour through the Shenandoah Valley of the Virginias, in the joint interests of First National and the Exhibitors' exchange. Frederick, Md., Winchester, Va., Harrisonburgh, Staunton and Woodstock were among the points visited. These itinerant Crandallians also snooped around historic New Market, Va., while the Marines East Coast Expeditionary Force of 1923, was re-enacting the Civil War battle of New Market, with the aid of the V. M. I. boys of to-day, who played the same role their illustrious "old grads" of the Sixties bore in the Confederate Army.

Summer cretonnes and crash seat covers in the Metropolitan theatre have yielded place to the Autumnal canary colored Baronet satin hangings, trimmed in royal blue. Later they will be superseded by the heavy blue velours of the winter months.

Butte

A RECENT issue of the Butte Miner had this to say about Merle M. Davis, leading exhibitor and prominent citizen:

"'All work and no play——' No, not exactly that but 'more work so others can play' might well fit the energetic, busy, yet genial existence of the manager of the Ansonia Amusement Company. Millions of dollars are expended each year to entertain the public—hundreds of theatre men are constantly striving to bring the best of that entertainment before the public. It is no easy task this choosing and regulating the showing of famous pictures and plays but Merle M. Davis has successfully managed the interests of the largest local theatrical company in the state for five years. His control extends over the Ansonia theatre, Broadway theatre and Orpheum theatre in Butte and the Marlow theatre in Helena, the state direction of the Pantages circuit, not at present showing in the state during the summer, and the booking of many of the larger road shows in the region.



Merle Davis

"Coming to Butte 25 years ago as the pioneer show card writer, he stayed to gain considerable fame as a cartoonist and publicity director for several dry goods houses, serving the 12 years prior to the actual management of the theatre company in the capacity of display director and state representative. Several of his cartoons have won him recognition in the pages of the nation's press.

"Some time before associating with the present company he was engaged in cartooning the current shows in advertisement for the Sullivan & Considine circuit.

"Mr. Davis was born in Shedd Station, Ore., in 1882, spending his boyhood days in Albany, Salem and Portland. He married Miss Mabel Gladys Bowen, daughter of E. M. Bowen, Montana pioneer, at the age of 21.

"In addition to being the president of the Montana Motion Picture Exhibitors' Association of Montana he is a member of the Chamber of Commerce, Silver Bow Club, Woodmen of the World and a Shriner and thirty-second degree Mason.

"Mr. Davis's interest in civic affairs has made him a member of a great many community drives and especially during the world war his services and adaptability were in demand."

W. J. Sullivan, manager of the American and Rialto theatres of Butte, played the host royal to his staff of employees by giving them a social dance after the closing hours of the playhouses at the American hall.

C. R. Wade, formerly sales manager of the Pathe exchange in Butte, is now the branch manager of the territory under the general manager, Mr. Van Horn, whose headquarters are in Spokane.

O. K. Whipple, who was the booking manager for Pathe in the Butte exchange has gone to Seattle.

Mr. Bailey, manager and owner of the People's theatre of Butte, is offering an innovation in his house program. Blaine Allen's troupe of musical artists is the treat. The repertoire includes classical, popular, and the latest jazz hits.

W. J. Heineman, head of the Warner Bros. Butte exchange, has just returned from a statewide trip. While he was out in the territory, Mrs. Heineman handled the affairs of the exchange.

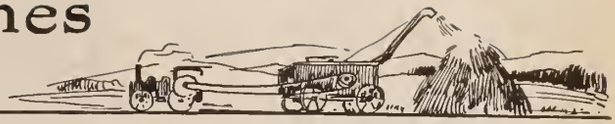
Harry Sigmond, manager of the First National exchange of Butte, has just returned from the Coast. His wife, Mrs. Alice Sigmond, died a few weeks ago and he with her father and brother took the remains to her old home at Olympia, Wash.

Mr. Sigmond has only been in Butte a short time and Mrs. Sigmond only a few weeks but a host of their new made friends have been shocked by her sudden death.

E. L. Wharton, owner of the Orpheum theatre, Glasgow, Mont., was in town arranging bookings for the coming season.



Des Moines



R. S. BALLENTYNE, branch manager, is putting Pathe to the fore in Iowa. For the week ending September 8 the largest week of sales the Des Moines exchange has ever had was turned in, with the largest part counting up to the personal sales of Ballentyne. He has an honest-John expression and a pleasant smile and the pep that gets him over the ground. Ballentyne made some big sales in the key towns.

B. B. Reingold, manager of the Goldwyn Distributing Co., returned from a week's trip in the territory, including Waterloo, and reports that all the exhibitors said business was good.

Bert McKean has purchased the theatre at Gliddon, Ia. His deal to buy the theatre at Reinbeck fell through. William R. Shay, until recently manager for the Universal exchange at Sioux Falls, S. D., is now covering the key towns for F. B. O.

The manager of the Lyric theatre at Madrid, C. Hales, was one of those who visited the Goldwyn exchange offices last week.

Famous Players in Des Moines is leading in the contest on Paramount sales and with such a big lead that it certainly seems assured that the prizes will come this way when the contest is closed next week.

Ralph Thayer is the new manager of Des Moines' largest exclusive picture house, the Des Moines theatre. Thayer comes from St. Louis, where he was exploitation man and house manager for Famous Players.

B. M. Jones of the Opera House at Lytton, Nate Chapman of the Englert theatre at Iowa City, and Carrigar of the Crystal at Clear Lake, were in Des Moines last week and visited First National. The new offices are being very nicely fixed up with new equipment, and it is going to be a swell-looking place or Weinberg, manager, is going to be fooled.

John Graham has sold his theatre at Osocola. He's looking about for another theatre in which to invest. Jess Collins, of Perry, visited the F. B. O. offices this week.

Dan Lederman, general manager for all the Universal exchanges in South America, has arrived in Des Moines. Mr. Lederman, it is understood, is to be host at a party given to his old Des Moines friends. Lederman was formerly manager of the local Universal exchange. Lederman is the son-in-law of Nicholas Amos, Pathe salesman, who makes his home in Omaha.

D. Adams, assistant general sales manager for Universal, visited the Des Moines exchange this week.

The Pathe staff members have received their prizes, rewards for the winning of the recent contest, and though plans for the official celebration party of the exchange members have not been made the party which Esther Frost, stenographer, gave at her home Saturday evening served somewhat in the nature of a celebration. Members of the Pathe staff and those to whom they are matrimonially attached were the guests.

Mr. Sage, of Adel, was in Des Moines last week and visited the Goldwyn exchange. Joe Smith, of the Majestic theatre, at Fort Dodge, also called. So did Mathews, of the Lyric theatre at Boone.

F. M. Fangman, booker for Goldwyn, spent the week end in Omaha. K. U. Breeding, who runs the Strand theatre at Mystic, stopped in at the Universal office last week.

Charles Davie, salesman for Universal in Des Moines, is to be special representative for Universal out of Minneapolis.

Mrs. Stein, of the Garden theatre, at Atlantic, visited the Des Moines exchanges last week.

John Waller, of Glenwood, Iowa, purchased the Lyric theatre of Osceola from John Graham. Mr. Graham is looking for another theatre.

The Des Moines Pathe exchange was the winner in the Pearson Pennant Race in the Capitol League class and now the checks amounting to $1,500 are momentarily expected to gladden the lives of the Pathe staff. Although the prizes do not provide rewards for those outside of the manager, assistant manager, salesmen, booker and cashier, the Pathe staff plans to divvy up so that everyone will get a share, either by dividing the assistant manager's prize, since the Des Moines exchange has no such office, or by chipping some off of each one's prize. Everyone worked hard on the contest but it agreed that the largest credit goes to Manager Ballantyne, who made a real record. In the one week ending Sept. 8, the Des Moines exchange sent in $15,000 in contracts, mostly for two-reel pictures.

D. B. Lederman, who has had charge of all the Universal exchanges in South America for the past three years, arrived in New York on the twenty-fourth. He was accompanied by his wife who came on west to be with her people in Omaha while Lederman stayed in New York to attend to some business matters. He is to wire Des Moines as soon as he finds out just when he will arrive here as plans are under way to arrange a dinner party in his honor. Lederman was formerly manager of the Universal exchange here. He is the son-in-law of Nicholas Amos, one of Pathe's veteran salesmen. The Ledermans will be in this country for three months.

Manager Nichols, of the Des Moines Famous Players offices, has been promoted to the office of district manager while Frank Crawford, salesman for the northeastern territory, has been given charge of the office here. Nichols, who will have charge of the Des Moines, Minneapolis, Omaha and Sioux Falls, S. D. branches, takes the place of Phil Reisman who is making a jump to Canada. Reisman has been in Des Moines the last week.

The Strand theatre, stage, back wall and part of the roof, dropped off into Indian Creek during the showing of the picture in the tornado which struck Council Bluffs, Iowa, Friday evening, but no one was hurt. The creek overflowed flooding the downtown district for a square mile, and six people lost their lives. As a result of the tornado and flood the Des Moines First National exchange has been busy with last minute rushes of pictures to fill in for those which did not come through from Omaha due to lack of transportation. The Capitol theatre's vaudeville show also failed to arrive for Saturday but by a roundabout way and in a special car arrived in Des Moines in time for the Sunday show.

A. H. Blank left for New York where he will attend a meeting of First National officials while next week he will be at the board of directors' meeting at West Baden.

John Waller has purchased the Lyric theatre from Graham of Osceola, and last week he visited the First National exchange to arrange for service. Waller formerly ran the theatre at Glenwood but sold out.

C. W. Ross, salesman for Goldwyn, visited the key towns this week, distributed around a few winning smiles and returned with contracts and the news that business is rip-roaring.

W. W. Hield of Collins, superintendent of the schools there, visted the Goldwyn exchange to book pictures for the shows which are put on in the school auditorium. There is no motion picture exhibitor in the town and there has been none for the past couple of years.

Otto Parknen of Marnego called at the Goldwyn offices last week.

G. M. Solon, otherwise known as Gene, owner of the nicest exclusive picture houses in the northwestern part of the state—and this means all outside Des Moines and includes some larger towns as Sioux Falls, Sioux City, etc.—has installed a new Bartola organ. There are two other picture houses in Spencer but this is the first house to have an organ. Solon secured Herma Hansell Stanley from Chicago to manipulate the Bartola. It was put into use last Monday and made a big hit.

On Sept. 12 Oelwein had its fifty year jubilee celebration. The three theatres, the Gem, Grand and Orpheum, three theatres which do very, very good business, showed a specially made film called "The History of Oelwein." The picture was shown free during the day and in the evening the regular shows were put on. The theatres did marvelous business and were fairly mobbed with crowds.

Lawrence Prosser, lately of F. B. O., started in at the Pathe exchange on Monday as special two-reel comedies salesman. He will cover the Omaha territory for four weeks and the Des Moines exchange for the next four. This will be old territory to Prosser as he used to be with the World Realty Co. some time ago. Pathe has not had a special two-reel man before.

C. E. Carrigan, of the Clear Lake theatre, was in at the Pathe exchange this week. Visitors at the Universal exchange were C. E. Dunsmoor, of the Lyric, at Jewell; J. W. Thornton, of the Lyric, at Greenfield; Tom Ackland, of Swan; Egan and Wade, of Woodward, and Harry De Baggio, of the Star, at Colfax.

Mrs. Dilsaver, of Garden Grove, will reopen her theatre some time in October. Mrs. Dilsaver has been in California and the theatre has been operated during the past year by Hoadley.

Ed Branstetter now has charge of shipping for F. B. O. in Des Moines. He was formerly with the Kansas City F. B. O. office.

William Shea, who is travelling North Iowa for F. B. O. was formerly manager of the Universal exchange at Sioux Falls, S. D.

F. W. Young, manager for F. B. O., spent the week end in Chicago at a sales meeting there.

Stanley Mayer, formerly with First National in Kansas City, is covering the southern part of the state for Goldwyn. He used to be in this territory five or six years ago with Paramount.

Ted Mendenhall, of the Famous Players staff, is sick and ordered by the doctor to stay in bed.

Exchange and Exhibitor Items from St. Louis

TWO armed men attacked John P. Shea, manager of the Novelty theatre, 3524 Easton avenue, St. Louis, as he stepped into his automobile in front of the theatre after closing the show house. Shea hit one of the men, attempting to knock a revolver from his hand. The second man then hit Shea who called for help. His cries attracted two patrolmen a block away and they hurried to his assistance. The officers emptied revolvers at the would-be robbers who managed to escape. The Novelty is owned by the St. Louis Amusement Company.

R. J. McManus, manager of the Buffalo (N. Y.) Paramount exchange, underwent a minor operation at St. Luke's Hospital, St. Louis, on October 3. He was able to leave the hospital in a few days. McManus has been spending his vacation in St. Louis and decided to have the operation performed while here.

District Manager Le Beau, of Paramount, was a caller of the week. He is very enthusiastic about the outlook for the fall and winter seasons in the St. Louis and Kansas City territories.

Roy Dickson, manager for Selznick-Select pictures, visited Jacksonville, Carlinville and Staunton during the week and landed some nice contracts.

Production-Distribution Activities



Georgia Hale, winner of brunette class in Goldwyn beauty contest who will appear first in "Law Against Law"

"Mail Man" Endorsed by Ladies Auxiliary

Emory Johnson's epic dramatization of the postal workers, "The Mail Man," for F. B. O. has been officially endorsed by the hundreds of members of the National Ladies Auxiliary to the National Letter Carriers Association. Production has just been completed by Mr. Johnson at the Pat Powers studios in Hollywood. It is scheduled for release in December.

In a latter from Mrs. Elizabeth Johnston of 107 Kelso Road, Columbus, Ohio, the women of the auxiliary set forth their enthusiastic endorsement. The letter reads in part:

"As secretary to the National Auxiliary to the National Association of Letter Carriers, I do most earnestly endorse the motion picture, 'The Mail Man,' and sincerely hope we may be of some assistance in getting this picture shown in as many places as possible, to as many people as possible."

Will Show "Leavenworth Case" Authoress

Whitman Bennett, producer of "The Leavenworth Case," which is being released by Vitagraph, will introduce a novelty in the film that has been offered to exhibitors. After the main title there will be a hundred feet of Anna Katherine Green, the author of this famous detective story. Miss Green is now seventy-seven years old and is still actively engaged in writing, having published only recently a new novel. She lives in Rochester, New York, and is the wife of Charles Rohlfs, once a distinguished and popular actor who played in "The Leavenworth Case" when it was dramatized in 1891. He is living and is now a designer of furniture.

Detroit Adds Praise to "Going Up"

Douglas MacLean Vehicle Continues Popularity in Different Cities

DURING its run at John H. Kunsky's Madison theatre, Detroit, last week, the Douglas MacLean production, "Going Up," maintained the high popularity pace which it had set at the Grand, Pittsburgh, the week previously. The Detroit Free Press said of it:

"It is not often that a screen player is able to follow one smashing success with another equally as good, but Douglas MacLean has done this in his latest comedy, 'Going Up.' It is just as good as 'The Hottentot.' Those who saw MacLean in 'The Hottentot' will realize that this is high praise. 'Going Up' has all the thrills that characterized his other great comedy, and is filled from first to last with comedy of the most infectious sort. It is one of the most delightful of recent pictures and will endear this clever young actor-producer to screen devotees everywhere."

The Detroit News said: "There is much amusing by-play, and MacLean's facial expressions, registering fear, surprise, relief and other emotions, readily score their points. The sub-titles also help a lot. What happens after the hero takes to the air should be imagined rather than described. The thrilling nose dives, tail spins, near crashes with the rival plane and finally the hero's sudden descent to earth keep the audience thrilled to the point of applause. Some of the stunts are breath-taking."

Said the Norfolk, Va., News-Ledger: "If the size of the audiences witnessing Douglas MacLean in 'Going Up' at the Wells continues to increase as it has for the past two nights, capacity houses will be recorded at that theatre tomorrow. And the increase is due to the boosting the picture is receiving at the hands of those who have already seen it. 'Going Up' has turned out to be the best comedy in which popular Doug MacLean has appeared and one of the best ever shown on the silver sheet. It is a scream from start to finish."

"Scaramouche" Campaign Effective

Dignified Exploitation Marks Exploitation in Big City Premieres

FEW motion pictures have received more elaborate and dignified exploitation than that which is being concentrated on Rex Ingram's "Scaramouche," the big Metro picture, it is claimed.

For exploitation, three important angles suggested themselves. First, there is Rex Ingram, creator of "The Four Horsemen," "The Prisoner of Zenda" and other big productions. Second, there are the stars and players, Alice Terry, Ramon Novarro, Lewis Stone, thirty other principals of note, and 10,000 actors. Third, the story and its atmosphere of love, romance and adventure.

Any showman who sees one screening of the picture will realize at once that ordinary "ballyhoos" in connection with it are out of the question, says Metro. The story has a tremendous appeal to all classes; yet to resort to street parades or other ballyhoos in connection with "Scaramouche" would tend to harm rather than help it. The experience of officials of Metro Pictures Corporation in handling "Scaramouche" up to the present time is that it creates word-of-mouth publicity for itself that brings a speedy increase of patronage.

Therefore, when J. E. D. Meador, director of publicity, advertising and exploitation for Metro; M. J. Kavanagh, manager of the "Scaramouche" special showings, and Bert B. Perkins, exploitation manager for Metro, conferred to map out their campaign they agreed on the following policy:

Liberal newspaper advertising and use of billboards and window displays.

Campaigns to be started two weeks before showings in large cities and kept at highest pressure up to opening night, and then held steady during remainder of run.

Working on the exploitation angle, Mr. Perkins began arranging national tie-ups. The first big one was with Grossett and Dunlap, publishers of the photoplay edition of "Scaramouche," illustrated with stills from the production. Through this arrangement more than 3,000 window displays were guaranteed in twenty large cities. New York City led this list; Chicago came next; Pittsburgh was third, and Cincinnati, Baltimore and Washington followed. The next tie-up was with the Slendaform Co., through an arrangement with Garland R. O'Neill, of the O'Neill-Lloyd Co., Inc., by which more than 150 window displays were arranged for New York City; 200 for Chicago and correspondingly large numbers in other cities. Arrangements also are being made for national tie-ups with a candy company which is known throughout the entire country; a big piano company and various drug stores, clothing and shoe stores.



David Smith, Vitagraph director who has just arrived in New York after completing "The Man From Brodney's"

Canada Rights Sold for "Only a Shop Girl"

The United Exhibitors of Canada, Ltd., have acquired the distribution rights of "Only a Shop Girl" for the entire Canadian territory.

Messrs. Jack Hunter, Bud Leonard and Phil Haza have almost completed their plans for a shop girl newspaper contest to be conducted in every key city in Canada in conjunction with the first-run showing of this picture.

In addition to the newspaper tie-up, the Canadian exhibitors are arranging an exploitation campaign whereby the mercantile establishments throughout Canada will cooperate.

Chapel Interior Built for "Big Brother"

A score of architects, artists and decorators are hard at work at the Paramount Long Island studio designing the great interior chapel set to be used in the Allan Dwan production, "Big Brother." Stained glass windows twinkle in the sunlight a hundred feet above the big stage floor, while far below, half hidden in the sombre light, stands the altar in all its piety. In the rear of the church, and raised above the rows of pews, is the choir loft and organ.

Charles Henderson, who comes directly from an engagement on Broadway in "Icebound," has the role of Father Dan Marron, pastor of the church.

COSTUMES FOR HIRE New York's Newest and Foremost Costume Rental Organization BROOKS 1437 Broadway Tel. 5580 Pen.

F.B.O. to Distribute "Phantom Justice"

THE Film Booking Offices announce this week plans to distribute a second Richard Thomas production entitled "Phantom Justice."

The picture carries a cast consisting of Rod LaRoque, Frederick Vroom, Gordon Domont, Garry O'Dell, Lillian Leighton, Estelle Taylor, Kathryn McGuire and Fred Moore. The production is scheduled for release January 13th.

The title of Richard Thomas' first production "The Silent Accuser" has been changed to "The Love Pirate" and will be released November 13th.

"Temple of Venus" Early Fox Release

"The Temple of Venus" will be an early Fox release on Broadway. The picture, with one thousand American beauties, glorifies the nation's womanhood and at the same time surrounds her with a spectacle of nature and a tense story of love and adventure, according to Fox. It was filmed at Santa Cruz island, the Paradise of the Pacific. Directed by Henry Otto, the Fox company passed 22 weeks in this romantic spot.

The story was written by Katherine Carr. Mary Philbin has the principal role. In the leading male role is David Butler. Other prominent names are William Boyd, Marian Harlan, Leon Barry and Fred Eric.

"In Palace of King" Is Cheered at Preview

Enthusiastic applause, rarely accorded a motion picture, greeted "In the Palace of the King," Emmett Flynn's Goldwyn period romance, at a public preview held at a Pasadena theatre recently. As the film ended, the audience expressed their approval of the story by lusty applause, and Flynn and members of the cast, who attended the preview, received scores of compliments for their work.

Among those attending the showing were Director Flynn, Blanche Sweet, Edmund Lowe, Aileen Pringle, Hobart Bosworth, Pauline Starke, William V. Mong, Lucien Littlefield, June Mathis, Alan Crosland, Carey Wilson, Thomas N. Firanda and others from the Goldwyn studios.

Heyl in New York for Conferences

Anderson Vice-President Discusses Production Policy of Organization

MARTIN J. HEYL, vice president of Anderson Pictures Corporation, has arrived in New York from California for a series of important conferences with Carl Anderson and to meet with prominent authors and others.

Mr. Heyl is supervising all productions now being made for Anderson Pictures Corporation and will be permanently located in California for that purpose. For years Mr. Heyl has been a successful construction engineer and before expanding his interests to the motion picture industry, he made a detailed survey of production from an engineering viewpoint.

He believes that production costs can be greatly curtailed by the application of successful scientific methods to the mechanics of studio work. "Scientific management," says Mr. Heyl, "seems incompatible with the average director's conception of artistic production. Of course, I thoroughly agree that there must be art in production and pictures cannot be reduced to a factory-made commodity. But there are certain principles of business-like procedure and economic operation which, I feel, are largely overlooked in the studios and which can be made an advantage rather than a hindrance to artistic work.

"The finished picture is the object; its utility, its practical worth to the exhibitors and such pictures can be made, comparable in every way with productions that cost much more today, for around $100,000. This can be accomplished by a careful check of all materials going into the picture rather than a lavish outlay in the form of exorbitant star salaries, expensive location junkets and needlessly expensive studio costs.

"Pictures should be planned and built for the exhibitors in accordance with their specifications, rather than to suit the whims of stars and directors. Exorbitant rentals, based on sky-vaulting production costs, are unhealthy and uneconomic and do not work to the best interests of theatre owners.

"We would prefer to call ourselves picture engineers, rather than any other term and, by business-like methods, efficient handling and economic operations, strive to live up to that name by actually building pictures of practical value for the exhibitors for whom we build. That, in brief, is the production creed of Anderson Pictures Corporation."

Ray Premiere Wins L. A. Reviewers

"Courtship of Myles Standish" Lauded At Grauman's Million Dollar Theatre

CHARLES RAY took Los Angeles by storm at the opening last week in Grauman's Million Dollar theatre, of the world premiere of the Associated Exhibitors super-production, "The Courtship of Myles Standish."

Miss Florence Lawrence said in the Examiner: "When you see the brilliant and dramatic film which Charles Ray and a coterie of assistants have constructed out of the old Longfellow poem you will stand amazed.

"Charles Ray, as John Alden, has a part which is out of the ordinary for him. You will like Ray in his new characterization. His dramatic power becomes the more vivid and convincing as he turns from the mocking mood of the early reels to the tender moments when he caught in the complexities of that delicate triangle."

L. B. Fowler said in the course of a review in the Daily News: "Undoubtedly Frederic Sullivan realized he had exceptional material to work with when the scrip of 'The Courtship of Myles Standish' was handed to him. He realized also that Charles Ray had exceptional ability and that no sweeter person could have been selected to play Priscilla than Enid Bennett.

"There is plenty of suspense. When the waters of the Atlantic run over the starboard of the little Mayflower you pity those on board. In places, especially during the voyage, the picture is most thrilling. It is a wonderful story. It is a story we all loved during our school days, and still love. Ray and Sullivan have given us something to remember."

Edwin Schallert said in the Times: "The production is one to which Mr. Ray has given more time and thought and energy than to anything that he has done previously. The most enjoyment will be derived by the audiences, we believe, from those episodes which relate to the life aboard the Mayflower. Truly, this was a remarkable setting, with the real atmosphere of the sea. Even the seagulls seem to surround it naturally.

Technical Staff for Badger Named

CLARENCE BADGER has assembled his technical staff for his next picture, "The Swamp Angel," which he is to produce for First National with Colleen Moore in the leading role.

Three of his staff were members of his "Potash and Perlmutter" company, which picturized the famous Montague Glass stories and plays. These are Don O'Brien, his assistant director, Rudolph Berquist, cameraman and Reggie Lanning, second cameraman.

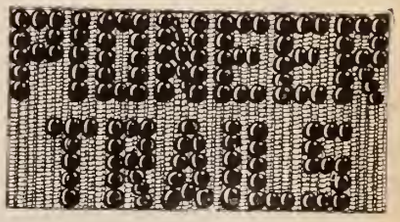
Milton Menasco, who has designed several of First National's recent spectacular settings, is his art director. Production on "The Swamp Angel" which is a screen version by Edward Montagne of Richard Connell's story of the same title, will begin within the next two weeks.

Crowds Greet Stars on Eastern Trip

The trip east via Santa Fe of Elliott Dexter, Bryant Washburn, Mabel Forrest, together with Samuel V. Grand, president of Grand-Asher, through which pictures will be distributed, was one long triumphal procession, according to wires received at the Grand studio.

At every city or town where they stopped for any length of time, such as Albuquerque, Chicago, Kansas City, etc., reporters from local papers met them at the train and a throng of admirers strove to shake hands with their favorites.

Besides those mentioned, Ben Wilson, producer; R. William Neill, who made the Dexter picture; Mrs. Dexter, Mrs. Grand, Mr. and Mrs. Samuel Bishoff, Jo Sternberg and others were in the party. A compartment car had been reserved for the movie company, which is bound for New York, where "The Way Men Love," Dexter's picture, and "Try And Get It," which Cullen Tate directed for Washburn, will be previewed at the Biltmore ballroom or in some other big hotel.



Sam Zierler of Commonwealth Exchange, New York, Says:

"'THE BAREFOOT BOY' has more real box-office value and exploitation possibilities than any pictures I have seen this season."

Warners Close Big Foreign Deal

GUS SCHLESINGER, General Manager of Warner Bros. Foreign Department, who left for England September 1st, has cabled the news to the Home Office that the Film Booking Office, Ltd., have secured the franchise for the Warners' eighteen features for the season of 1923-24. The deal was consummated with Arthur Clavering, Managing Director of the Film Booking Office, Ltd., in London.

Mr. Schlesinger took abroad with him prints of "The Gold Diggers," "Little Johnny Jones," and "The Printer's Devil." A print of the Warner Special, "Where the North Begins," was also included. Others of the eighteen which were included in the deal are "Tiger Rose," "Beau Brummel," "Deburau," "Babbitt," "Lucretia Lombard," "The Tenth Woman," "Daddies," "The Age of Innocence," "Lovers' Lane," "Broadway After Dark," "Cornered," "Being Respectable," and Wesley Barry in "The Country Kid" and "George Washington, Jr."

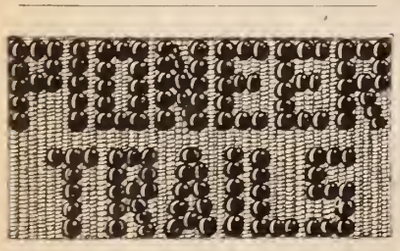
Klein to Handle "Great Expectations"

Hopp Hadley reports that he has placed his Charles Dickens feature, "Great Expectations," with Klein Distributing Corporation of Boston for release in New England, New York and Eastern Pennsylvania have also been disposed of and he expects to have it booking in all important territories in a few weeks.

This Dickens novel was produced by Nordisk Company who also produced "Our Mutual Friend," launched by Wid Gunning, and "David Copperfield" now being distributed by Associated Exhibitors. Little Buddy Martin, who stars in "Great Expectations" and "David Copperfield," is thus being introduced to American audiences in two Charles Dickens pictures at the same time.

C.B.C. New Product Sold for Argentine

A deal of some size was closed by Mr. J. C. Barnstyn, foreign representative of the C. B. C. Film Sales Corporation, whereby the Sociedad General Cinematografica acquires the rights to "The Marriage Market." "Yesterday's Wife," "Discontented Husbands" and "Traffic in Hearts" in the territory of Argentina, Uruguay, Paraguay, Chile, Peru, Ecuador and Bolivia.





The Simplex Projection Twins who were crowned by royalty at a huge benefit event in Sydney, Australia.

Simplex Twins Are Awarded Crowns

Praised by King George's Representative at Benefit Event in Sydney

IN far off Sydney, Australia, the Sunshine Club, which was organized to bring sunshine into the lives of unfortunately poor children of the city, appealed for funds to further propagate its splendid mission.

This appeal was heard and answered in a most substantial and hearty manner by the motion picture industry of the Antipodes. A truly representative committee of trade leaders working with civic and industrial representatives soon completed plans for a mammoth movie ball, the first, by the way, in Sydney.

That the ball, which was held in the Palais Royal, was a financial and social success is apparent in the reports covering the affair as indicated in the Australian trade press and through letters received here from those in charge.

One of the striking novelties introduced by George W. Todd, sales manager of the Australasian Films, Ltd., Simplex distributors in Australia, was the presentation of the Simplex Twins. Two boys (real twins by the way), Ian and Howard Feakes-Keast, were equipped with elaborate costumes designed by Mr. Todd which were so cleverly gotten up that at first glance the spectator invariably remarked that here indeed was a brace of the well known Simplexes that had come to life.

Not only was the mechanical detail of the mechanism carried out in a most faithful manner, but the familiar lines of the type "S" lamphouses and magazines were followed in a way that was truly marvelous, giving a technically correct appearance to these figures that was remarked by all who knew the Simplex. To add to the illusion, the lamphouses were electrically equipped in a way that permitted the twins to snap on the current, thereby producing a sharp clear light through the projector lens while a convenient operating device set in motion the revolving shutter, with the result that two animated, live Simplexes mingled with the throng flickering their way to fame.

And fame indeed it was, for in the royal box sat the patrons of the ball—H. M. King George's state representative, Governor Sir Walter Davidson, and Dame Margaret Davidson, D. B. E. In the midst of the merry making, there came a summons for the Simplex Twins to present themselves before Her Excellency, Dame Margaret Davidson, and in the presence of a suddenly hushed multitude, the first lady of Australia bestowed first prize to the Simplex Twins and addressed them as follows: "I must compliment you on your fine characters and splendid deportment—you are fit to grace functions of this nature in any part of the world." Her Excellency displayed great interest in the mechanical and electrical working features of the twins, and was particularly pleased to know that they were the prototypes of the machine that presents pictures "that are kind to the eyes." And as Mr. Todd, their mechanical father, added: "The youths who played the characters are perfect twins equally alike as two type 'S' units." And so before the evening was out, it was recorded that the Sunshine Club had been provided with a nest egg of approximately $10,000, and the Simplex Twins proved their worthiness to travel in the best society. And what, may we ask, could one evening produce more? But we almost forgot—it proved also that one George W. Todd, the man who has put the Simplex on Australia's map, could show "little old Broadway" something in the exploitation line.

"Held to Answer" Is Completed

"HELD to Answer," the second Metro Premier Feature production of the 1923-1924 program is now completed and a print of it is on the way to New York from the Metro Hollywood studios. It is a picturization of Peter Clark MacFarlane's novel of the same name and was produced under the direction of Harold Shaw.

"Held to Answer" has the following cast: House Peters, Evelyn Brent, John Sainpolis, Grace Carlyle, James Morrison, Lydia Knott, "Bull" Montana, Gale Henry, Thomas Guyse, Robert Daly, Charles West and Charles Mailes.

Winifred Dunn made the adaptation for the screen and it was photographed by Georges Rizard.

Virginia Valli to Star in "Signal Tower"

After a long search, Universal has secured rights to "The Signal Tower," widely read novel, which first appeared in magazine serial form, for the next starring vehicle for Virginia Valli. The supporting cast is being chosen and actual production is expected to start October 15.

Miss Valli only this week completed her work in the leading role in King Vidor's production for Goldwyn, "Wild Oranges," and was immediately recalled by Universal, who had loaned her for the one production, following her stellar role in "The Lady of Quality."

"French Doll" Held Over Week in Baltimore

So great was the success enjoyed by Mae Murray's latest Metro picture, "The French Doll," at the New theatre in Baltimore last week that it is being held over at that theatre for another week to satisfy the big public demand. "The French Doll" was given an enthusiastic reception by the Baltimore press.

"The French Doll" was adapted by Frances Marion from A. E. Thomas' English adaptation of the French play. It is a Robert Z. Leonard presentation through Metro and is sponsored by Tiffany Productions of which Mr. Leonard is director-general and M. H. Hoffman, general manager.



Mildred Davis, who has signed with Ben Wilson to appear in productions released by Grand-Asher

Carter Writes Woman's Melodrama

Lincoln J. Carter, noted writer of melodrama, now attached to the William Fox West Coast studios, Hollywood, is hard at work on a new thriller, "The Arizona Express."

"I am going to build a new kind of melodrama," said Mr. Carter. "In the past and in the olden days, melodrama with its pyramided thrills was constructed almost exclusively to please the men in the audience. This time I am going to write a woman's melodrama.

"Just as the old ones quickened the pulse of the men and sent red blood tingling through their veins, just so I will make 'The Arizona Express' appeal to the woman of my audience. This means that it will contain a very pronounced and distinctive heart interest. It will sway the emotions of the gentler sex, but at the same time carry a convincing appeal to men.

"So far as I know, this will be the first woman's medodrama ever written, and with the help of Mr. Fox I am going to be pioneer in this new field.

Cuban Distributors Buy Preferred Features

Al Lichtman, has signed a contract with the Cuban Medal Film Co., Incorporated, for the distribution of three Preferred Pictures in Cuba and Venezuela. The productions included in this agreement are "Rich Men's Wives," "Poor Men's Wives" and "Shadows."

Foreign Deals Reported by Export, Import

Export & Import Film Company, Inc., report the closing of two big foreign deals this week. "Robin Hood, Jr.," a six-reel feature starring Frankie Lee, has been sold for England and the continent, and a series of ten features has been sold for continental Europe.

Tourneur Picture Title Changed

"Jealous Husbands" Decided Upon Following Suggestions at Pre-View

MAURICE TOURNEUR'S newest M. C. Levee picture for First National will be released under the title of "Jealous Husbands" instead of "Jealous Fools," as originally titled.

The change of title resulted from a public preview of the picture at the California theatre, Venice, Cal., when a large number of the audience registered its objection to the word "Fools" as applied to the title of the story.

A novel method of getting actual audience opinions on the production was conceived by M. C. Levee, producer, on this occasion. Without any previous announcement in the way of advertising, "Jealous Husbands" was tried out on a representative theatre audience without even the members of the cast aware of the showing.

Just before the production was shown Mr. Levee announced that the criticisms of the audience were eagerly sought and requested every one in the audience to fill out printed forms on the production, upon its conclusion. The cards were printed up in the form of a ballot with the words: "Excellent," "Good," "Fair" and "Poor" and boxes opposite each word for the audience to check. A place was also indicated on the card for any special remarks.

When the cards were collected it was found that ninety per cent. of the audience had awarded the picture the highest mark of merit, an unusual record of audience opinion for any film. Nine per cent. of the audience marked the picture "Good," one per cent indicated it as "Fair" and none felt the film was "Poor."

In tabulating the cards it was found that a noted objection to the title of the picture was evident while a number of specific objections were made against the use of the word "Fools" in the title.

N. Y. Critics Acclaim "Three Ages"

Buster Keaton's First Feature Length Metro Comedy Approved at Rivoli

BUSTER KEATON'S first Metro feature length comedy, "Three Ages," enjoyed a spectacular New York premiere at the Rivoli theatre on Broadway last week. Its brilliant reception in other cities in this country and abroad was duplicated in New York, where the newspaper reviewers joined with the public in acclaiming "Three Ages" not only as big entertainment but also as one of the notable achievements in the field of comedy dramas.

"Buster Keaton has made the funniest picture of his career," wrote Quinn Martin in the New York World. "It is eminently worthy of feature position at the Rivoli and most every one who sees it will come away a happier man."

"'Three Ages' is a story of mankind that ought to appeal mightily to the masses," wrote the reviewer of the New York American. "It is even more simple than Professor Van Loon's classic and infinitely more entertaining. There is enough to keep the most sophisticated audience smiling steadily."

"'Three Ages,'" wrote the reviewer of the Morning Telegraph, "is a unique affair—an amusing comedy."

"'Three Ages' should be set down in the record book as Buster Keaton's funniest comedy," wrote Don Allen of the Evening World. "It gets the best laughs we ever heard in a cinema. If we were asked for our advice we should say without hesitation: By all means see 'Three Ages.' It's a whale of a laugh."

"We have said before that we like only Harold Lloyd and Charlie Chaplin, but we now take in Buster." Thus wrote Harriette Underhill of the New York Tribune. "'Three Ages' is most amusing."

"Three Ages" was directed by Buster Keaton and Eddie Cline from the story by Jean Havez, Joe Mitchell and Clyde Bruckman. It was photographed by William McGann and Elgin Lessly. Fred Gabouri was art director. It is a Joseph M. Schenck presentation through Metro.

"David Copperfield" in Photoplay Edition

The A. L. Burt Company, of New York, book publisher, has just issued a handsome photoplay edition of "David Copperfield," to mark the release of the Associated Exhibitors feature adapted from the Dickens masterpiece. The front of the paper cover is adorned with an artistic reproduction, in colors, of one of the impressive scenes from the picture, and the book is liberally illustrated with photographs from production stills.

Associated Exhibitors' $3,000 prize essay contest, open to school children in every part of the United States, already is attracting a lively interest, it is said.



Dorothy MacKaill, who has gone to Los Angeles to play the featured role in "The Next Corner," a Sam Wood Production for Famous Players

"Flaming Barriers" on Forest Location

George Melford and a company of seventy people have gone to Sonora, Cal., for the purpose of making outdoor scenes in his current Paramount production, "Flaming Barriers." A number of scenes were made on the train and the entire company stopped at Jamestown, en route, to make street scenes.

Production of "Flaming Barriers" from an original story by Byron Morgan was begun at the Paramount studio at Hollywood two weeks ago. The company will remain on location for about three weeks, during which time they will film a series of scenes in a forest fire.

The featured players are Jacqueline Logan, Antonio Moreno, Walter Hiers and Charles Ogle. The cast includes Robert McKim, Luke Cosgrave and Warren Rogers.

Costumes a Feature of "Beau Brummel"

A portion of the Warner Brothers West Coast Studio is now resembling the interior of an enormous costuming organization, as Harry Beaumont has commenced work on "Beau Brummel," the Warner classic starring John Barrymore. More than 800 costumes, typifying the periods of 1795, 1814 and 1821, have been assembled for the filming of the screen version of the famous Clyde Fitch play. This production is said to be the most pretentious offering ever attempted by the Warner organization.



Si Greiver of Chicago, Says:

"'THE BAREFOOT BOY' is a picture that every man, woman and child will want to see, and having seen it, will talk about it."

"Drivin' Fools" Are Listed in Press

IN accordance with the suggestion of the Junior Safety League, various newspapers throughout the country are printing daily lists containing the names and offenses of reckless automobile drivers. It is believed that by giving the "speed kings" prominent publicity, other drivers will be dusuaded from trying to display their prowess to the menace of human life. These lists are printed in a two column box under the head of "The Drivin' Fool Club," the offenders being designated as "members" and the club as "the most undesirable in the world." "The Drivin' Fool" is a Hodkinson picture.

To Select Players For Vitagraph Special

Albert E. Smith, president of Vitagraph, and J. Stuart Blackton are holding daily conferences on the selection of players for "Let No Man Put Asunder," by Basil King, the forthcoming Blackton production, which will be made at the Vitagraph studios in Brooklyn.

This special will deal with divorce. Basil King, the author, is one of the most vigorous writers on modern social problems. The characters move in the luxury of millions and the story carries them through the gay capitals of Europe. The production will be rich in sets, and Mr. Blackton has now under consideration two of the most noted and artistic technical directors in the industry to assist him in carrying out his own designs for sumptuous interiors.

"The Acquittal" Print Arrives in N. Y.

"The Acquittal," Universal's Super Jewel production of Rita Weiman's celebrated stage play, has arrived in the East and was previewed by a group of Universal executives.

Elaborate arrangements are being made to put it over in New York and other key cities in a way which will make every exhibitor and every photoplay fan sit up and take notice.

The picture was screened from an adaptation made by Jules Furthmann. Camera work of exceptional quality was done by Sylvano Balboni.

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Edward Bowes, vice-president of Goldwyn who sailed for Europe to prepare for the filming of "Ben Hur," and Charles Brabin who will direct and June Mathis who will assist with the filming

"Call of Wild" Scores As Picture

Jack London Story Wins Commendation of New York Audiences at Cameo

"THE CALL OF THE WILD," Jack London's famous dog story which has been graphically transferred to the screen by Hal Roach, is demonstrating its universal appeal during its two-week visit at the Cameo theatre, New York. The remarkable features of this Pathe picture plus clever exploitation are both responsible for the unusual attendance, it is said.

Besides the regular advertising features, the marquee of the theatre is supporting two tremendous cut-outs from the twenty-four sheet, showing Buck, the dog hero of the film. Pathe also carried out an extensive exploitation campaign which attracted wide attention along Broadway, and through the theatrical districts of the city.

The public approval was confirmed by the cordial and glowing reception accorded the picture by the reviewers in the New York dailies, who joined unanimously in singing the praises of the film. Here is the manner in which the critics spoke of "The Call of the Wild."

Evening Sun: "The Cameo introduces this week a very effective picture version of Jack London's 'The Call of the Wild.' . . . . The settings are very well done."

Evening Post: "A stirring series of pictures of the bleak wastes of snow and ice of the frozen North. . . . Has many sensational scenes."

Joseph Mulvaney in The New York American: "Buck is natural and he acts more as a result of instinct than training, and he is all the more lovable for it. The picture follows with commendable closeness the plot of Jack London's finest story."

The Evening Mail: "'The Call of the Wild' is an excellent picture. . . . We liked it immensely and recommend it to those who are seeking a film different from the ordinary run. Its realism is heightened by many snow scenes."

Helen Pollock in The Telegraph: "Hal Roach evidently prefers the temperamental qualities of children and animals to those of adult actors. At all events he certainly performs marvels in his chosen field, and in no recent productions has he been happier than in his results with the dog actor, 'Buck,' who is the star of the London story. Much credit should go to Fred Jackman, who directed the film."

Toronto Acclaims "Green Goddess"

Distinctive Picture Scores Heavily in Home Town of Director Olcott

DISTINCTIVE PICTURES' "The Green Goddess," starring George Arliss and directed by Sidney Olcott, opened at the Hippodrome theatre in Toronto, Monday night, October 8. The picture was acclaimed in the Canadian city, as in other cities. The old saying that "a prophet is without honor in his own land" is all wrong this time, for Sidney Olcott set out twenty years ago from Toronto to do exactly what he has succeeded in doing.

When Olcott left his home town it was not with the definite idea of achieving a foremost position as a motion picture director. His ambition, rather, was to attain a place in the theatrical world, but Fate decreed otherwise.

Starting as an extra with the old Kalem company, Mr. Olcott's ability was soon recognized and he won himself a place as director. He has directed pictures since in fourteen foreign countries in which he has had many exciting experiences.

Olcott had made arrangements to go to Toronto for the opening, but was delayed at the last minute. He sent the following telegram to N. L. Nathanson:

"Will you please convey to your audience at the opening of 'The Green Goddess' my most sincere regrets at being unable to be with them on this occasion. It would indeed gave me the greatest pleasure to be home again in my birthplace and the cradle of my ambitions, dear old Toronto. Tell them also that I still have the song in my heart of the Maple Leaf Forever."

Pola Negri Approves Shauer Song

MEL SHAUER, manager of Paramount's Advertising Sales department, whose song, "The Spanish Dancer," written specially for the exploitation of the Herbert Brenon production of the same name, is now available to exhibitors through the Paramount exchanges and is on sale at all the leading music shops in New York, has received the following telegram from Pola Negri, star of the picture:

"Consider the music you dedicated to me, 'The Spanish Dancer,' the most thrilling and beautiful I ever heard. Thank you sincerely for the delicate compliment."

Mr. Shauer's song is a prominent feature of Hugo Riesenfeld's prologue used in connection with the presentation of "The Spanish Dancer" at the Rivoli this week.

Fox Novelizes "Silent Command" For Papers

In releasing "The Silent Command," a dramatic picture of the U. S. Navy, with a powerful plot based on international intrigue, William Fox has had a 15,000-word novelization written, adequately illustrated with photographs and drawings, for release to newspapers.

The original story by Rufus King deals with a navy captain who frustrates a plot to destroy the Panama Canal. Edmund Lowe, Alma Tell, Martha Mansfield and Betty Jewel have the principal roles in the picture, which was heartily indorsed by Secretary of the Navy Denby, his assistant, Theodore Roosevelt, Jr., and by General John J. Pershing. The picture was directed by J. Gordon Edwards and much of it was filmed aboard the Atlantic fleet and in the Canal Zone.

The novelization is divided into twelve installments, and is released to newspapers without charge.

New Goldwyn Service on Exploitation

A thoroughly comprehensive Direct-to-the-Exhibitor Exploitation Service is being inaugurated by the Goldwyn Cosmopolitan Distributing Corporation through its yellow sheet supplement. This mine of valuable exploitation suggestions was originated by Eddie Bonns, Director of Exploitation. The service was prepared originally for the exploitation of the men in the field, but through their use of it, the exhibitors themselves became familiar with the yellow sheet supplement and its value in the exploitation of pictures, and requests from them for copies of the supplement began to come in to the home office from all over the country.



"Potash, Perlmutter" Gets Big Offer

WHAT purports to be the biggest outright offer, with solicitation, ever made for a motion picture production rights in England was made to First National this week by Walter Wanger for the rights to "Potash and Perlmutter" in Great Britain. Mr. Wanger is said to have offered forty thousand pounds, approximately $180,000, the rights to be confined only to the British Isles, including Scotland, Wales, Ireland and England.

While no statement has been made by Bruce Johnson, head of First National's foreign department, as to whether the offer is to be accepted, at least it is under consideration.

Bruce Johnson cabled the offer to Mr. Pugh at the London First National office, putting the proposition up to him, as being on the ground and knowing what decision to make.

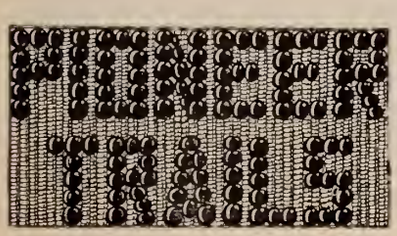
Sistrom First to Sign Leasing Contract

William Sistrom, who has been signed by S. M. Tompkins and John M. Nickolaus of the Standard Film Laboratories to act as general manager of their recently acquired Hollywood studios, is said to be the first man in the picture business to ever make a studio leasing contract.

It was while Sistrom was general manager of the Universal Film Company in 1917 that this first contract for stage space was made with an independent producer and the independent was R. J. Matzene, photographer of international repute who had Mme. Yorska under contract at the time.

The Hollywood studios, of which Sistrom is now in charge, is the only large studio in the United States which does not make its own pictures and caters to independent producers as a side issue to help reduce overhead.

The studios now conducted by Sistrom exist solely for the accommodation of independents, among them being the Harold Lloyd Company, I. W. Irving Productions, the Renaud Hoffman Productions, Beverly Productions, Creative and the J. K. McDonald Productions. Priscilla Dean is the latest independent to take advantage of Sistrom's organization and her company, the Laurel Productions, will start at the Hollywood studios in a short time.



"Woman of Paris" Highly Praised

Chaplin Picture Wins Unanimous Approval of N. Y. Newspaper Reviewers

WITHOUT exception critics for the New York newspapers were emphatic in their praise of Charles Chaplin's first serious photoplay contribution, "A Woman of Paris," written and directed by himself, and having its world premier Monday evening, October 1st, at the Lyric theatre, New York.

"Without a moment's hesitation we declare 'A Woman of Paris' the finest piece of filmcry of the year," said the critic for the Daily News. "There probably won't be another like it for a long time."

"Mr. Chaplin has made the perfect motion picture, or at least it is our idea of the perfect motion picture," said Harriette Underhill in the New York Tribune.

"'A Woman of Paris' easily takes a place among the new things of the screen," said Alan Dale in the American. "Mr. Chaplin has proved beyond the peradventure of a doubt that he could take a story of simplicity, usualness, and human flavor, and so present it that you almost believe you have a genuine novelty."

"Charles Chaplin's first production fascinated an interested throng," said F. W. Mordaunt Hall in the New York Times. "He reveals himself as a bold, resourceful, imaginative, ingenuous, careful, studious and daring artist."

"We believe that 'A Woman of Paris' will get the public's patronage because it is a box-office picture," declared Louella O. Parsons in the Morning Telegraph.

"Simplicity is the keynote in the making of 'A Woman of Paris,'" said Quinn Martin in the New York World, "yet it is proved here that big, gripping, human stories of life can be placed on the screen in almost a natural state of reproduction and be made to hold the interest and quicken the heart."

"This picture is rare in its natural realism, unconventional in the originality of technique, and forceful in every effect," said Joseph Mulvaney in the American. "Every foot of film is significant to the telling of the story, and there is not a gesture wasted."

"Charles Chaplin has given us in 'A Woman of Paris' something to be cinematically thankful for; he has told a big gripping story of Fate in the simple words of a first reader," said Don Allen in the Evening World.

"Magic has been performed, and the result is something rare in the movies," wrote the reviewer for the Sun and Globe.

"We enjoyed the picture very much," said the critic for the Evening Mail. "Those interested in better motion pictures are urged to go."

"'A Woman of Paris' is unbeatable," said Robert Gilbert Welsh in the Evening Telegram.

"'A Woman of Paris' contains many striking features which place it easily in the first rank of American productions," wrote the reviewer for the Daily Leader.

Exhibitors Wait "Little Old N. Y."

Release Due Shortly, Following Successful Runs in New York and London

"LITTLE OLD NEW YORK" will be released shortly, and if its present runs are an indication of what may be expected in other cities it seems destined to rank among the top-notchers of the season.

The picture has had a three months' run on Broadway at the new Cosmopolitan theatre at Broadway and Fifty-ninth Street, scoring one of the greatest successes any production has had in New York. The nature of its New York triumph is attested by its long run at the $2 top scale of prices.

London has corroborated New York's judgment on the worth of the picture and the manner in which it has been produced. The critics on the daily newspapers of London have accorded it enthusiastic reviews.

Two weeks ago the production was put on at the California theatre in Los Angeles for an extended run, inaugurating that theatre's change of policy from the continuous performances to two showings a day. It was received there by public and critics alike with the same enthusiasm which it received in New York and London.

The reviewers in the three cities were in agreement that never before had Marion Davies had such a fine opportunity for real acting as in the role of Patricia O'Day.

The screen success of the motion picture has more than duplicated the stage success of the play by Rida Johnson Young which ran for a year on Broadway. Part of this success is due to the excellent continuity prepared by Luther Reed, partly to the expert direction of Sidney Olcott.

Harrison Ford plays opposite Miss Davies. Many notable historic figures of New York in 1810 play important parts in the story. Among them are Robert Fulton, acted by Courtenay Foote; Washington Irving, acted by Mahlon Hamilton; FitzGreene Halleck, acted by Norval Keedwell; Henry Brevoort, portrayed by George Barraud; Cornelius Vanderbilt, acted by Sam Hardy; John Jacob Astor, reflected on the screen by Andrew Dillon; the original Delmonico, acted by Charles Judels. Other actors in important roles are Gypsy O'Brien, Mary Kennedy, Elizabeth Murray, Thomas Findlay, Riley Hatch, Charles Kennedy, Harry Watson and Louis Wolheim, the star of Eugene O'Neill's famous play, "The Hairy Ape."

"Mail Man" Seen at Coast Preview

A HUNDRED odd Southern California exhibitors viewed Emory Johnson's latest F. B. O. production, "The Mail Man," at a special preview last Monday night at the Ambassador Hotel, Los Angeles.

Mr. Johnson appeared personally and paid a stirring compliment to the postal workers of the country in a brief speech. His mother, Mrs. Emilie Johnson, who has written all of the stories for the Johnson success of the past, also was present. She wrote "The Mail Man" and is now engaged on the script for another Johnson production, the first scenes of which will be "shot" in New York within the next fortnight.

Emory Johnson Greeted by N. Y. Mailmen

Emory Johnson, director of Film Booking Office features, arrived in New York this week and was heartily greeted.

Two hundred uniformed letter carriers accompanied by their brass band of forty pieces waited in the Grand Central station for the arrival of the train, which was late. The moment Johnson and Ella Hall, his wife, who accompanied him from the Coast, stepped from the train the musicians struck up a lively jingle and the march to the F. B. O. offices started.

As the parade swung into Forty-second street banners were unfolded, bearing the inscription: "Welcome to Emory Johnson and his gigantic photodrama, 'The Mail Man.'" One banner stretching across the street and carried by two letter carriers read: "Welcome to 'The Mail Man' and its director." The firemen were also on hand with banners reading: "He helped us with 'The Third Alarm.'"

While in the East, Johnson will visit with Postmaster General New at Washington, who expressed a desire to meet the director of a picture that so glorified his organization.

YOUR FACE LINES and FACING THE CAMERA

Admittedly in the picture studio or "on locations" the negatives made of your "close up" exaggerates those deep lines, hollows, wrinkles or sagging flesh.

Why not remove these signs that eventually will affect your earning power as a motion picture actress? Move time back 15 years. It is done scientifically and effectively. The Plastic Art, as practised by Dr. Robinson for more than 20 years, is exemplified by many professional and society women, who have retained their youthful and attractive facial characteristics.

This scientific treatment should not be confused with ordinary facial treatments, as every step taken by Dr. Robinson in his work is definite in purpose and results.

A personal interview is necessary. Write for an appointment to discuss your particular problem to Dr. E. P. Robinson, 18 West 34th St., New York, Suite 47. (Adv.)

Weber, North Close Foreign Sales

THE Apollo Trading Corporation has reported to L. Lawrence Weber and Bobby North, producers and distributors, the sale of "Marriage Morals" and "Don't Marry for Money" to Max Glucksmann, for Argentine, Chile, Peru and Bolivia. South Africa, they announce, has been disposed of to the International Variety and Theatrical Agency, and Quality Features, Ltd., has also purchased both productions for Australia.

Yale Picture Is Praised in Editorials

Newspapers throughout the country are opening their editorial columns to endorse "Columbus," the first of a series of 33 Chronicles of America made by Yale University Press and released through Pathe on Oct. 7th. The Springfield Republican has printed a favorable editorial on the film, and two of the most conservative morning papers of New York City, The Tribune and The Times, have given praise to this noteworthy attempt to portray America's history and making on the screen.

The Times speaks as follows: "Some years ago the Yale Press began the collection of still-life material illustrating the history of our country from the time of its discovery and settlement. Valuable as this authentic picturing of the past would have been if put forth in plates and in illustrations of books, its value has been multiplied many times by endowing these figures with power to move about in scenes which were familiar to their originals and to converse mutely with their contemporaries."

Warner Book of Stills For Universities

The recent request of the National Geographic Society, who expressed their desire to possess a set of exterior stills from the Warners' screen adaptation of David Belasco's "Tiger Rose" for a permanent exhibit in the Congressional Library, has prompted the Warner Brothers to make another step in an educational way.

A beautifully bound book of stills is being prepared by the Warner organization showing scenes in Yosemite Valley, taken in association with "Tiger Rose," and each one of these books will be presented to the library of the following universities: Cornell, Yale, Harvard, Princeton, Michigan, Columbia and Minnesota. Other institutions of learning will be able to secure these books upon request.



Picture Actors to Create Roles

Perley Poore Sheehan to Offer Unique Direction in Universal Feature

A DARING departure in motion picture direction is under way at Universal City, where Perley Poore Sheehan, famous novelist, has started work on the production of "Innocent." The story is his own, he is to direct it, and each actor in the cast will create his or her own role. Every member of the cast so far as possible, will be a college graduate, but this does not mean that the story is "high-brow." In fact the characters are the most elemental of people; mountain folks from the hills of Alabama, none able to read or write, and capable of only the most elemental mental processes.

"That is why college trained actors are needed," explains Sheehan. "They have to revert to the absolute primitive for this play; we of to-day are so far away from the elemental that the untrained mind cannot grasp it. It takes education to play a character absolutely without it."

But the plan to seek college trained actors is incidental to the plan for the production. The first thing to be done when the cast is assembled will be a reading of the play. Sheehan will read and explain the story to the cast, then each member will receive a copy of the script. Each actor will then form a conception of the part to be played, work out the details of makeup and gradually work up a counterpart of the character as he or she sees it.

Sheehan will have a remarkable staff in his new picture. Jack Sullivan will assist Sheehan at the latter's request. Martin Murphy, one of Universal's crack production managers, has been assigned to the picture, and Elmer Sheely will design the settings.

The cast will not be chosen for several days and actual photography is some two weeks away. The Rev. Edwards Davis, clergyman who turned actor, and became famous as a stage and screen player, will have an important role. He was selected by Sheehan for his knowledge of the people in the story as well as his stage history.

He has only just returned from New York where he was a feature of Belasco stage version of "Daddies." He is a graduate of the University of Kentucky, and twenty years ago, when he had become famous as a clergyman, forsook the pulpit with the sensational announcement that he could do more for mankind on the stage than in the pulpit. Since then he has been one of the leading figures in American drama.

"Spanish Dancer" Wins Reviewers

Pola Negri is Acclaimed at Premiere Showings on East and West Coast

OPENING its Eastern and West Coast premiere engagements simultaneously at the Rivoli in New York and Grauman's Rialto in Los Angeles Sunday, Herbert Brenon's Paramount production, "The Spanish Dancer," starring Pola Negri, was received in both cities with a degree of enthusiasm not exceeded by that accorded any of the other big productions of the current season, it is claimed.

According to a telegram received at the Paramount home office in New York, tremendous throngs jammed Grauman's Rialto all afternoon and evening Sunday and the Los Angeles critics were unanimous in hailing Miss Negri's third American picture as a triumph.

Edwin Schallert said in The Times: "At last Pola Negri has returned to the picturesque costumes in which she made her first success. A long and enthusiastic ovation was accorded her by the audience when she was ushered to her seat."

Florence Lawrence said in The Examiner: "Pola Negri as a beautiful gypsy—the Pola of some of her first pictures—comes back to us on the silver sheet in 'The Spanish Dancer.' It's a Pola you will rejoice with in her moments of ecstasy, a Pola whose dark eyes flash allure or turn tragic with the portentous foreboding evoked by that second sight of her gypsy clan."

The reception accorded the picture by the New York critics was no less enthusiastic. The Morning Telegraph said: "From the very first foot of the first reel to the last foot of the last, in short, every step of the way, 'The Spanish Dancer' is vibrant with life."

Quinn Martin said in The World: "There seems to be more of the dash of the old European Pola Negri in 'The Spanish Dancer' than in any other cinema she has made."

Robert E. Sherwood said in The Herald: "As the gypsy dancer who fascinated the King of Spain, Pola Negri returns happily to the mood of her superb 'Carmen.'"

Harriett Underhill in The Tribune said: "In 'The Spanish Dancer' one finds the old flaming, glorious, gorgeous Pola Negri, a gypsy girl, almost as untamed as 'Carmen.'"

The Journal of Commerce said: "It is one of the most colorful and dashing productions made by Miss Negri here or abroad and probably will create a sensation."

May McAvoy Again With John Robertson

John S. Robertson and May McAvoy are united again. The happy association which resulted in that delightful production of Sir James Barrie's "Sentimental Tommy" is to begin anew with Mr. Robertson's next production starring Richard Barthelmess, "The Enchanted Cottage," to be distributed by First National Pictures.

Preferred Completes Foreign Deal

AN important distribution deal has just been effected between Preferred Pictures Corporation and Sociedad General Cinematografica. It involves the sale of the Preferred Fifteen to be released this season for Argentine, Chile, Peru, Bolivia, Equador, Uruguay and Paraguay.

STATEMENT of the ownership, management, circulation, etc, required by the Act of Congress of August 24, 1912, of Motion Picture News, published weekly at New York, N. Y., for October 1, 1923.

County of New York } ss.
State of New York }

Before me, a Notary Public in and for the State and county aforesaid, personally appeared E. Kendall Gillet, 729 Seventh avenue, N. Y. C., who, having been duly sworn according to law, deposes and says that he is the Business Manager of the Motion Picture News, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse o fthis forf, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Motion Picture News, Inc.,, 729 Seventh avenue, New York Citp; Editor, Wm. A. Johnston, 729 Seventh avenue, New York City;; Managing Editor, J. S. Dickerson, 729 Seventh avenue, New York City; Business Manager, E. Kendall Gillett, 729 Seventh avenue, New York City.

2. That the owners are: (Give names and addrcsses of individual owners, or if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent or more of the total amount of stock.) Motion Picture News, Inc., 729 Seventh avenue, N. Y. C.; Wm. A. Johnston, 729 Seventh avenue, N. Y. C.; E. Kendall Gillett, 729 Seventh avenue, N. Y. C.; Isabel G. Gillett, 729 Seventh avenue, N. Y. C.; Percy S. Alden, 729 Seventh avenue, N. Y. C.; Carll Tucker, 729 Seventh avenue, N. Y. C.; Dorothy Owens Johnston, 729 Seventh avenue, N. Y. C.

3. That the known bondholders, mortgagees, and other security holders, owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in anp other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and onditions under whih stokholders and seurity holders who do not appear upon the books of the ompany as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other seurities than as so stated by him. ... ...

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is..... (This information is required from daily publications only.)

E. KENDALL GILLETT,
Business Manager.

Sworn to and subscribed before me this 19th day of September, 1923.
(Seal) R. G. GEORGE.

NEW THEATRE
CONSTRUCTION & EQUIPMENT
PROJECTION DEPARTMENT CAMERA
P. M. ABBOTT - - - - - - - - - - TECHNICAL EDITOR

Engineers Present Important Information

Excellent Papers and Good Attendance Mark S. M. P. E. Fall Convention

THE Society of Motion Picture Engineers' eighth annual convention convened at the Chateau Laurier, Ottawa, Canada, October 1st, opening four days' activities consisting of both business and pleasure, that will long be remembered by the members and guests in attendance.

The business sessions brought forth a remarkable number of contributions in the form of papers pertaining to many of the engineering phases of motion pictures. These papers were of diversified subjects, treating both of the practical and theoretical.

The nature of these papers and the discussion of them by the members attending the convention was such that the issue of the Society's Transactions, soon to be published, will contribute a volume of technical information and data of such a nature as to be invaluable to the motion picture industry. In fact, the issues of the Transactions published by the S. M. P. E. in the past are considered as the most authentic and comprehensive references available on technical subjects pertaining to this industry.

Election of Officers

The annual election of officers was held. The officers elected were as follows: President, L. A. Jones, Eastman Kodak Research Laboratories, Rochester, N. Y.; vice-president, A. F. Victor, Animatograph Company, New York City; secretary, P. M. Abbott, Motion Picture News, New York City; treasurer, W. B. Cook, Pathescope Company, New York City. The two members elected to fill vacancies on the Board of Governors were J. C. Kroesen, Edison Lamp Works, Harrison, N. J., and A. B. Hitchins, Ansco Company, Binghamton, N. Y.

It was the unanimous vote of those attending that the arrangements made for the entertainment and comfort of the guests could not have been more commendable. Raymond S. Peck, director of the Canadian Government Motion Picture Bureau, was chairman of the Arrangements Committee and probably is the most popular man in the world, if left to the S. M. P. E. members, as "Ray" outdid every expectation in his office as host. This expression of appreciation was further extended by the society through Mr. Peck to his associates and the Canadian Government for their untiring efforts and great success in the role of host.

Entertainment Program

The following entertainment program, as prepared and executed by Mr. Peck in his offices as official representative of the Canadian Government, speaks for itself. Theatre parties, Monday and Tuesday evenings (guests of the management of the Regent and Loew's Ottawa theatres). Noon lunches at the Chateau Laurier Monday, Tuesday and Wednesday. Sightseeing tour of Ottawa Tuesday afternoon, which proved a delightful trip among the numerous beauty spots of the Canadian National City. A visit to and inspection of the new Canadian Government Parliament buildings. And last, but by no means least, a highly successful banquet tendered the society and guests on Wednesday evening by the Canadian Government. This banquet

(*Continued on page* 1928)

Seven Years of Remarkable Activities

OCTOBER 4th marked the closing of the eighth annual convention of the Society of Motion Picture Engineers. For eight years this Society has worked for the advancement and betterment of engineering methods in this industry. Its remarkable activities in almost every phase of motion pictures has been crowned with marked success.

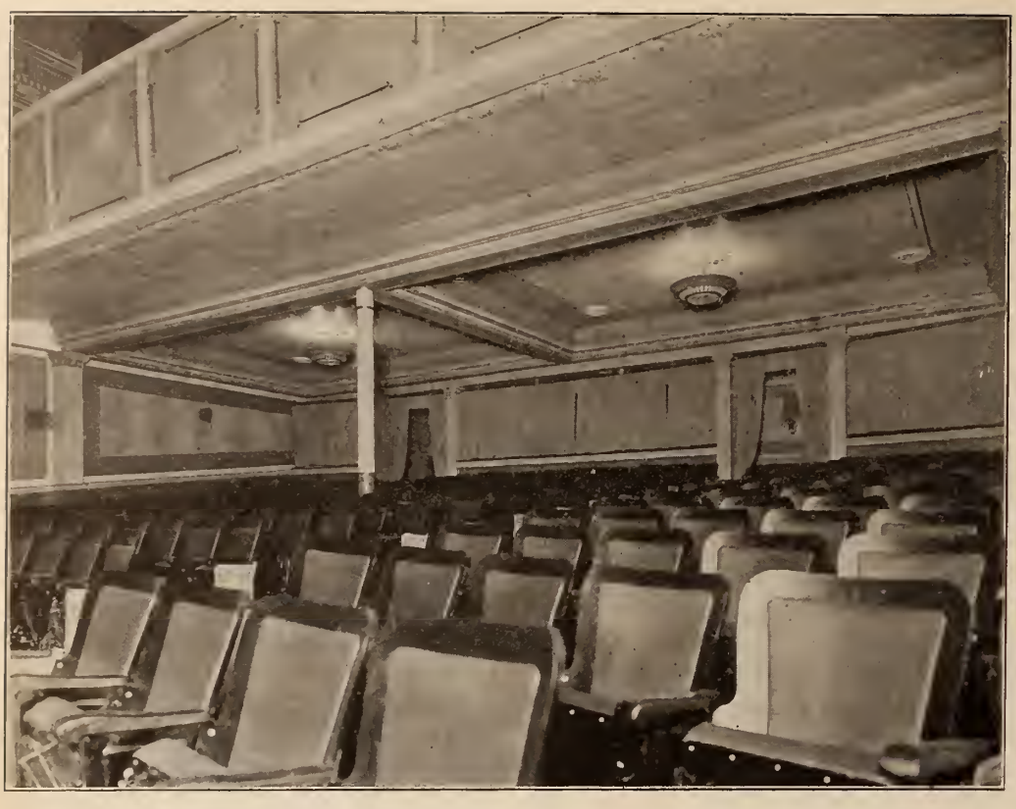
There is an enormous amount of work yet to be done by the Society of Motion Picture Engineers. The consistent growth and maintenance of a membership of the highest engineering ability is equipping the Society for great achievements in the future.

An excerpt from an editorial in a leading Ottawa paper expresses the importance and the results obtained by the efforts of the engineers in this industry:

"Whenever discussions of the motion pictures arise, and rarely a day passes when one does not, concern for the artistic aspect of the subject generally serves to overshadow the importance of the technical side. But when the latter is debated all agree that technically, the movies have made great advances during the last few years, and that if the photography of film drama were all, the silver-sheet would have well-nigh reached perfection. And this is true; had the artistic side of motion pictures kept apace with its technical development, there would be fewer symposiums on the eternal question of "What is wrong with the movies?"



Members of the Society of Motion Picture Engineers attending their fall convention held at Ottowa, Canada, October 1, 2, 3, 4



The new Cameo theater, San Francisco, which now has a seating capacity of 1000, has been thoroughly renovated, transforming the theater from a small ten cent house into a first-class theater

Improvement in Radio Pictures

WE are presenting on this page reproductions of two photographs recently transmitted by specially designed apparatus invented by C. Francis Jenkins.

These illustrations are probably the forerunners of the perfection which we may expect in this field of endeavor in the near future. Many have not hesitated to predict that in time apparatus for sending pictures by wireless will be perfected and elaborated upon to the degree where it will be possible for motion pictures to be transmitted.

While this prediction may be somewhat far-fetched, it is highly safe to say that it is probable. An interesting detail is commented upon by the inventor, who sent, for the first time in history, a Japanese message in Japanese characters. Hitherto it has been impossible to transmit by wire Japanese characters, as the characters do not represent words but ideographs. This difficulty was strikingly illustrated during the Armament Limitation Conference, when the public discovered, through a newspaper article, that the Japanese must transfer his ideographs into English code figures, which could then be sent by the dot-and-dash wireless code to Japan, where it must be decoded from figures into original Japanese ideographs.

News Notes

M. A. Horti will erect a modern $50,000 picture theatre at Ft. Lauderdale, Fla. Two late type projection machines and other equipment will be installed.

The New Grand theatre, Russell, Minn., which has been dark since last spring has been completely remodeled and will be reopened in a few weeks as a picture theatre. L. O. Tipler is the new manager.

The Hall theatre at Columbia Mo., which has been closed for several months, undergoing repairs, has been reopened to very pleasing business.

W. Warkey is planning on erecting a modern picture theatre in West Bend, Wis. Finest in theatre equipment will be installed and the theatre will be modern throughout.

The Southern Theatrical Corp., Dallas, Texas, has incorporated for the sum of $100,000 to finance the erection of a picture theatre in Dallas.

The Galveston Opera House Co., Galveston, Texas, has recently incorporated for the sum of $5,000 to erect theatres.

The old Baker theatre at Lochart, Texas, has been completely remodeled and new projection room and other theatre equipment has been installed to make this one of the very finest picture theatres in this part of the state. Baker theatre was recently reopened with capacity business.—Trout.

Photographers Completing New Camera

Lucker and Gleason, formerly staff cameramen for Pathe, are completing a small regular motion picture camera with all necessary equipment for the use of both professional and amateur, which will retail at the nominal sum of $250. The offices of Lucker and Gleason have been established at 11824 Jefferson Avenue, E., Detroit, Mich., and will be opened for actual business early next month. —Hefferman.

"Colonial" Opens

Exhibitors of prominence from every part of Central and Eastern Pennsylvania and representatives of practically all Philadelphia exchanges were among the guests of honor at the formal opening of the Colonial theatre, Ninth and Cumberland Streets, Lebanon. The Colonial is operated by Carr & Schad, Inc., of Reading, Pa. Jere Greiner was contractor. —Berghaus.

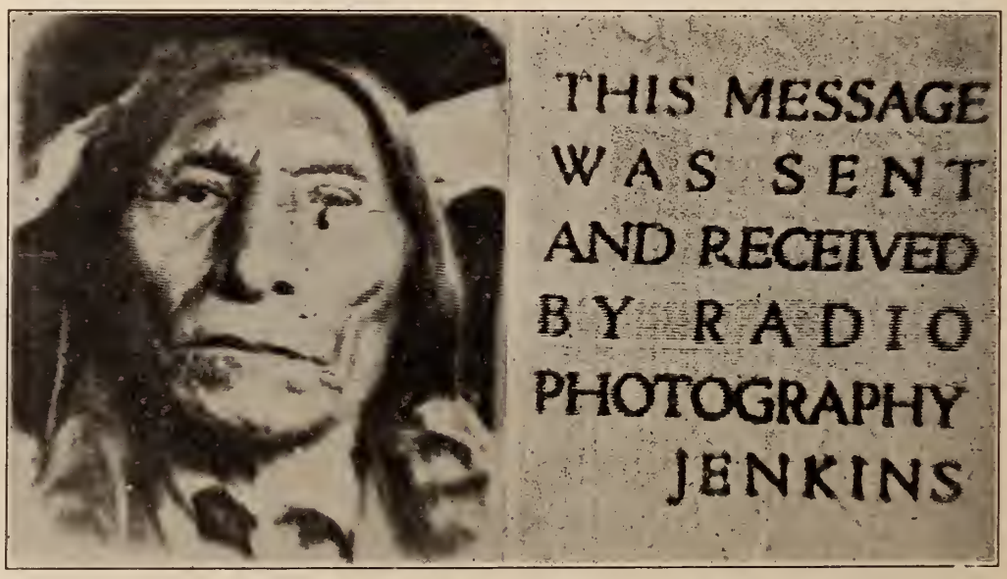
Exhibitors' Supply Makes Change

Henry Falk, who in point of service has the honor of being the oldest repairman for projection machines in the vicinity of Detroit, has joined the Exhibitors' Supply Co. to take complete charge of their repair department. Mr. Falk was with the Amusement Supply Co. and before that was with Bert Weddige and the United Theatre Equipment Corp.—Hefferman.

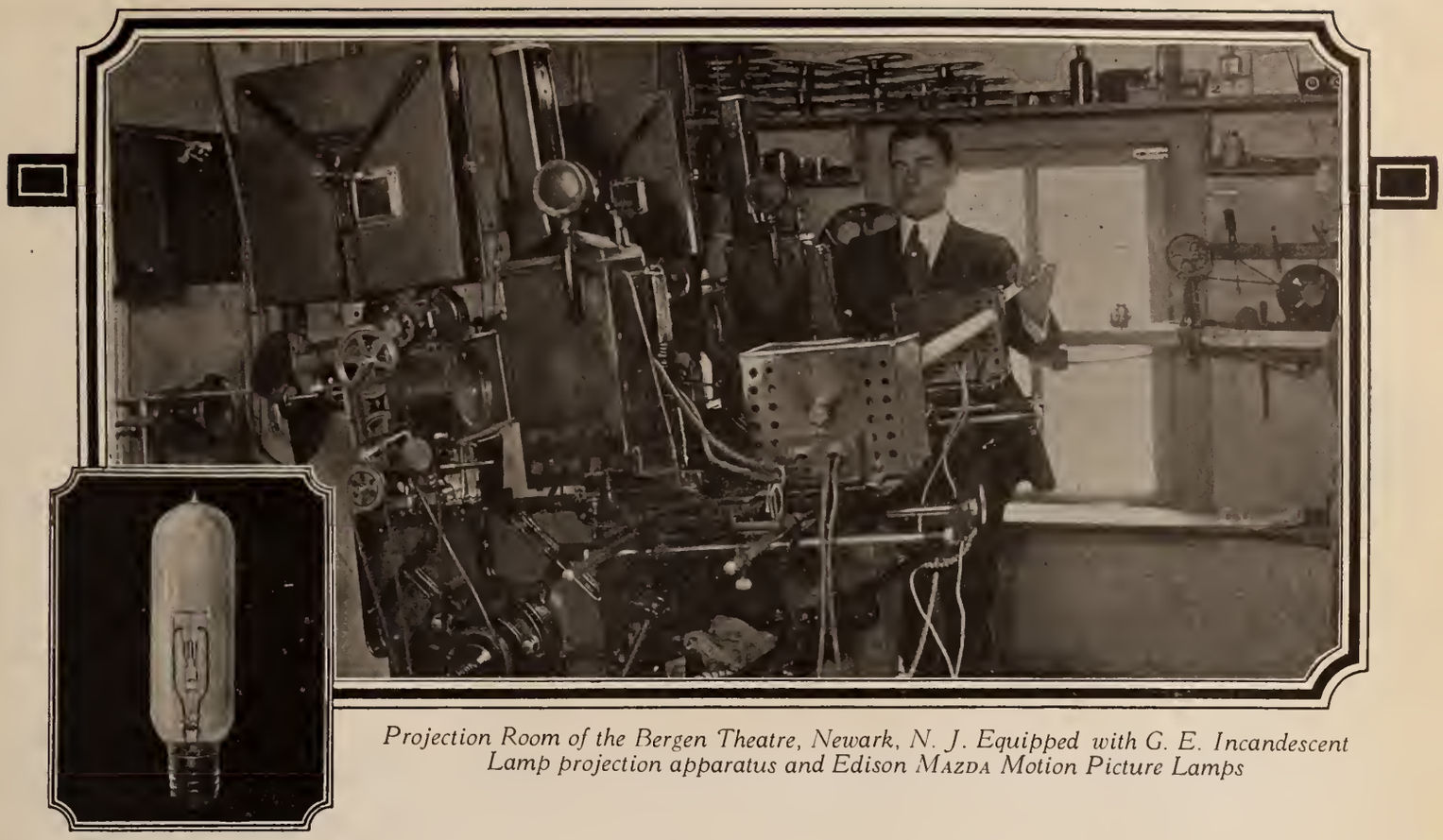
NEW YORK

Maspeth—Architect H. Marick, 44 Court St., Brooklyn, has plans for a $150,000, one-story, 140 x 100 theatre building, brick construction, located on S. W. corner Grand St. and Fifth Ave., Maspeth. Owner and builder, I. Levin, 378 Thorpe Ave., Brooklyn.

New York City—Architect E. DeRosa, 110 W. 40th St., revising plans for the six-story, 81 x 118 theatre building at 1691 Broadway, owned by Neponsit Building Co., 110 W. 40th St., New York City. Steel Engineer, E. E. Seelye, 101 Park Ave. Architect taking bids on separate contracts.



Photographs described in the text on this page show recent transmissions by radio on special apparatus designed by C. Francis Jenkins. The quality of the photographs bespeak the improvements recently made in the special apparatus



Projection Room of the Bergen Theatre, Newark, N. J. Equipped with G. E. Incandescent Lamp projection apparatus and Edison MAZDA Motion Picture Lamps

Projectionists—A Few Words

IS your work pleasant? Are you deriving all the benefits of new scientifically designed equipment that is making the profession of the projectionist a popular occupation? Hundreds of projectionists in every section of this country are now enjoying working conditions that "old timers" never dreamed of.

Incandescent Lamp Projection permits you to work in a room free of dust and dirt. There are no carbons to change, no wandering light source to keep focused on the aperture. With an A. C. or D. C. current supply no motor generator is used.

Incandescent Lamp Projection with Edison MAZDA Motion Picture Lamps gives a steady, flickerless, evenly distributed light on the screen and requires a minimum of attention to keep it in perfect operating condition.

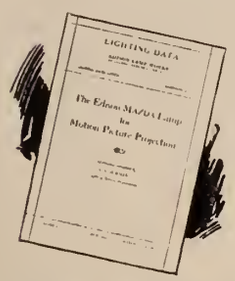
Furthermore, General Electric Incandescent Lamp Projection apparatus and Edison MAZDA Motion Picture Lamps operate equally well on A. C. or D. C. Current consumption is reduced to less than one half normally used for projection purposes.

Install this apparatus in your projection department now and make your work a real pleasure. Help your manager cut down expenses.

There is a supply dealer in your district carrying Edison MAZDA Motion Picture Lamps and G. E. apparatus.

Write our Lighting Service Department, Edison Lamp Works, Harrison, N. J., for engineering recommendations on installations.

A USEFUL BULLETIN



Containing much valuable information on projection. Send your name and address for a free copy



National Anti-Misframe League Forum

Simplified Electricity for Projectionists

Alternating Current Machinery

Lesson VII—Part VI

Transformer Connections

TRANSFORMERS, as ordinarily constructed, have the ends of both their primary and secondary coils brought out at the terminal plate. In some types, two primary and two secondary coils are used and hence *eight* coil ends would be brought out for connecting purposes.

This practice is followed in order that the machine may be used on different voltage feeder circuits and also that various secondary voltages may be supplied. Thus, in the case of a standard lighting transformer having two primary coils, each wound for 1100 volts, and two secondary coils, each wound for 110 volts (ratio of transformation 10 to 1) there are four possible voltage combinations as shown in Fig. 123 A, B, C and D. If the two primary coils are connected in *parallel* (section A) the proper primary voltage will be 1100 and if the two secondary coils are also connected in *parallel* the secondary voltage will be 110. By connecting the secondary coils in *series* (Section B) and the primary is unchanged, the voltage of the latter will still be 1100 whereas that of the secondary will now be 220 volts. If both primary and secondary coils are connected in series, their respective voltages will be 2200 and 220. Lastly, if the primary coils are connected in parallel and the secondary coils in series, the primary voltage will be 2200 and the secondary 110.

Still another combination (not shown) is possible and is commonly used for local distribution (cities, towns, etc.). The two primary coils are connected in *parallel* thus giving a primary voltage of 1100, but the two secondary coils are connected in *series* and a *third* wire is connected midway between the two coils thus giving a *three-wire single-phase* A. C. service having 110 volts between either outside wire and the third, but 220 volts between the two *outside* wires. This is ideal for combination lighting and motor service since high efficiency electric lamps can be used on the 110 volt lines and power can be more cheaply transmitted to the motors over the 220 volt lines. This is quite similar to the three-wire D.C. system, more commonly known *as* the *Edison* system of distribution.

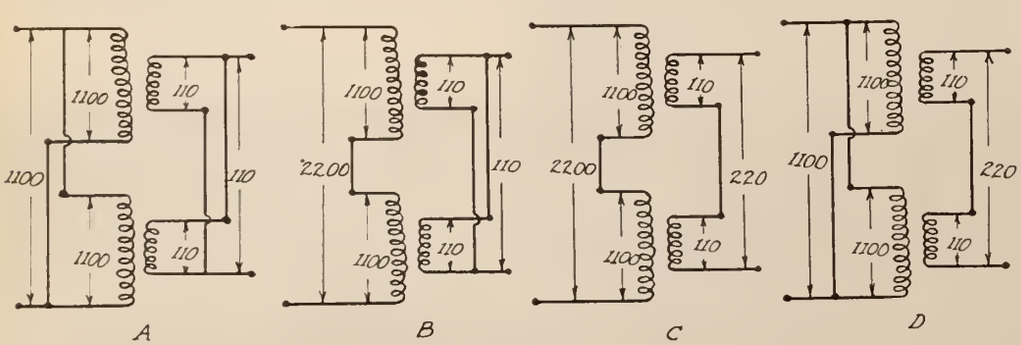


Figure 123

This department will be very glad to answer any inquiries which the readers wish to submit.

If any of the material presented in these columns is not fully explained as to be understandable to all just request more elaborate explanations.

If projectionists digest the information contained in this series, a comprehensive understanding of electricity will be obtained.

It has already been mentioned in the case of three-phase motors and generators, that there are two ways in which the armature coils can be connected. These two methods being known as the *delta* and *star* connections. The name delta comes from the fact that a diagram of coils, when made on paper, looks like the Greek letter, d, (delta), whereas the star connection, on paper, looks like a three pointed star. This is also called the Y connection for a similar reason.

These two connections can also be extended to single-phase transformers when used on

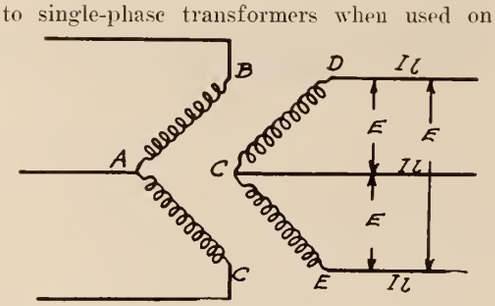


Figure 124

three-phase service. This means that three, single-phase, transformers are used and their primaries are connected together as are also their secondaries.

There are numerous ways in which these connections can be made and a complete list is given in Table III.

Table III

Single-Phase Transformer Connections

Current	*Primary Voltage*	*Connection*
I	1.73E	Star
I	1.73E	Star
1.73I	E	Delta
1.73I	E	Delta

Connection	*Secondary Voltage*	*Current*
Star	1.73E	I
Delta	E	1.73I
Delta	E	1.73I
Star	1.73E	I

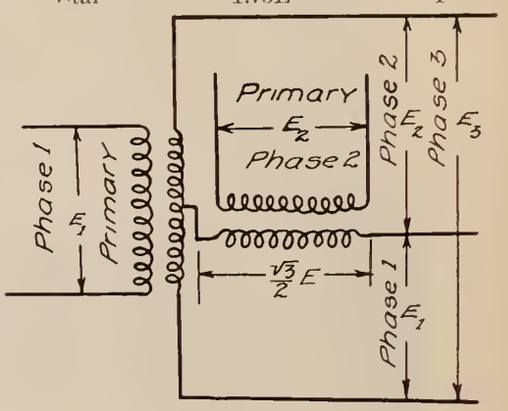


Figure 125

The principal advantagess and disadvantages of both the delta and star connections are that, in the case of the delto, the voltage between lines is the same as that across each individual transformer. Thus for high voltage transmission, which, as we know is more economical than low voltage transmission of power, the transformer coils must be insulated to withstand this high voltage. On the other hand, if one transformer should burn out, the system can be operated on what is called an *open delta* connection (cutting out the defective transformer) the 58% of the load can still be carried. The open delta connection is shown in Fig. 124.

In the case of the star connected bank of transformers, if one transformer burns out, the entire system is dead and cannot be operated until the burned out transformer is replaced. But the star connection has the advantage of having a higher voltage between lines than across each individual transformer

$$(E_{line} = \sqrt{3}\ E_{coil})$$

so that less insulation is needed for these instruments.

A compromise is usually effected and when transmitting power, the primaries at the transmitting end are connected delta fashion and the secondaries star, while at the receiving end the primaries are connected star fashion and the secondaries delta. The straight delta connection is used for practically all low voltage transmission.

Changing Two Phase to Three Phase

For changing two-phase power to three-phase power, the Tee, or Scott, connection is used. A single-phase transformer is connected to one phase and a center tap is taken from its secondary. Another single-phase transformer is connected to the second phase and a tap taken out of its secondary at a point 86.6% from one end and this tap is connected to the center tap from the transformer one phase number one. This is shown in Fig. 125.

It will be noted that the voltage between any two feed wires is the same but the voltage across the secondary of the transformer on phase number two is only $\frac{\sqrt{3}}{2}$ E or 86.6 per cent.

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Electrical Illuminating Engineering Society Membership and Functions

RECENTLY the editor of this department requested an official of the Electrical Illuminating Engineering Society to submit a short description of that society along with the membership, its functions and purposes.

R. E. Nauman, vice-president of the Electrical Illuminating Engineering Society, very obligingly submitted the following letter which serves to explain the complete functions and membership of that society.

"In reply to your letter of recent date, apologizing for the delay, we will comply with your request with the following article.

"Inasmuch as the Motion Picture industry is the fourth largest manufacturing Industry in the United States, and 85 per cent. of all American pictures are produced in and around Los Angeles, it is readily apparent that there must be some sort of an organization that can effeciently handle each and every phase of the work. This society represents the illuminating and mechanical divisions.

"In properly manipulated mechanical effects such as, Water, Rain, Clouds, Smoke, Lightning, Fire, Wind, Snow and the like, to attain nature's realism, at times set forth rather obstinate problems. In regards to illumination, ranging in magnitude, from possibly a closeup of a flower in an actor's hand to a New York Street, or a Battlefield, also has its difficulties, inasmuch as improper lighting renders ineffective the efforts of the Technical, Painting, Property, Drapery, Wardrobe, Camera and in fact all other departments of the industry.

"In consideration of the above mentioned difficulties, it was found advisable to organize this society so that the advice through cooperation of all, could be utilized by any of its members.

"As an audience is to a theatre, so is the Electrical and Mechanical departments to the industry, and it has been the efforts of this society to bring these departments up to the very highest standard, in meeting and overcoming the various problems as follows: Equipment: Through a color code, accepted by this Society and adopted by the various studios, it has become thoroughly standardized and inter-changeable in regards to polarity, line-balance, and so forth, greatly facilitating hook-ups, which means that the operator learning the code in one studio, automatically receives training, and is thereby adaptable to all studios under the jurisdiction of this society. Labor: In an effort to build up to a higher degree of efficiency, the personnel of these departments, and to dispense with the inefficient and undesirables, the society has installed a system of inter-change of information, as to the performance of the various men, through the medium of clearance cards. Consequently as the operator moves from one studio to another, only the best are utilized, only those who have been thoroughly trained in the standard set forth above, eliminating a waste of time, and building up an efficient organization that can be depended upon in an emergency. Therefore the producer in attaining the services of this society, receives not the services and advice of one man, but the service of one man and the advice of all department heads collectively.

"Our aim is to keep America first in the realm of the Photoplay, therein the Electrical Illuminating Engineering Society of the Motion Picture Industry will have attained their reward.

"The Electrical Illuminating Engineering Society of the Motion Picture Industry was organized in October of 1919, and at the present time consists of the Chief Electricians of all the studios of Southern California, as follows:

"Howard E. Ewing, President, Minerva



The Orpheum theatre, Twin Falls, Idaho, is claimed to be one of the best equipped houses in that section having a seating capacity of 500 on the main floor and 300 in the balcony. This house is owned by the Twin Falls Amusement Company, A. R. Anderson, president and manager

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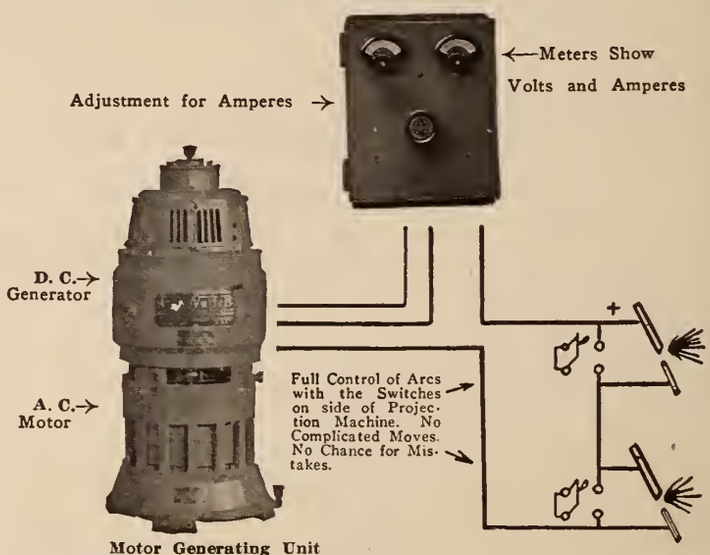
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G. & S. Theatre Being Erected

Santa Rosa, Cal., is to have a new playhouse that will be a credit to that city. George Greeott and E. Strobino, residents of the City of Roses, are erecting a theatre to cost approximately a quarter of a million dollars. The house will have a seating capacity of 2,000 and will be modern in every detail. A stage, 40 by 90 feet, will rival in size and appointments the large San Francisco playhouses and will afford ample space for the production of any road show. There will be sixteen dressing rooms. An elaborate electric switchboard will give to the theatre almost any desired lighting effect.

Twenty-five thousand dollars is the cost of the Wurlitzer organ to be installed and the theatre will have an orchestra, under the leadership of M. Rachman. The projecting room will include every piece of modern machinery that tends toward the perfect showing of the silent drama.

T. C. Reaves is manager of the amusement concern and A. G. Winckler is resident manager.—Gross.



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Engineers Present Important Information

(*Continued from page* 1921)

deserves more than passing comment in that it incorporated, in a most successful degree, three of the most essential elements for an event of this kind—namely, a congenial atmosphere, an excellent dinner and H. H. Cudmore as toastmaster. The many in this industry who are acquainted with "H. H." in his gifted role of chief entertainer, may well appreciate the degree of success that attended his efforts. Mr. Cudmore also assisted a quartet of local talent.

One of the most important places of interest that was held under microscopic inspection by the convention was the small town of Hull, which is located in the province of Quebec, only a ten-minute ride from Ottawa. A special investigation committee, hastily appointed, reported Hull as a "damp" place. This report was later corrected by the entire convention to read "wet."

At one of the business sessions the society voted to hold the coming spring convention, which will probably be held in the month of May, at Lakewood Farms, near Middletown, N. Y.

Members and Guests Attending

Those in attendance at the convention were: P. M. Abbott, P. L. C. Barbier, J. T. Beechlyn, Douglas E. Brown, R. S. Burnap, James R. Cameron, H. A. Campe, John G. Capstaff, G. L. Chanier, Willard B. Cook, John I. Crabtree, L. E. Davidson, Earl J. Denison, Charles A. Dentlebeck A. C. Dick, R. E. Farnham, Edmund M. Flaherty, Herbert Griffin, J. H. Hertner, Alfred B. Hitchins, Roscoe C. Hubbard, Arthur J. Holman, Joseph C. Hornstein, John G. Jones, L. A. Jones, Wm. D. V. Kelley, Herman Kellner, J. C. Kloesen, Wm. C. Kunzmann, W. F. Little, John R. Manheimer, Otto Nelson Ivan L. Nixon, B. E. Norrish, M. W. Palmer, Raymond S. Peck, L. C. Porter, F. F. Renwick, F. H. Richardson and J. A. Summers.

Guests who attended meetings and official dinner were: F. W. Ralston, General Electric Co., Lynn, Mass.; Earle E. Richardson, Eastman Kodak Co., Rochester, N. Y.; L. P. Benoit, Canadian Kodak Co., Ltd., Toronto, Ont.; H. H. Cudmore New York; George C. Beach, New York; George Perkins, Perkins Electric Co., Montreal, Canada; Frank C. Badgley, film editor, Canadian Government Motion Picture Bureau, Ottawa, Canada; F. C. T. O'Hara, Deputy Minister, Department of Trade and Commerce, Canadian Government, Ottawa; Mayor Frank Plant, mayor of the city of Ottawa; J. deC. Topley, Ottawa, Canada; Oral Cloakey, manager, Regent theatre, Ottawa; Capt. Frank Goodale, manager Loew's Ottawa theatre; G. E. Berry, Canadian Government Patent Office; A. A. Dion, general manager Ottawa Electric Co.

Titles and Authors of Papers Presented

The titles and authors of the papers presented at the convention follow: "The Motion Picture Engineer and His Relation to the Industry," by Alfred B. Hitchins; "Some Possibilities for Cold Light," by Herman Kellner; "A Study of the Markings on Motion Picture Film Produced by Drops of Water, Condensed Water Vapor and Abnormal Drying Conditions," by J. I. Crabtree; "Light and Shadow," by J. Serle Dawley and Oscar Lund; "A Method for Correcting Distortion in Oblique Projection,' by John T. Beechlyn; "A Friction Feed Developing Machine," by Roscoe C. Hubbard; "Design of Sprockets for Motion Picture Film," by John G. Jones; "A Motion Picture Camera Taking 3,200 Pictures Per Second," by C. Francis Jenkins; "Recent Progress in the Transmission of Motion Pictures by Radio," by C. Francis Jenkins; "Thermal Characteristics of Motion Picture Film," by L. A. Jones and Earle E. Richardson; "Importance of Synchronizing Taking and Camera Speeds," by F. H. Richardson; "Relation of Objective Lens Diameter to the Efficiency of the Optical System," by Ralph E. Farnham; "Can the Efficiency of Condensers Be Increased?" by Herman Kellner; "The Cost Items of Motion Picture Production," by Douglas E. Brown; "Stereoscopic Pictures," by Wm. V. D. Kelley; "A Cine Densitometer," by J. G. Capstaff and N. B. Green.

Cooper Hewitt Issues Bulletins

The Cooper Hewitt Electric Company has recently issued two publications, one on "Electric Lamps for Photographic Processes" and the other on "Artificial Light vs. Natural Light in the Studio."

These publications are exceedingly well presented and contain many valuable suggestions and recommendations which will be found of interest to those interested in studio lighting.

Copies of the above may be had from the Cooper Hewitt Electric Company.

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J. C. JESSEN'S PRODUCTION NOTES BY WIRE

Studio and Player Brevities

LITTLE STORIES ABOUT PEOPLE ON THE LOT

Goldwyn

Miniature models for the settings to be used in the production abroad of "Ben Hur" were prepared here and will be taken abroad for construction on a vast scale in Italy, Egypt and the Holy City. The technical staff sailing will include Lawrence Marsten, stage manager of the original Erlanger production; Louis Kolb, chief electrical engineer; John Boyle, cinematographer; Aubrey Scotto, film editor, and William Hinckley, laboratory expert. Scenic staff and wardrobe designers will follow.

King Vidor has finished work on his production "Wild Oranges" in which Virginia Valli is featured.

Four productions, "Law Against Law," "The Master of Men," "The Day of Faith" and "Slave of Desire" are in the cutting rooms.

H. Reeves Smith, prominent on the stage of New York and London, and at present playing in a local theatre with Marjorie Rambeau in "The Road Together," has been added to the cast of Elinor Glyn's "Three Weeks."

First National

The complete supporting cast for Lewis Stone and Helene Chadwick in "Why Men Leave Home" comprises, William V. Mong, Mary Carr, Hedda Hopper, Alma Bennett, Lila Leslie, Sidney Bracy and E. H. Calvert.

Final scenes were shot last week on "Her Temporary Husband," John McDermott directing, principal players including Owen Moore, Sidney Chaplin, Sylvia Breamer, Tully Marshall, Chuck Reisner, Charles Gerrard and George Cooper.

Joseph de Grasse will direct Rex Beach's "Flowing Gold" for Richard Walton Tully. The cast has not yet been selected.

Cutting and editing of "Anna Christie," the Thomas H. Ince production, will be completed Oct. 15 and the picture released early in December.



Lillian Collier, Goldwyn beauty contest winner who will make her first appearance in "Three Weeks"

Walter McGrail and Rosemary Theby have been engaged for "A Son of the Sahara" which Edwin Carewe will produce in Algiers. Bert Lytell and Clare Windsor have already been announced in principal roles. The cast will sail in a fortnight.

Allan Hale and Lincoln Stedman have been added to the cast of "Black Oxen."

Frank Borzage has been selected to direct Norma Talmadge's next vehicle, "Secrets," from the stage play of the same title.

Universal

Brenda Lane, formerly of Ziegfeld Follies, has been placed under a six months' contract in stock.

Mildred June, former comedienne, will take a plunge into drama, having been chosen by Edward Sedgwick for the leading feminine role opposite Hoot Gibson in "Hook and Ladder."

The Jack Hoxie unit making "Wyoming" will go to Medicine Bow, Wyoming, for backgrounds for the picture. Irene Rich has the feminine lead.

An exact replica of the New York elevated roads is being built for "My Mamie Rose," Mary Philbin's next vehicle.

King Baggot has started work on "The Co-Respondent," a mystery story by Rita Weiman, author of "The Acquittal."

"Water stuff" occupied the Bill Desmond company making the chapter-play "Beasts of Paradise" for a full week. During this time Desmond had to fight a shark under water; do several swims under water in one of which he escapes from a subterranean cave, and then rescue Eileen Sedgwick from a flood.

Paramount

Though still engaged in titling "The Ten Commandments," Cecil DeMille and Jeanie Macpherson have also laid out the screen plot of "Triumph," production of which was scheduled to start Oct. 14.

Director Victor Fleming and the company of forty people who have been three weeks near Flagstaff, Arizona, filming the Zane Grey production, "The Call of the Canyon" have returned to the studio.

Opening scenes for the William de Mille production, "Rita Coventry," have been made on a lavish cafe set. Jack Holt, Agnes Ayres, Nita Naldi and Theodore Kosloff are among the leading players.

George Melford and the cast and staff engaged on "Flaming Barriers" are on location near Sonora, Cal.

Cutting of Bill Hart's "Wild Bill Hickok" is occupying the star.

"The Next Corner" will be Sam Wood's forthcoming production. Monte Katterjohn wrote the scenario. The cast will shortly be chosen.

With heavy camera equipment and a small army of players and workers, Irvin Willat will attempt to penetrate the trackless country 150 miles north of Flagstaff, Ariz., for the Zane Grey story, "The Heritage of the Desert." Bebe Daniels heads the cast.

Metro

A number of noted Tennessee historians have been gathered in Nashville to act in an advisory capacity to Alan Holubar in the filming of scenes for "The Bishop of Cottontown" in order that exactitude mark the production.

Two weeks were spent by Harold Shaw in locating an English manufactured taxicab of special make, for use in the filming of "The Living Past." The complete cast for this production includes Harrison Ford and Enid Bennett, co-starring, Alec Francis, Mary Alden, Harry Northrup, Arline Pretty, Lionel Belmore, William Humphrey, D. R. O. Hatswell, John Sainpolis and Lorimer Johnston.

J. M. Schenck Productions

Buster Keaton has about completed the editing and cutting of his second feature length comedy for Metro, "Hospitality." Natalie Talmadge, his wife, and Baby Buster, just over a year old, also appear in the production. The story deals with life in America in the year 1830.

Frank Borzage, who will direct Norma Talmadge in "Secrets," is back from a trip to Cleveland where he went to view the stage production from which the film will be taken.

Constance Talmadge will start work on her new feature, "The Mirage," within two weeks.

Hollywood Studios

Paul Powell has put the finishing touches to "The Daughter of Mother McGinn," Cosmopolitan production, and the picture will be shipped to New York this week.

The Renaud Hoffman company has returned from several days' location work near Sunland, where they have been shooting on "Maud Muller" in which Marjorie Daw has the lead. Paul Schofield, scenarist, has taken offices at the studios.

Director J. P. McGowan is placing the finishing touches to "The Whipping Boss" after returning from location in Louisiana lumber camps. Lloyd Hughes, Barbara Bedford, and Eddie Phillips are among the members of the all-star cast.

Here and There

"Say Yes," a dog said to be half-Arab, will have an important part, if not the lead, in the next Trimble-Murfin production. Laurence Trimble has been schooling him for over a year.

Dallas Fitzgerald will handle the megaphone in "The Dawn of Love," a picturization of the novel of the same name written by I. W. Irving, and which he will produce. Exteriors will be made in the mountains about San Diego.

Blanche Sweet's engagements for the winter include her portrayal of the lead in Alan Holubar's "The Human Mill," which she is just starting; then in the title role of "Tess of the D'Urbervilles" to be directed by Marshall Neilan, following which she will be seen in a big production for a prominent producer, contracts for which are awaiting her signature. Her fourth will be another story to be directed by Marshall Neilan, negotiations for which are now under way.

The assignment of Gareth Hughes and Vera Reynolds to parts in Pola Negri's "My Man" completes the cast.

An original story by the Principal Pictures scenario department will be, in all probability, the vehicle for Baby Peggy's debut under her new contract.

M. C. Levee has changed the title of the Maurice Tourneur production "Jealous Fools" to "Jealous Husbands."

At the Christie studios two productions are in course of making. Harold Beaudine is directing "Fool Proof" with Neal Burns and Vera Steadman, while Al Christie is directing "A Perfect 36," Bobby Vernon doing a feminine impersonation, supported by Teddy Sampson, Patricia Palmer and Jimmie Harrison.

Warner Baxter, under a new contract with Powers-R. C. Productions, will be featured and starred in forthcoming dramas.



Jetta Goudal, who has been signed to a long-term contract by Distinctive Pictures Corporation

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

MARCH

Feature	Star	Distributed by	Length	Reviewed
Adam and Eva	Marion Davies	Paramount	7 reels	Feb. 10
Adam's Rib	Special Cast	Paramount	10 reels	Feb. 17
Are You a Failure?	Special Cast	Preferred Pict.	6 reels	Mar. 17
Bolted Door, The	Frank Mayo	Universal	5 reels	Mar. 3
Brass	Monte Blue	Warner Bros.	9 reels	Mar. 17
Call of the Hills	Special Cast	Lee-Bradford-S.R.	5 reels	
Can a Woman Love Twice?	Ethel Clayton	Film Book. Offices	6 reels	Mar. 10
Daddy	Jackie Coogan	First National	6 reels	Mar. 17
Down to Sea in Ships	McKee-Courtot	Hodkinson	8 reels	Dec. 2
Driven	Special Cast	Universal	6 reels	Dec. 9
Flames of Passion	Larkin-Stonehouse	Independent Pict.	5 reels	Jan. 20
Fourth Musketeer, The	Johnnie Walker	Film Book. Offices.	6 reels	Mar. 31
Gallopin' Through	Jack Hoxie	Sunset Prod.	5 reels	
Glimpses of the Moon	Bebe Daniels	Paramount	7 reels	Apr. 14
Good-By Girls	William Russell	Fox	5 reels	Mar. 24
Gossip	Gladys Walton	Universal	5 reels	Mar. 10
Her Accidental Husband	Special Cast	C. B. C.-S. R.	6 reels	
High Speed Lee	Reed Howes	Arrow	5 reels	
In the Devil's Bowl	Neal Hart	Wm. Steiner-S. R.	5 reels	
Isle of Lost Ships	Nilsson-Sills	First National	7 reels	Mar. 24
Is Divorce a Failure?	Leah Baird	Asso. Exhib.	6 reels	July 21
Just Like a Woman	Special Cast	Hodkinson	5 reels	Mar. 17
Lamp in the Desert	Special Cast	C. B. C-S. R.	5 reels	
Law Rustlers, The	Wm. Fairbanks	Arrow	5 reels	
Leopardess, The	Alice Brady	Paramount	6 reels	Mar. 17
Little Church Around the Corner	Claire Windsor	Warner Bros.-S. R.	7 reels	Mar. 3
Lion's Mouse, The	Standing-Marsh	Hodkinson	5 reels	Mar. 31
Lost and Found	Special Cast	Goldwyn	7 reels	Mar. 17
Lost in a Big City	John Lowell	Arrow	7 reels	Jan. 27
Luck	Johnny Hines	Mastodon-S. R.	7 reels	Apr. 14
Mad Love	Pola Negri	Goldwyn	6 reels	Feb. 24
Man and Wife	Special Cast	Arrow	5 reels	Aug. 4
Midnight Guest, The	Special Cast	Universal	5 reels	Mar. 17
Mr. Billings Spends His Dime	Walter Hiers	Paramount	6 reels	Mar. 17
Nth Commandment, The	Special Cast	Paramount	7 reels	Mar. 31
Noise in Newboro, A	Viola Dana	Metro	6 reels	Apr. 28
Outlaws of the Sea	Marguerite Courtot	Selznick Dist. Corp.	5 reels	
Pilgrim, The	Charles Chaplin	First National	4 reels	Jan. 27
Racing Hearts	Special Cast	Paramount	6 reels	Feb. 24
Refuge	K. MacDonald	First National	6 reels	Apr. 21
Scars of Jealousy	Special Cast	First National	6 reels	Mar. 17
Shreik of Araby, The	Ben Turpin	Allied Prod. & Dist.	5 reels	Mar. 3
Single Handed	Hoot Gibson	Universal	5 reels	Mar. 31
Smilin' On	Pete Morrison	Sanford Prod.	5 reels	
Success	Special Cast	Metro	6 reels	Feb. 24
Temptation	Special Cast	C. B. C.-S. R.	7 reels	
Tents of Allah	Blue-Alden	Asso. Exhib.	7 reels	Apr. 21
Three Jumps Ahead	Tom Mix	Fox	5 reels	Apr. 14
Vanity Fair	Mabel Ballin	Goldwyn	8 reels	Mar. 17
Vengeance of the Deep	Special Cast	Selznick Dist. Corp.	5 reels	Apr. 28
Western Justice	Josephine Hill	Arrow	4 reels	
When a Woman Turns	Tom Kennedy	Norca Pict.-S. R.	5 reels	
Where the Pavement Ends	Special Cast	Metro	7 reels	Mar. 24
White Flower, The	Betty Compson	Paramount	6 reels	Mar. 10
Your Friend and Mine	Special Cast	Metro	6 reels	Mar. 31

APRIL

Feature	Star	Distributed By	Length	Reviewed
Abysmal Brute, The	Reginald Denny	Universal	8 reels	Apr. 21
Alice Adams	Florence Vidor	Asso. Exhibitors	7 reels	July 7
Backbone	Special Cast	Goldwyn	7 reels	May 12
Bella Donna	Pola Negri	Paramount	8 reels	Mar. 31
Bright Shawl, The	Rich Barthelmess	First National	8 reels	Apr. 28
Broken Violin, The	Special Cast	Arrow	6 reels	
Bucking the Barrier	Dustin Farnum	Fox	5 reels	Apr. 21
Clansmen of the North	Travers-R. Dwyer	Selznick Dist. Corp.	5 reels	
Cordelia the Magnificent	Clara K. Young	Metro	6 reels	June 2
Crashing Thru	Harry Carey	Film Book. Offices.	5 reels	Apr. 7
Dead Game	Ed Gibson	Universal	5 reels	Apr. 21
Go-Getter, The	Special Cast	Paramount	8 reels	Apr. 21
Grumpy	Roberts-McAvoy	Paramount	7 reels	Mar. 31
Her Fatal Millions	Viola Dana	Metro	6 reels	May 5
Hunting Big Game in Africa		Universal	10 reels	Jan. 27
Jacqueline	Special Cast	Arrow	7 reels	Mar. 31
Little Red Schoolhouse	Special Cast	Arrow	6 reels	May 26
Overbound	Shirley Mason	Fox	5 reels	May 19
Madness of Youth	John Gilbert	Fox	5 reels	Apr. 28
Nobody's Bride	Herbert Rawlinson	Universal	5 reels	Mar. 31
Old Sweetheart of Mine	Dexter-Eddy	Metro	6 reels	Apr. 14
Power Divine, The	Wynn-Livingston	Independent Pict.	5 reels	
Prodigal Daughters	Gloria Swanson	Paramount	6 reels	Apr. 28
Rip Tide, The	Special Cast	Arrow	6 reels	June 2
Safety Last	Harold Lloyd	Pathe	7 reels	Mar. 3
Salty Saunders	Neal Hart	Wm. Steiner-S. R.	5 reels	
Slander the Woman	Dorothy Phillips	First National	6 reels	May 19
Snow Bride, The	Alice Brady	Paramount	6 reels	May 26
Snowdrift	Charles Jones	Fox	5 reels	June 9
Souls for Sale	Special Cast	Goldwyn	8 reels	Apr. 7
Sunshine Trail, The	Douglas MacLean	First National	5 reels	Aug. 4
Tansy	Special Cast	Burr Nickle Prod	5 reels	
Tiger's Claw, The	Jack Holt	Paramount	5 reels	Mar. 31
Town Scandal, The	Gladys Walton	Universal	5 reels	Apr. 14
Trailing African Wild Animals		Metro	7 reels	May 19
Trail of the Lonesome Pine	Mary M. Minter	Paramount	6 reels	Mar. 31
Timmed in Scarlet	Special Cast	Universal	5 reels	Apr. 7
Westbound Limited	Ralph Lewis	Fiml Book. Offices.	7 reels	May 5
What Wives Want	Special Cast	Universal	5 reels	May 5
Within the Law	Norma Talmadge	First National	8 reels	May 12
Wonders of the Sea	Lulu McGrath	Film Book. Offices.	4 reels	Nov. 4
You Are Guilty	Kirkwood-Kenyon	Mastodon-S. R.	5 reels	Mar. 31
You Can't Fool Your Wife	Special Cast	Paramount	7 reels	May 5

MAY

Feature	Star	Distributed By	Length	Reviewed
Affairs of Lady Hamilton	Liane Haid	Hodkinson	8 reels	Apr. 28
Bavu	Wallace Beery	Universal	8 reels	Apr. 28
Black Shadows		Pathe	5 reels	June 2
Boston Blackie	William Russell	Fox	5 reels	June 2
Burning Words	Roy Stewart	Universal	5 reels	June 2
Crossed Wires	Gladys Walton	Universal	5 reels	May 19
Double Dealing	Hoot Gibson	Universal	5 reels	May 26
Empty Cradle, The	Alden-Morey	Truart Film	7 reels	
Fighting Strain, The	Neal Hart	Wm. Steiner-R. R.	5 reels	
Fog Bound	Dorothy Dalton	Paramount	6 reels	June 9
Fortune of Christina McNab	Special Cast	Playgoers	5 reels	
Fools and Riches	Herbert Rawlinson	Universal	5 reels	May 12
Girl of the Golden West	Kerrigan-Breamer	First National	7 reels	June 2
Girl Who Came Back	Special Cast	Preferred Pict.	6 reels	Apr. 21
Lonely Road, The	Kath. MacDonald	First National	5 reels	May 12
Man From Glengarry	Special Cast	Hodkinson	5 reels	Mar. 31
Ne'er-Do-Well, The	Thos. Meighan	Paramount	7 reels	May 12
Ragged Edge, The	Lunt-Palmeri	Goldwyn	7 reels	June 16
Remittance Woman The	Ethel Clayton	Film Book. Offices.	7 reels	May 19
Rustle of Silk, The	Compson-Tearle	Paramount	7 reels	May 12
Sixty Cents an Hour	Walter Hiers	Paramount	6 reels	May 26
Soul of the Beast	Madge Bellamy	Metro	5 reels	Apr. 21
Stepping Fast	Tom Mix	Fox	5 reels	May 26
Sunken Rocks	Alma Taylor	Burr Nickle Prod.	5 reels	
Valley of Lost Souls	Special Cast	Independent Pict.	5 reels	
Wandering Daughters	Special Cast	First National	6 reels	June 30
Wolf Tracks	Jack Hoxie	Sunset Prod.	5 reels	

JUNE

Feature	Star	Distributed By	Length	Reviewed
Bargains	Special Cast	Burr Nickle Prod	5 reels	
Below the Rio Grande	Neal Hart	Wm. Steiner-S. R.	5 reels	
Counterfeit Love	Special Cast	Playgoers	5 reels	Aug. 11
Critical Age, The	Special Cast	Hodkinson	5 reels	May 19
Daughters of the Rich	Special Cast	Preferred Pict.	6 reels	June 30
Desert Rider, The	Jack Hoxie	Sunset Prod.	5 reels	
Devil's Partner, The	Norma Shearer	Independent Pict.	5 reels	
Divorce	Jane Novak	Film Book. Offices.	6 reels	June 16
Don Quickshot of the Rio Grande	Jack Hoxie	Universal	5 reels	June 9
East Side, West Side	Harlan-Percy	Principal Pict.	6 reels	Apr. 21
Fog, The	Harris-Landis	Metro	7 reels	July 7
Exciters, The	Daniels-Moreno	Paramount	6 reels	June 16
Heart Raider, The	Agnes Ayres	Paramount	5 reels	June 16
Last Moment, The	Special Cast	Goldwyn	6 reels	May 19
Main Street	F. Vidor-Blue	Warner Bros.	10 reels	June 23
Man of Action	Douglas MacLean	First National	6 reels	June 2
Michael O'Halloran	Irene Rich	Hodkinson	7 reels	June 23
Monkey's Paw, The	Special Cast	Selznick	5 reels	
Mysterious Witness, The	Robert Gordon	Film Book. Offices.	5 reels	June 30
Only 38	Special Cast	Paramount	6 reels	June 23
Paddy - the - Next-Best Thing	Mae Marsh	Allied Prod. & Dist.	6 reels	May 26
Purple Dawn, The	Bessie Love	Aywon	5 reels	Apr. 28
Queen of Sin	Special Cast	Selznick	6 reels	Apr. 7
Railroaded	Herbert Rawlinson	Universal	5 reels	June 16
Rum Runners	Leo Maloney	Aywon	5 reels	
Sawdust	Gladys Walton	Universal	5 reels	June 30
Shock, The	Chaney-Valli	Universal	7 reels	June 23
Sun-Dog Trails	Wm. Fairbanks	Arrow	5 reels	
Temporary Marriage	Harlan-Davis	Principal Pict.	7 reels	May 12
Trifling With Honor	Special Cast	Universal	5 reels	May 12
Western Blood	Pete Morrison	Sanford Prod.	5 reels	
Woman With Four Faces	Compson-Dix	Paramount	6 reels	June 30
Youthful Cheaters	Glenn Hunter	Hodkinson	6 reels	June 2

JULY

Feature	Star	Distributed By	Length	Reviewed
Brass Bottle, The	Special Cast	First National	6 reels	July 28
Children of Dust	Special Cast	First National	6 reels	June 23
Children of Jazz	Special Cast	Paramount	6 reels	July 21
Crashing Courage	Jack Livingston	Independent Pict.	5 reels	
Desert Driven	Harry Carey	Film Book. Offices.	5 reels	July 14
Drug Monster, The	Special Cast	Aywon	5 reels	
Flying Dutchman	Special Cast	Film Book Offices	6 reels	Aug. 4
Forbidden Lover, The	Special Cast	Selznick	4 reels	
Forbidden Range	Neal Hart	Wm. Steiner Prod.	5 reels	
For You My Boy	Special Cast	Rubicon Pict.	6 reels	May 5
Gentleman of Leisure, A	Jack Holt	Paramount	5 reels	July 28
Good Men and Bad	Special Cast	Selznick	4 reels	
Homeward Bound	Thomas Meighan	Paramount	7 reels	
Itching Palms		Film Book Offices	5 reels	July 28
Law of the Lawless, The	Dorothy Dalton	Paramount	6 reels	June 30
Love Piker, The	Anita Stewart	Goldwyn-Cosmo.	6 reels	July 7
Man Between, The	Special Cast	Asso. Exhibitors	6 reels	
Man's Man, A	J. Karren Kerrigan	Film Book. Offices		
McGuire of the Mounted	William Desmond	Universal	5 reels	July 14
Penrod and Sam	Special Cast	First National	6 reels	June 23

Feature	Star	Distributed By	Length	Reviewed
Rapids, The	Harry Morey-Mary Astor	Hodkinson	5 reels	June 30
Self Made Wife, A	Special Cast	Universal	5 reels	July 21
Shootin' For Love	Hoot Gibson	Universal	5 reels	July 7
Skid Proof	Charles Jones	Fox	5 reels	
Stormy Seas	McGowan-Holmes	Asso. Exhibitors	5 reels	Aug. 4
Toilers of the Sea	Special Cast	Selznick	5 reels	
Trilby	Special Cast	First National	7 reels	Aug. 4
Victor, The	Herbert Rawlinson	Universal	5 reels	July 28

AUGUST

Feature	Star	Distributed By	Length	Reviewed
Alias the Night Wind	William Russell	Fox		
Bright Lights of Broadway	Special Cast	Principal Pict.	7 reels	Sept. 8
Broken Wing, The	Special Cast	Preferred Pict.	6 reels	Aug. 18
Circus Days	Jackie Coogan	First National	6 reels	June 30
Common Law, The	Special Cast	Selznick	8 reels	Aug. 11
Cricket on the Hearth	Special Cast	Selznick	6 reels	
Destroying Angel, The	Leah Baird	Asso. Exhibitors	6 reels	
Dulcy	Con. Talmadge	First National	6 reels	Sept. 8
Gold Madness	Guy Bates Post	Principal Pict.	6 reels	
Harbor Lights	T. Moore-Elsom	Asso. Exhibitors	5 reels	Sept. 8
Hollywood	Special Cast	Paramount	8 reels	July 14
Human Wreckage	Mrs. Wallace Reid	Film Book Offices	7 reels	July 14
Huntress, The	Colleen Moore	First National		
If Winter Comes	Special Cast	Fox	12 reels	Mar. 17
Legally Dead	Milton Sills	Universal	5 reels	Aug. 18
Love Brand, The	Roy Stewart	Universal	5 reels	Aug. 11
Man Who Won, The	Dustin Farnum	Fox	5 reels	Sept. 1
Miracle Baby	Harry Carey	Film Book Offices	6 reels	Aug. 18
Out of Luck	Hoot Gibson	Universal	5 reels	Aug. 4
Purple Highway, The	Madge Kennedy	Paramount	7 reels	July 7
Range Patrol, The	Livingston-Wynn	Independent Pict.	5 reels	
Rupert of Hentzau	Special Cast	Selznick	10 reels	July 21
Salomy Jane	Special Cast	Paramount	7 reels	Aug. 18
Scarlet Lily, The	K. MacDonald	First National	6 reels	
Second Hand Love	Charles Jones	Fox		
Shadows of the North	William Desmond	Universal	5 reels	Aug. 25
Soft Boiled	Tom Mix	Fox		Aug. 4
Spoilers, The	Special Cast	Goldwyn-Cosmo	8 reels	June 30
Tea—With a Kick	Special Cast	Asso. Exhibitors	6 reels	Sept. 8
Three Wise Fools	Special Cast	Goldwyn-Cosmo	7 reels	July 7
Tipped Off	Special Cast	Playgoers Pict.	5 reels	
Wife in Name Only	Special Cast	Selznick	5 reels	
Yesterday's Wife	Rich-Percy	C. B. C.-S. R.	6 reels	

SEPTEMBER

Feature	Star	Distributed By	Length	Reviewed
Ashes of Vengeance	Norma Talmadge	First National	10 reels	Aug. 18
Barefoot Boy, The	Special Cast	C. B. C.-S. R.	6 reels	
Blinky	Hoot Gibson	Universal	6 reels	Sept. 1
Blueheard's Eighth Wife	Gloria Swanson	Paramount	6 reels	July 14
Breaking Into Society	Bull Montana	Film Book. Offices	5 reels	
Broadway Gold	E. Hammerstein	Truart Film	7 reels	July 7
Cheat, The	Pola Negri	Paramount	8 reels	Aug. 11
Clean Up, The	H. Rawlinson	Universal	5 reels	Sept. 22
Daytime Wives	Derelys Perdue	Film Book Offices	6 reels	Sept. 8
Eleventh Hour, The	Jones-Mason	Fox	7 reels	Aug. 4
Enemies of Women	L. Barrymore-Ruhens	Goldwyn-Cosmo	10 reels	Apr. 14
Exiles, The	John Gilbert	Fox		
Fair Cheat, The	Special Cast	Film Book. Offices	6 reels	
Fighting Blade, The	Rich. Barthelmess	First National		
French Doll, The	Mae Murray	Metro	7 reels	July 28
Gun Fighter, The	William Farnum	Fox	5 reels	Sept. 15
Haldane of Secret Service	Houdini	Film Book. Offices	6 reels	
Hell's Hole	Charles Jones	Fox	6 reels	Aug. 11
Her Reputation	Special Cast	First National	7 reels	Sept. 22
Lawful Larceny	Special Cast	Paramount	6 reels	Aug. 4
Lone Star Ranger, The	Tom Mix	Fox		
Monna Vanna	Lee Parry	Fox	11 reels	
Merry-Go-Round	Philbin-Kerry	Universal	10 reels	July 14
Mothers-in-Law	Special Cast	Preferred Pictures	7 reels	Aug. 18
Potash and Perlmutter	Barnard-Carr-Gordon	First National		
Rouged Lips	Viola Dana	Metro	6 reels	Sept. 8
Scarred Hands	Smith-E. Sedgwick	Madoc-S. R.	5 reels	
Silent Command, The	Special Cast	Fox	9 reels	Sept. 15
Silent Partner, The	Special Cast	Paramount	6 reels	Sept. 1
Souls in Bondage	Special Cast	Sanford Prod.	6 reels	
St. Elmo	John Gilbert	Fox	6 reels	Aug. 18
Strangers of the Night	Special Cast	Metro	8 reels	Sept. 15
Tango Cavalier, The	Geo. Larkin	Aywon	5 reels	
Three Ages	Buster Keaton	Metro	6 reels	July 21
To the Last Man	Special Cast	Paramount	7 reels	Sept. 8
Unknown Purple, The	Walthall-Lake	Truart Film	7 reels	
Untameable, The	Gladys Walton	Universal	5 reels	Sept. 8
Virginian, The	Special Cast	Preferred Pict.		
Vow of Vengeance	Jack Livingston	Independent Pict.	5 reels	
Wanters, The	Special Cast	First National		
Where Is This West?	Jack Hoxie	Universal	5 reels	Sept. 22

Comedy Releases

Feature	Star	Distributed By	Length	Reviewed
Ain't Love Awful		Universal	2 reels	May 26
Alley Cat, The	Aesop's Fables	Pathe	2/3 reels	Mar. 24
All Over Twist	Buddy Messinger	Universal	2 reels	
Amateur Night on Ark.	Aesop's Fables	Pathe	2/3 reels	May 26
Applesauce		Fox	2 reels	
Author, The	Al St. John	Fox	2 reels	
Babies Welcome	Dorothy Devore	Educational	2 reels	Mar 3
Backfire	Lige Conley	Educational	2 reels	June 23
Back Stage	Children	Pathe	2 reels	June 1
Back to Earth	Earle-Engle	Universal	2 reels	Sept. 15
Back to the Woods	Neal Burns	Educational	2 reels	June 16
Bad Bandit, The	Aesop Fables	Pathe	2/3 reel	
Barnyard, The	Larry Semon	Vitagraph	2 reels	May 12
Beauty Parlor, The	Aesop's Fables	Pathe	2/3 reel	
Before the Public	Snub Pollard	Pathe	2 reels	Mar. 3
Be Honest	Dippy Doo Dad	Pathe	1 reel	Aug. 18
Between Showers		Educational	1 reel	
Borrowed Trouble	Carter DeHavens	Film Book. Offices	2 reels	
Bowled Over	Paul Parrott	Pathe	1 reel	Mar. 24
Boys to Board	Children	Pathe	2 reels	
Broke	Jimmie Adams	Educational	1 reel	Mar. 3
Buddy at the Bat	Buddy Messinger	Universal	2 reels	
Bum Grafters	Neely Edwards	Universal	1 reel	
Bumps		Educational	1 reel	
Bum Slickers	Edwards-Roach	Universal	1 reel	
Burglar Alarm, The	Aesop's Fables	Pathe	2/3 reel	
Bus Boy, The	Buddy Messinger	Universal	2 reels	
Busher, The	Lee Moran	Educational	2 reels	Aug. 18
Busy Body, The	Murray-Anderson-McKee	Hodkinson		
California or Bust	Snub Pollard	Pathe	2 reels	Apr. 22
Captain Applesauce	Eddie Lyons	Arrow		
Carmen, Jr.	Baby Peggy	Universal	2 reels	
Cat That Failed, The	Aesop's Fables	Pathe	2/3 reel	
Chop Suey Louie	Joe Rock	Jo-Rok Prod.	2 reels	
Circus Pals		Fox	2 reels	
Clothes and Oil		Fox	2 reels	May 26
Coal Dust Twins	Neely Edwards	Universal	1 reel	
Cold Chills	Louise Fazenda	Educational	2 reels	Apr. 28
Collars and Cuffs	Stan Laurel	Pathe	1 reel	
Courtship of Miles Sandwich	Snub Pollard	Pathe	2 reels	June 30
Covered Push-Cart, The	Aesop's Fables	Pathe	2/3 reel	July 7
Col. Heeza Liar and the Burglar		Hodkinson	1 reel	
Col. Heeza Liar in Uncle Tom's Cabin		Hodkinson	1 reel	
Col. Heeza Liar, Nature Fakir		Hodkinson	1 reel	
Col. Heeza Liar's Vacation		Hodkinson	1 reel	
Crimson Coppers	Neely Edwards	Universal	1 reel	
Dad's Boy	Buddy Messinger	Universal	2 reels	
Day By Day—In Every Way	Aesop's Fables	Pathe	2/3 reels	
Dogs of War	Children	Pathe	2 reels	
Day By Day—In Every Way		C. B. C.-S. R.	2 reels	
Don't Flirt		Pathe	1 reel	May 26
Don't Get Fresh	Buddy Messinger	Universal	2 reels	June 30
Do Your Stuff	Paul Parrott	Pathe	1 reel	Mar. 3
Dude, The	Adams-Vance	Educational	1 reel	Apr. 14
Easter Bonnets		Educational	2 reels	
Easy Terms	Neely Edwards	Universal	1 reel	
Empty Bottles	Bert Roach	Universal	1 reel	
Exit Stranger		Educational	1 reel	May 12
Fakers	Edwards-Roach	Universal	1 reel	
Family Troubles	Eddie Barry	Educational	1 reel	Mar. 31
Fare Enough	Jack Cooper	Universal	2 reels	June 23
Farmer Al Falfa's Bride	Aesop's Fables	Pathe	2/3 reels	May 5
Fish Story, A	Aesop's Fables	Pathe	2/3 reels	
F. O. B.	Lloyd Hamilton	Educational	2 reels	May 5
For Art's Sake	Paul Parrott	Pathe	1 reel	May 26
For Guests Only	Paul Parrott	Pathe	1 reel	
For Safe Keeping	Paul Parrott	Pathe	1 reel	Mar. 17
For the Love of Tut	Eddie Lyons	Arrow	2 reels	
Fortune's Wheel	Lewis Sargent	Universal	1 reel	
Forward March	Larry Semon	Vitagraph	2 reels	
Fourflusher, The		Fox	2 reels	May 5
Fresh Eggs	Paul Parrott	Pathe	1 reel	June 30
Gamblers, The	Aesop's Fables	Pathe	2/3 reels	
Gas and Air	Stan Laurel	Pathe	1 reel	
Get Your Man	Paul Parrott	Pathe	1 reel	Mar. 31
Giants vs. Yanks	Children	Pathe	2 reels	Mar. 31
Good Deeds	Walter Forde	Universal	1 reel	
Good Riddance	Paul Parrott	Pathe	1 reel	Apr. 14
Great Explorers, The	Aesop Fables	Pathe	2/3 reel	
Green as Grass	Jimmie Adams	Educational	2 reels	Apr. 14
Green Cat, The	Snub Pollard	Pathe	2 reels	Aug. 4
Handy Man, The	Stan Laurel	Metro	2 reels	
Helpful Hogan	Charles Murray	Hodkinson	2 reels	July 14
High Kickers	Cooper & Follies	Universal	2 reels	Sept. 1
His School Daze	Bert Roach	Universal	1 reel	Sept. 8
Hold On	Engel-Earle-Marcel	Universal	2 reels	
Hold Tight	Lige Conley	Educational	2 reels	Mar. 3
Host, The	Neely Edwards	Universal	1 reel	Aug. 4
Hot Water	Neal Burns	Educational	2 reels	Mar. 24
Imperfect Lover, The	Brownie (dog)	Universal	2 reels	
In Hock	Neely Edwards	Universal	1 reel	July 7
Jack Frost	Snub Pollard	Pathe	2 reels	July 21
Jazz Bug, The	Bert Roach	Universal	1 reel	
Jolly Rounders, The	Aesop's Fables	Pathe	2/3 reels	
July Days	Children	Pathe	2 reels	Aug. 25
Jungle Romeo, A	Snooky	Geo. H. Wiley	2 reels	Mar. 17
Kick Out	Lige Conley	Educational	2 reels	
Kid Reporter, The	Baby Peggy	Universal	2 reels	June 9
Kill or Cure	Stan Laurel	Pathe	1 reel	July 14
Kinky		Educational	1 reel	
Knockout, The	Lyons-Moran	Universal	1 reel	
Live Wires	Paul Parrott	Pathe	1 reel	Aug. 25
Lodge Night		Pathe	2 reels	July 28
Lots of Nerve	Pal (dog)	Universal	2 reels	Aug. 18
Love Nest, The	Buster Keaton	First National	2 reels	Mar. 24
Maid to Order	Lewis Sargent	Universal	1 reel	
Marathon Dancers, The	Aesop's Fables	Pathe	2/3 reel	Aug. 4
Midnight Cabaret, The	Larry Semon	Vitagraph	2 reels	
Mouse Catcher, The	Aesop's Fables	Pathe	2/3 reels	
Movie Dare Devil, The	Hurd Cartoon	Educational	1 reel	Apr. 14
Mummy, The		Fox	2 reels	June 9
Mysteries of the Sea	Aesop's Fahles	Pathe	2/3 reel	
Mystery Man, The	Snub Pollard	Pathe	2 reels	Aug. 18
Nobody's Darling	Baby Peggy	Universal	2 reels	Aug. 4
Nip and Tuck		Pathe	2 reels	Aug. 11
Noon Whistle, The	Stan Laurel	Pathe	1 reel	May 5
No Wedding Bells	Larry Semon	Vitagraph	2 reels	Feb. 10
Nuisance, The	McKee-Anderson-Murray	Hodkinson	2 reels	Feb. 17
Oh, Nursie	Marcel-Cooper	Universal	2 reels	May 26
Oh Shoot	Bobby Dunn	Arrow	2 reels	
Oh, Sister	Adams-Vance	Educational	1 reel	Mar. 3
One Hard Pull	Aesop's Fables	Pathe	2/3 reels	
One Wild Day	Bull Montana	Metro	2 reels	
Oranges and Lemons	Stan Laurel	Pathe	1 reel	Aug. 11
Pace That Kills, The	Aesop's Fables	Pathe	2/3 reel	
Panic's On, The	Carter DeHavens	Film Book. Offices	2 reels	
Peanuts	Lewis Sargent	Universal	1 reel	
Pearl Divers, The	Aesop's Fables	Pathe	1 reel	Aug. 11
Peg o' the Movies	Baby Peggy	Universal	2 reels	
Pencil Pusher, The	Chuck Reisner	Universal	1 reel	Aug. 25
Pharoah's Tomb	Aesop's Fables	Pathe	2/3 reels	

Feature	Star	Distributed By	Length	Reviewed
Pick and Shovel	Stan Laurel	Pathe	1 reel	June 18
Pill Pounder, The	Charles Murray	Hodkinson	2 reels	
Pitfalls of a Big City	Ben Turpin	Pathe	2 reels	
Pleasant Journey, A	Children	Pathe	2 reels	Mar. 26
Please Arrest Me	Monty Banks	Federated- S. R.	2 reels	
Plumb Crazy	Bobby Vernon	Educational	2 reels	June 2
Plus and Minus	Bowes-Vance	Educational	1 reel	Aug. 11
Pop Tuttle's Lost Nerve	Dan Mason	Film Book. Offices	2 reels	May 26
Pop Tuttle's Russian Rumor	Dan Mason	Film Book. Offices	2 reels	June 2
Pop Tuttle's Tactics	Dan Mason	Film Book. Offices	2 reels	
Post No Bills	Paul Parrott	Pathe	1 reel	Aug. 4
Private, Keep Off	Carter DeHavens	Film Book. Offices	2 reels	
Radio Romeo	Walter Forde	Universal	1 reel	
Rice and Old Shoes	Carter DeHavens	Film Book. Offices	2 reels	June 16
Ringer for Dad, A	Carter DeHavens	Film Book. Offices	2 reels	
Roaring Lions on Steamship		Fox	2 reels	July 23
Roll Along	Jimmie Adams	Educational	2 reels	May 26
Salesman, The	Al St. John	Fox	2 reels	Apr. 14
Say It With Diamonds	Carter DeHavens	Film Book. Offices	2 reels	
Sheik, The	Aesop's Fables	Pathe	2/3 reels	
Shoot Straight	Paul Parrott	Pathe	1 reel	Mar. 19
Short Orders	Stan Laurel	Pathe	1 reel	Sept. 1
Should William Tell	Edwards-Roach	Universal	1 reel	July 7
Sing Sing	Edwards-Roach	Universal	1 reel	Sept. 1
Sister's Beau	Buddy Messinger	Universal	2 reels	
Skeletons	Neely Edwards	Universal	1 reel	
Skylarking		Pathe	2 reels	Sept. 8
Small Change	Eugene-Vance	Educational	1 reel	May 26
Smarty	Buddy Messinger	Universal	2 reels	
Smile Wins, The	Paul Parrott	Pathe	1 reel	
Snowed Under	Bull Montana	Metro	2 reels	
Sold at Auction	Snub Pollard	Pathe	2 reels	May 26
So Long, Buddy	Buddy Messinger	Universal	2 reels	Aug. 25
So This Is Hamlet	Charles Murray	Hodkinson	2 reels	
Speed Bugs	Fred Spencer	Universal	2 reels	
Speed the Swede	Paul Parrott	Pathe	1 reel	Apr. 28
Spider and the Fly	Aesop's Fables	Pathe	2/3 reels	
Spooks	Aesop's Fables	Pathe	2/3 reels	June 2
Spooky Romance, A	Jack Cooper	Universal	2 reels	
Spring Fever	Fred Spencer	Universal	2 reels	Aug. 4
Springtime	Aesop Fables	Pathe	2/3 reels	
Stork's Mistake, The	Aesop's Fables	Pathe	2/3 reels	
Sunny Gym	Brownie (dog)	Universal	2 reels	
Sunny Spain	Paul Parrott	Pathe	1 reel	May 8
Sweet and Pretty	Brownie (dog)	Universal	2 reels	
Sweetie	Baby Peggy	Universal	2 reels	Feb. 24
Tail Light	Bowes-Vance	Educational	1 reel	July 14
Take the Air	Paul Parrott	Pathe	1 reel	Sept. 8
Take Your Choice	Bobby Vernon	Educational	2 reels	Apr. 14
Taking Orders	Baby Peggy	Universal	2 reels	June 25
Their Love Growed Cold	Hurd Cartoon	Educational	1 reel	June 2
This Way Out		Educational	2 reels	
Thoroughbred, The	Aesop's Fables	Pathe	2/3 reel	
Three Gun Man, The		Fox	2 reels	May 26
Three Strikes	Lige Conley	Educational	2 reels	June 30
Tin Knights in a Hallroom		C. B. C.-S. R.	2 reels	
Tips	Baby Peggy	Universal	2 reels	
To and Fro	Neely Edwards	Universal	1 reel	
Traffic		Educational	1 reel	May 12
Tramps of Note	Neely Edwards	Universal	1 reel	
Traveling Salesman	Aesop's Fables	Pathe	2/3 reels	
Tropical Romeo, A	Al St. John	Fox	2 reels	
Tut Tut King	Edwards-Roach	Universal	1 reel	
Two Auctioneers, The		Universal	1 reel	
Two Twins, The	Bull Montana	Metro	2 reels	Apr. 28
Uncovered Wagon, The	Paul Parrott	Pathe	1 reel	July 7
Under Two Jags	Stan Laurel	Pathe	1 reel	June 2
Uneasy Feet	Lloyd Hamilton	Educational	2 reels	Mar. 24
Unhappy Husbands	Barton Editorial	Second National	1 reel	
Vamped	Jack Cooper	Universal	2 reels	
Walrus Hunters, The	Aesop Fable		2/3 reel	
Watch Dog, The		Pathe	1 reel	June 9
West is West	Bowes-Vance	Educational	1 reel	Aug. 11
Where Am I?	Snub Pollard	Pathe	2 reels	Mar. 31
Where's My Wandering Boy This Evening	Ben Turpin	Pathe	2 reels	July 7
Where There's a Will		Fox	2 reels	
Whiskers	Lewis Sargent	Universal	1 reel	
White Wings	Stan Laurel	Pathe	1 reel	
Why Dogs Leave Home	Brownie (dog)	Universal	2 reels	
Wild and Wicked	Charles Murray	Hodkinson	2 reels	July 21
Winter Has Came	Dorothy Devore	Educational	2 reels	May 5
Won't You Worry?	Bert Roach	Pathe	1 reel	July 21
Wrecks		Educational	1 reel	July 28

Short Subjects

Feature	Star	Distributed By	Length	Reviewed
Alaskan Honeymoon, An (Educational)		Fox	1 reel	
Algeria (Educational)		Fox	1 reel	
Alpine Ride Up Stanserhorn (Burlingham)		Truart Film	1 reel	
Arctic Hike on Great Aletsch Glacier		Truart Film	1 reel	
Barnaby's Grudge, Reginald Denny		Universal	2 reels	
Bath, Famous British Spa (Burlingham)		Truart Film	1 reel	
Better Than Gold (Drama), Roy Stewart		Universal	2 reels	June 25
Borneo Venice, A (Burlingham)		Truart Film	1 reel	
Broad Highway (Bray Romance)		Hodkinson	1 reel	
Cat and the Fiddle, The (Hodge-Podge)		Educational	1 reel	
Cataracting Around Niagara (Burlingham)		Truart Film	1 reel	
Champion in the Making, A		State Rights		
Christopher of Columbus (Geo. O'Hara)		Film Book. Offices	2 reels	
City of Dreams (Bray Romance)		Hodkinson	1 reel	
Close Harmony (Sing Them Again Series)		Educational	1 reel	July 28
Columbia the Gem of the Ocean, R. Denny		Universal	2 reels	
Crystal Ascension, The (Artfilm)		Pathe	1 reel	May 26
Crystal Jewels (Educational)		Fox	1 reel	
Dark Timber (Wilderness Tales)		Educational	1 reel	
Dipping in the Deep (Hodge Podge)		Educational	1 reel	Aug. 11
Dizzy Land of Wm. Tell (Burlingham)		Truart Film	1 reel	
Don Coyote (Drama), Reginald Denny		Universal	2 reels	
Double Cinched (Drama), Leo Maloney		Pathe	2 reels	Mar. 5
Double Suspicion (Drama), Neal Hart		Universal	2 reels	
Down the Crater of Vesuvius		Truart Film	1 reel	
Drifter, The (Drama), Harry Carey		Universal	2 reels	
Duck, The (Rod-Gun Series)		Hodkinson	1 reel	
Eagle's Talons, The (Serial)		Universal	15 episodes	
Einstein's Theory of Relativity		Premier Prod.	2 reels	
End of a Perfect Fray, Geo O'Hara		Film Book. Offices	2 reels	
Extra Seven, The (Drama), Leo Maloney		Pathe	2 reels	Mar. 31
Face to Face (Drama), Edmund Cobb		Universal	2 reels	Sept. 15
False Play (Drama), Pete Morrison		Universal	2 reels	
Festive Haul, The		Pathe	1 reel	
Fight for a Mine, A (Drama), Roy Stewart		Universal	2 reels	June 9
Fighting Blood (Drama), George O'Hara		Film Book. Offices	2 reels	Feb. 3
Fighting Fists (Drama), Jack Ford		Universal	2 reels	
Fighting Skipper, The (Serial)		Arrow	15 episodes	
Fight in the Fog, The, Jack Mulhall		Universal	2 reels	
Forgetting the Law, Jack Daugherty		Universal	2 reels	
From Montreuv to Bernese Alps		Truart Film	1 reel	
From the Windows of My House		Educational	1 reel	May 12
Fun From the Press		Hodkinson	1 reel	
Gall of the Wild, Geo. O'Hara		Film Book. Offices	2 reels	
God's Law (Drama), Roy Stewart		Universal	2 reels	
Golf Played by Gene Sarazen		Educational	1 reel	June 9
Gray Rider, The (Wilderness Tales)		Educational	1 reel	July 14
Grim Fairy Tale, A, Geo. O'Hara		Film Book. Offices	2 reels	June 16
Guilty Hand, The (Drama), Roy Stewart		Universal	2 reels	
Hard to Beat (Drama), Roy Stewart		Universal	2 reels	
Haunted Valley (Serial)		Pathe	15 epis'ds.	Apr. 28
Heavyweight Fight Pictures		Universal	3 reels	May 26
Her Dangerous Path (Serial)		Pathe	10 episodes	
Homeward Trail, The, Pete Morrison		Universal	2 reels	July 14
Hyde and Zeke (Drama), Leo Maloney		Pathe	2 reels	June 9
Immortal Voice (Bray Romance)		Hodkinson	1 reel	July 14
In the Days of Daniel Boone (Serial)		Universal	18 epis'ds.	June 30
In Wrong Right (Drama), Leo Maloney		Pathe	2 reels	
Island of Surprise (Burlingham)		Truart Film	1 reel	
Jenkins and the Mutt (Wilderness Tales)		Educational	1 reel	Feb. 3
Judy Punch, George O'Hara		Film Book. Offices	2 reels	
Jungle Belles of Borneo (Burlingham)		Truart Film	1 reel	
King of the Ice		State Rights	2 reels	
Knight in Gale (Drama), Geo. O'Hara		Film Book. Offices	2 reels	Feb. 3
Knight That Failed, Geo. O'Hara		Film Book. Offices	2 reels	
Land of Tut Ankh Amen		Fox	1 reel	
Lonesome Luck, Jack Daugherty		Universal	2 reels	June 25
Long Live the Ring, George O'Hara		Film Book Offices	2 reels	
Lure of the South Seas (Burlingham)		Truart Film	1 reel	
Lyin' Hunt, A (Howe Hodge-Podge)		Educational	1 reel	
Mediterranean Scenes (Burlingham)		Truart Film	1 reel	
Memories of Alpine Republic		Truart Film	1 reel	
Mixed Trails (Wilderness Tales)		Educational	1 reel	June 16
Monkey Land Up Barito River, Borneo		Truart Film	1 reel	
Mont Blanc (Burlingham)		Truart Film	1 reel	
Moon Blind (Wilderness Tales)		Educational	1 reel	Feb. 3
Naked Fists (Drama), Neal Hart		Universal	2 reels	
Night Riders, The (Drama), Harry Carey		Universal	2 reels	
One Hundred Per Cent Nerve (Leo Maloney)		Pathe	2 reels	Apr. 28
One of Three (Drama), Roy Stewart		Universal	2 reels	
Oregon Trail, The (Serial)		Universal	18 epis'ds.	Feb. 18
Outlaw and the Lady (Drama), Harry Carey		Universal	2 reels	
Paradising on Italian Lakes		Truart Film	1 reel	
Partners Three (Drama), Leo Maloney		Pathe	2 reels	Mar. 19
Pelican Island (Burlingham)		Truart Film	1 reel	
Perilous Ascent of Zinal-Rothorn		Truart Film	1 reel	
Phantom Fortune, The (Serial)		Universal	12 epis'ds.	Mar. 19
Quaint Berne, Swiss Capital		Truart Film	1 reel	
Radio Active Bomb (Drama), Roy Stewart		Universal	2 reels	
Red Russia Revealed		Fox	2 reels	
Right of Way Casey (Drama), Neal Hart		Universal	2 reels	
Romance of Life (Bray Romance)		Hodkinson	1 reel	
Roped and Tied (Drama), Neal Hart		Universal	2 reels	
Rustlin' (Drama), Jay Morley		Universal	2 reels	Aug. 18
School Days in Japan (Educational)		Fox	1 reel	
Science of Life (Series)		Bray Prod.	1 reel	May 12
Sea of Dreams		Educational	1 reel	June 16
Secret Code, The (Drama), Roy Stewart		Universal	2 reels	
Sentinels of the Sea (Educational)		Fox	1 reel	
She Supes to Conquer, George O'Hara		Film Book Offices	2 reels	
Shooting the Earth (Hodge Podge)		Educational	1 reel	June 9
Six-Second Smith (Drama), Geo. O'Hara		Film Book. Offices	2 reels	Feb. 3
Sky Trails Above Lake Lucerne		Truart Film	1 reel	
Some Punches and Judy, Geo. O'Hara		Film Book. Offices	2 reels	
Some Sense and Some Nonsense		Educational	1 reel	May 5
Something For Nothing, Reginald Denny		Universal	2 reels	
So This is Hollywood, George O'Hara		Film Book Offices	2 reels	
Speed Demons (Hodge Podge)		Educational	1 reel	
Starland Revue (Series)		Film Book. Offices	1 reel	
Steel Shod Evidence, Leo Maloney		Pathe	2 reels	July 7
Steel Trail, The (Serial)		Universal	15 epis'ds	Aug. 11
Strike of the Rattler, Pete Morrison		Universal	2 reels	Aug. 25
Tarpon Fishing (Hodge Podge)		Educational	1 reel	
Tempest Cody Rides Wild, Marie Walcamp		Universal	2 reels	
This Wife Business		Alexander Film	2 reels	
Tom, Dick and Harry, Leo Maloney		Pathe	2 reels	June 30
Trail of No Return (Drama), Hart-Sedgwick		Universal	2 reels	May 26
True Gold, Jack Daugherty		Universal	2 reels	
Turkey, The (Rod and Gun Series)		Hodkinson	1 reel	
Two Stones With One Bird		Film Book. Offices	2 reels	
Under Secret Orders (Drama)		Universal	2 reels	
Unsuspecting Stranger (Drama), Pathe		Pathe	2 reels	May 26
Wandering Two (Drama), Reginald Denny		Universal	2 reels	
Wedding Feast Among Borneo Dyaks		Truart Film	1 reel	
Weeping Waters (Artfilm)		Pathe	1 reel	May 5
When Fighting's Necessary, Leo Maloney		Pathe	2 reels	Apr. 14
When Gale and Hurricane Meet		Film Book. Offices	2 reels	
Widower's Mite (Drama), Reginald Denny		Universal	2 reels	
Wild Waters (Educational)		Fox	1 reel	
Will He Conquer Dempsey? Firpo		Selznick		
Wings of the Storm (Drama), Leo Maloney		Pathe	2 reels	May 12
Winter in the Engadine		Truart Film	1 reel	
With the Movie Camera Through the Bolshevic Revolution		Mondial Film-S. R.	3 reels	
Yellow Men and Gold, Leo Maloney		Pathe	2 reels	

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By Rida Johnson Young Adapted by Luther Reed
Settings by Joseph Urban Directed by Sidney Olcott
A Cosmopolitan Production

For Nation-wide Release Nov. 4th
Distributed by
Goldwyn-Cosmopolitan

VOL. XXVIII No. 17 Entered as Second Class Matter, October 13, 1913, at the Post Office at New York, N. Y., under the Act of March 3, 1879 PRICE, 20 CENTS
Published Weekly—$3.00 a year
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ANTONIO MORENO

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Screen play by June Mathis and Beulah M. Dix from "Don Caesar de Bazan" by D'Ennery and Dumanoir.

A Paramount Picture



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ABOVE is a reproduction of the 6-column newspaper advertisement announcing to the public the fact that the Miller Theatre will show Paramount's new pictures in advance of general release.

An ad like the above, depicting the local theatre, the theatre manager and localized for each demonstration city, will be run in every demonstration center.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY



Some of the Theatres in which the new Paramount Pictures will be demonstrated

(Correct to date, October 20th)

East

New York	Rivoli, Rialto
Philadelphia	Stanton
Washington, D. C.	Palace, Columbia
Buffalo	Shea's Hippodrome
Boston	Fenway
New London, Conn.	Crown
Utica, N. Y.	Avon
Manchester, N. H.	Crown
Lewiston, Me.	Empire
Bangor, Me.	Opera House

South

Atlanta	Howard
Jacksonville	Arcade
Charlotte, N. C.	Imperial
Birmingham, Ala.	Strand
Mobile, Ala.	Bijou
Little Rock, Ark.	Capitol
Okla. City, Okla.	Criterion
San Antonio, Tex.	Empire
Memphis, Tenn.	Loew's Palace
Charleston, W. Va.	Virginian
Nashville, Tenn.	Knickerbocker

West

San Francisco	Granada
Los Angeles	Metropolitan
Denver	Rialto
Salt Lake City	Paramount-Empress
Billings, Mont.	Regent
Boise City, Ida.	Pinney
Spokane, Wash.	Clemmer

Mid-West

Chicago	McVickers
St. Louis	Missouri
Detroit	Madison
Pittsburgh	Olympic
Minneapolis	State
Des Moines	Des Moines
Omaha	Rialto
Columbus, O.	Grand, Southern
Kansas City	Newman
Wichita	Miller
Grand Rapids, Mich	Majestic
Sandusky, O.	Plaza
Madison, Wisc.	Madison
Appleton, Wisc.	Appleton
Springfield, Ill.	Princess
Flint, Mich.	Regent
Lima, O.	Quilna
Zanesville, O.	Quimby
Battle Creek, Mich.	Regent
Erie, Pa.	State

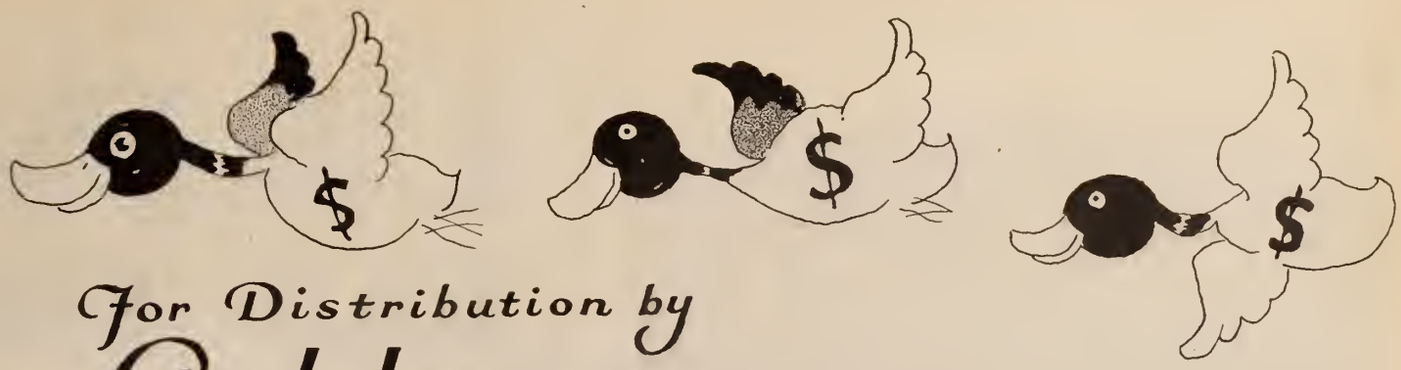
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NEW YORK CITY
Paramount Pictures

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UNIVE HAS THE

NOW COMES ANOTHER

AS though the most sensational year in our career were not enough excitement for us, I now have the pleasure of announcing that *another "knockout" has just arrived from our Universal City studio.*

It is "THE ACQUITTAL."

The play was a corker, but the picture is so much better that there is no comparison. In the play, the very best of the action took place off stage. In the picture the whole tale is unfolded reel by reel and I want to tell you it is one of the best yarns ever spun!

My hat is off to the people who transformed the play into a screen story; to the entire cast; and to the clever director, as well as to every man, woman, boy or girl who had anything to do with any part of its making.

Its love theme is unique. Its comedy is delicate. Its drama is absorbingly interesting. And its mystifying twists by which suspicion is thrown from one character to another will keep you guessing until the very end.

If "THE ACQUITTAL" had been a flivver, Universal would still be enjoying the most remarkable year any producing company ever had. But to have this picture pile in on top of other successes and to have it turn out to be one of the most perfect gems ever produced in any studio in any year is so gratifying that I can't help crowing about it.

Did you ever hear of such a parade of

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UNIVERSAL SUCCESS!

successes as Universal has brought together this year? Did you ever know of any single company following up one hit with another and another and so on until it seemed as though the procession would never end?

And now to get back to "THE ACQUITTAL." I ask you to take particular notice of the remarkable court room scene in this production. As you know, court room scenes are one of the hardest things to handle successfully on the screen or stage. Either they don't ring true or they bore the spectator to death. The only court room scene I ever saw which was a hit was in "Lightnin'" as played on the stage by Frank Bacon. But this was due to its delicious comedy, more than to its drama. In "THE ACQUITTAL" the court room scene will grip you every minute. You will not get too much of it. You will not get enough!

I am looking forward to the newspaper and trade paper criticisms on "THE ACQUITTAL" with keenest interest. I don't believe any critic can fail to boost it to the skies, for I never saw a production more critic-proof. But, better even than this, is the fact that this is the sort of picture which people will send their friends to see. As a word-of-mouth advertiser, it will pack any house that plays it.

The Universal has smashed the bulls-eye right on the button again! And still more are coming! Watch, look and listen!

Carl Laemmle

—from current issue, "Universal Weekly"

IG TEN NOW

by LAEMMLE

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Starring VIRGINIA VALLI
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Starring MARY PHILBIN
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Directed by Irving Cummings

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THE ACQUITTAL

with
CLAIRE WINDSOR and NORMAN KERRY
Directed by Clarence Brown • From COHAN & HARRIS' Production of Rita Weiman's play

UNIVERSAL JEWEL

WHITE TIGER

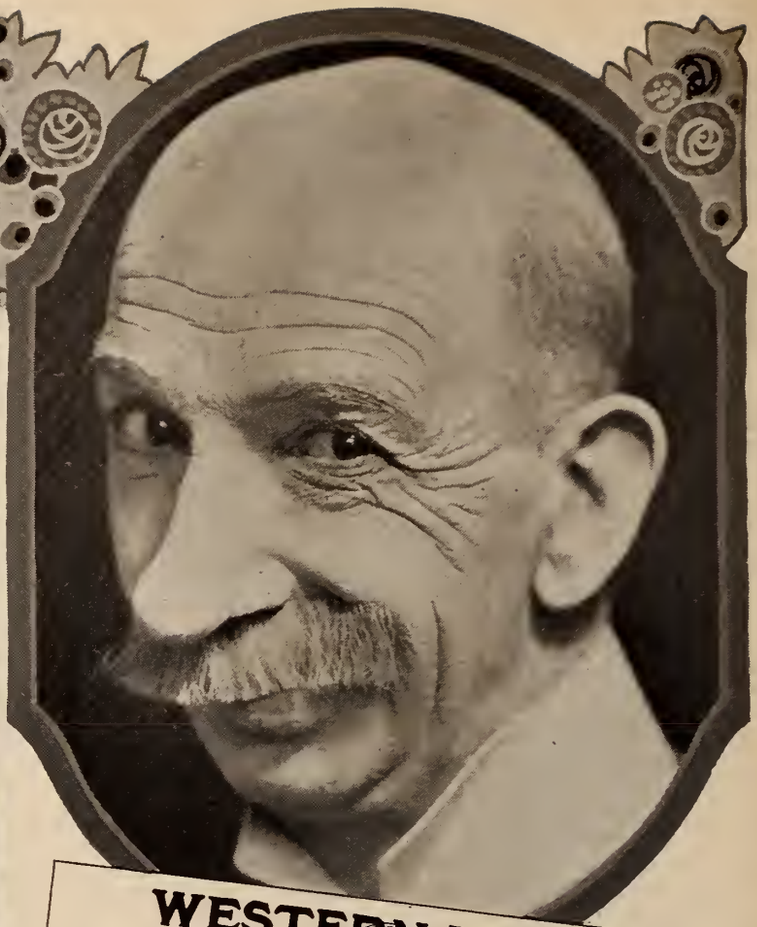
Starring PRISCILLA DEAN
Directed by TOD BROWNING

UNIVERSAL JEWEL

me – BABY PEGGY

in my first big feature
THE DARLING of NEW YORK
Directed by KING BAGGOT





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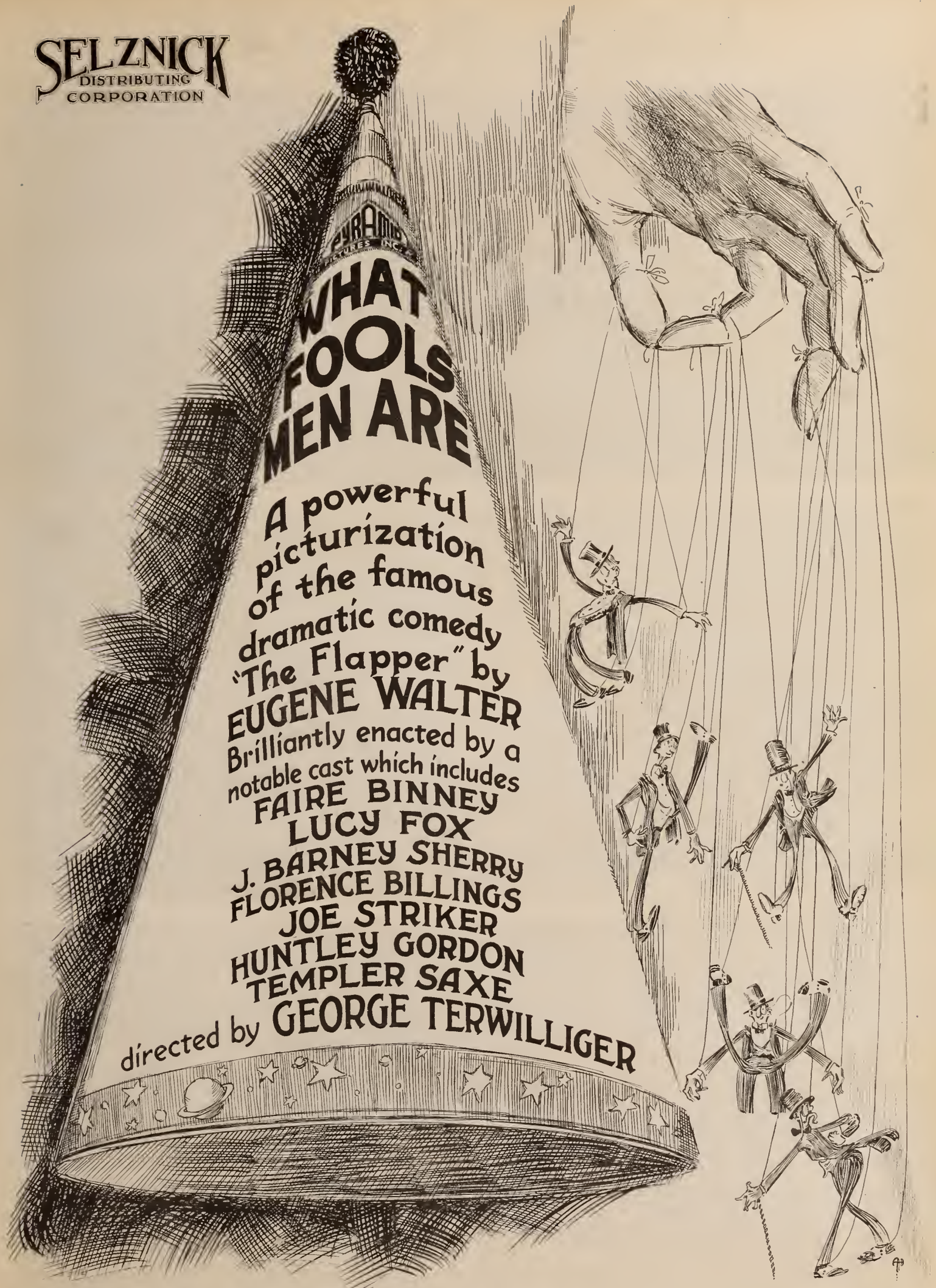
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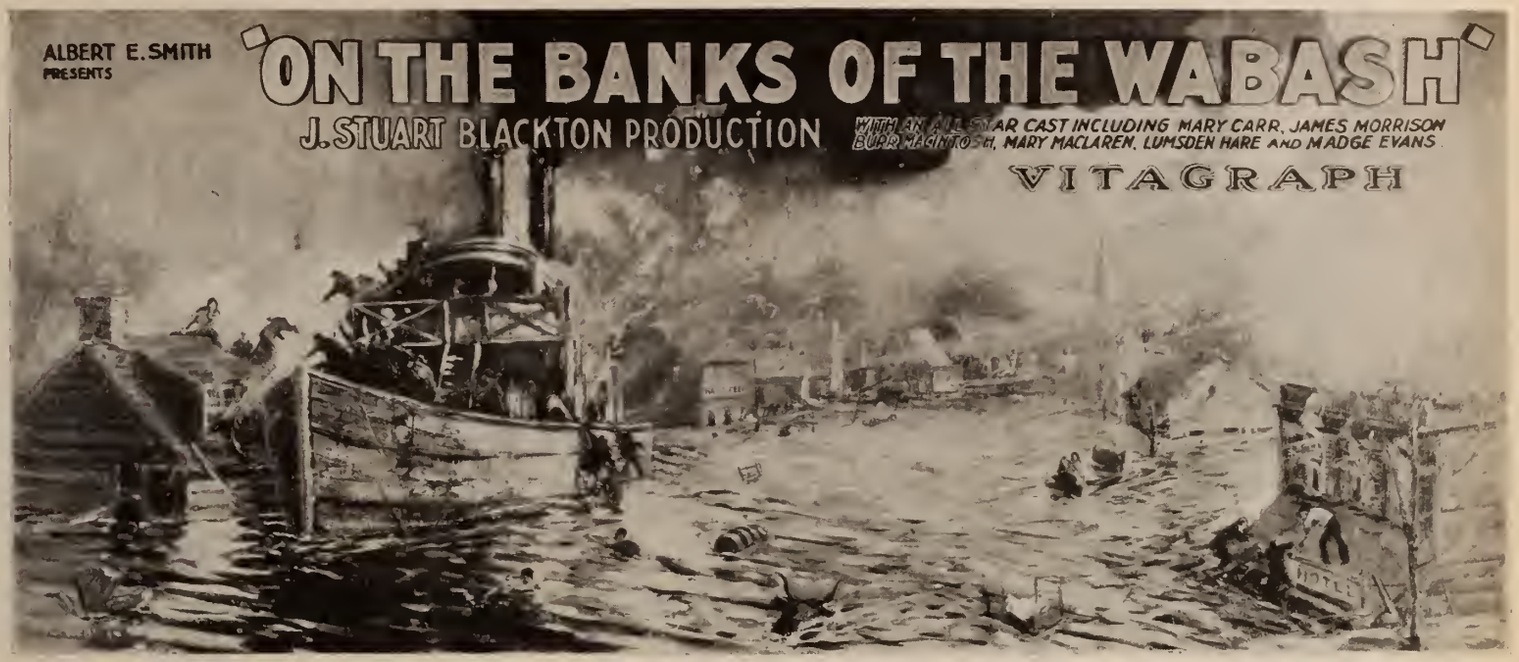
Attractive 24



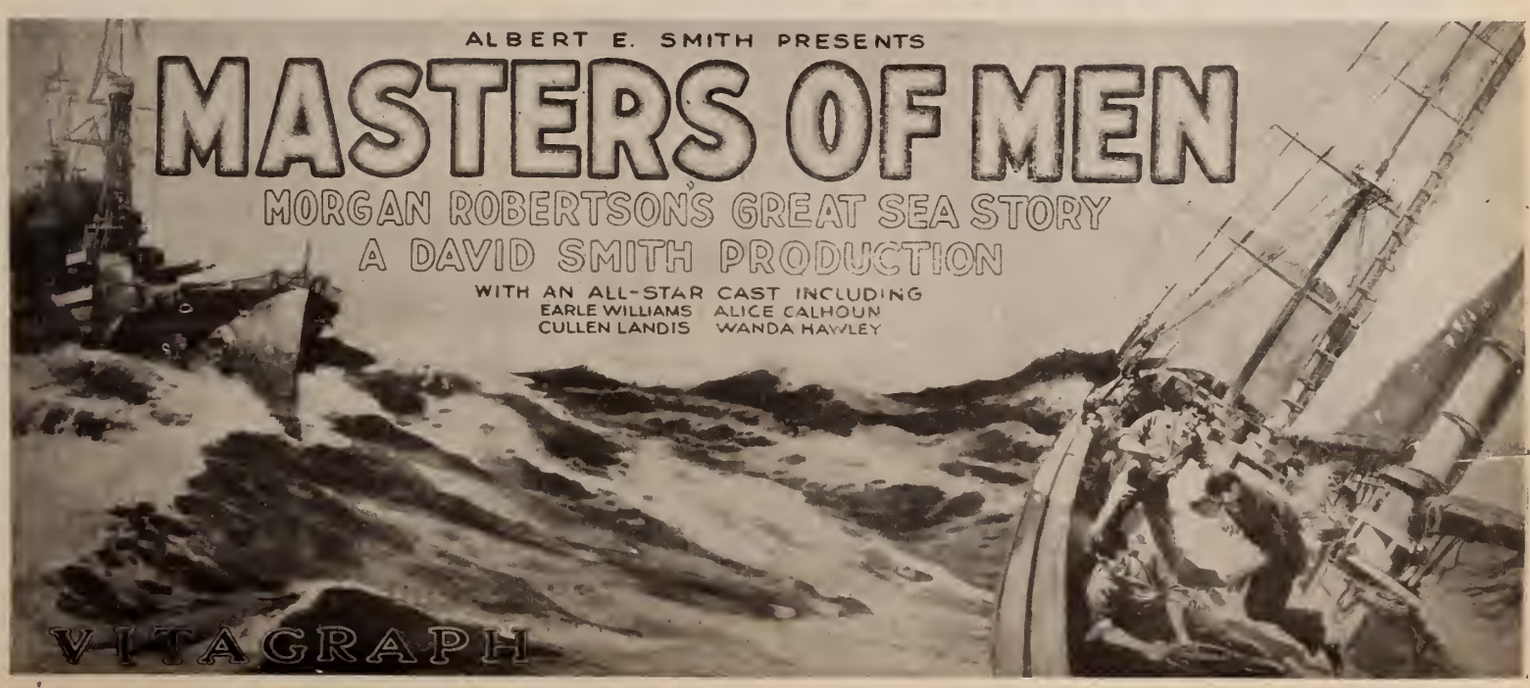




Sheet Posters









It's an F.B.O. Picture

And Here's What

FROM MOTION PICTURE NEWS:

Here is a picture with a new idea, has many laughs as there are thrills, cabaret scenes in South America, a real novelty with fast action, great climax with many surprises. You will be able to please any audience with this one.

FROM EXHIBITORS HERALD:

One of the most fantastic and unique crook comedy-drama ever screened, mystery, comedy, drama and a corking love story. If you want something unusual in screen entertainment, our advice is to hop out and get "Lights Out." Especially clever is the climax.

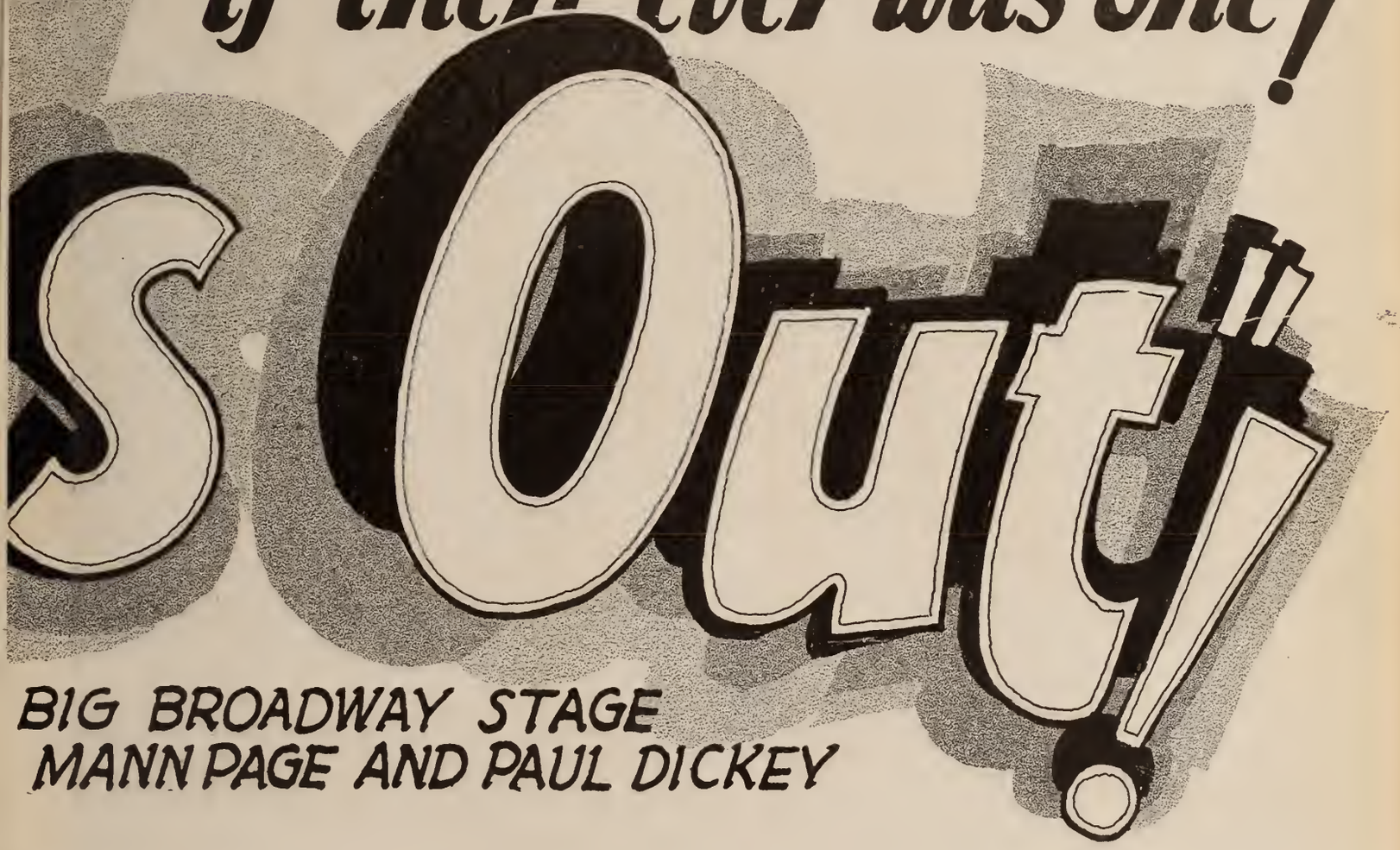
FILM BOOKING OFFIC

723 Seventh Avenue, New York,

SALES OFFICE, UNITED KINGDOM: R-C PICTURES CORPORATION, 26-27

Al Santell's Greatest Picture

and a house packer if there ever was one!



BIG BROADWAY STAGE
MANN PAGE AND PAUL DICKEY

They Say About It:—

FROM LOS ANGELES TIMES:

Affords quite the most delightful caricature I've seen on the screen for a long time. It has a multitude of delights. Really it is superb as a comedy.

FROM HARRISON'S REPORTS:

Story is sufficiently compelling, and action sufficiently fast, and thrills close enough together to keep the spectator well satisfied. "Lights Out" is good stuff.

FROM MOVING PICTURE WORLD:

There is plenty of opportunity for intrigue, surprises and accumulative thrills. The best entertainment lies in the climax.

It's an F. B. O. Picture

ES OF AMERICA, Inc.

N. Y., Exchanges Everywhere

D'ARBLAY STREET, WARDOUR ST., LONDON, W. 1, ENGLAND

Christie Comedies

JIMMIE ADAMS IN "DONE IN OIL"

Activity, and there is plenty, in the oil fields of California, forms the plot of this excellent Christie Comedy ..... the thrills that exist in "Done in Oil" are extremely good ..... Your folks will gasp and thrill as well as laugh at this one. —FILM DAILY.

Crammed With Action and Thrills

A REGULAR GUSHER OF LAUGHS



Educational Pictures

"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc.

E. W. HAMMONS, President

YOUR AUDIENCE WILL GIVE THREE CHEERS

for Juvenile COMEDIES

WHEN YOU SHOW "THREE CHEERS"

A Series of Two-Reel Kid Comedies
With Wonderful Exploitation Possibilities

As Many Laughs for the Old Folks
as for the Youngsters



Directed by Gil Pratt
With ERNEST BUTTERWORTH
ROGER KEENE & PEGGY CARTWRIGHT

Educational Pictures
"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc. E. W. HAMMONS, *President*

To The American Film Industry

CHARLES WILCOX

Has The Honour to Present

The Graham Wilcox Masterpiece

BETTY BLYTHE

IN

CHU CHIN CHOW

by Oscar Asclie & Frederic Norton

The Worlds Record Stage Play

All communications

Charles Wilcox

℅Banzhaf & Pembleton
130 West 42nd Street
New York

Mr Wilcox arrived New York Oct. 17

"A mighty good box office asset"
Trade Review-



LOUIS B. MAYER
Presents

THE REGINALD BARKER PRODUCTION

THE ETERNAL STRUGGLE

From the G.B. LANCASTER novel "The LAW BRINGERS"

Directed by
REGINALD BARKER

Adapted by J.G. HAWKS and MONTE M. KATTERJOHN

Chief Photographer
PERCY HILBURN

&

A Metro Picture
REG U.S. PAT. OFF.

With a NOTABLE CAST including
EARLE WILLIAMS, RENEE ADOREE,
BARBARA LA MARR, PAT O'MALLEY
and WALLACE BEERY

Jury Imperial Pictures, Ltd., Exclusive Distributors thruout Great Britain
Sir William Jury, Managing Director.

WASHINGTON HERALD

A VIVID ROMANCE ON PALACE SCREEN

Reginald Barker Offers Thrilling Romance and Melodrama of Canadian Northwest, With Exceptional Cast

A THROBBING melodramatic romance of the North country that teems with action and runs the gamut of emotional appeal is "The Eternal Struggle," the Reginald Barker production for Metro that is presented at Loew's Palace this week as the chief feature

"The Eternal Struggle" represents Mr. Barker's picturization of C. B. Lancaster's stirring novel, "The Law Bringers," and it derives its chief force and appeal from the conflict between love and duty experienced by two members of the Royal Northwest Mounted Police—the conflict between their love for the same girl and their duty to the law which the girl seems to have violated most grossly.

Of particular interest to the discriminating photoplay enthusiast is the fact that Director Barker has assembled, in the production of this picture, what is easily one of the most remarkable casts of the current season. The chief roles of the story are enacted by Earle Williams, Rene Adoree, Barbara La Marr, Wallace Beery, Pat Harmon, George Kuwa, Josef Swickard and others.

Few productions offered the screen this season are so inherently dramatic as this great love epic of the Canadian snows, while it is also particularly distinguished for its visualization of nature in her wilder moods—a startling series of scenes filmed on the very locale of the story, showing a great ice-jam, a terrific buffalo stampede and other incidents that thrill with their superb action and breathless force.

The Washington Herald said: The









LOUIS B. MAYER *presents*

The REGINALD BARKER PRODUCTION

ETERNAL STRUGGLE

THE CRITICS WROTE THIS AD

"An attraction of considerable merit. It has an elaborate story that provides for many tense scenes.—Celebrated names in cast.—Strong dramatic scenes aplenty."—*Savannah, Ga., News.*

"The shooting of the rapids by the lovers in a canoe deserves particular mention as a picturesque and hair-raising episode. Renee Adoree fascinating. Exquisitely lovely snow scenes."—*Exhibitor's Trade Review.*

"Reginald Barker has turned the trick. Renee Adoree bursts into stardom. Race of the canoe through rapids is thrilling. Magnificent views."—*Los Angeles Express.*

"Miss Adoree lends considerable charm and vitality to the role of the heroine and deserves such assignments in the future. Fine exteriors. Thrills attending canoe incident."—*Motion Picture News.*

"The picture was actually made on a Canadian location. There is a new tang in the very air of some of the scenes that stimulates you. Miss Adoree is the life of the party. She has some marvelous scenes."—*Los Angeles Times.*

"Marvelous series of scenes showing the hero and heroine shooting down rapids in a canoe. Best thing of this sort we have ever seen. Renee Adoree is charming."—*Morning Telegraph.*

CAPACITY AT THE CHICAGO

This Reginald Barker production packed 'em in at the windy city's big cinema palace. "The big lobby was well filled with standees Wednesday midevening and the five thousand (seating capacity) within when the writer saw the picture gave every indication of approval," said the critic of Exhibitor's Herald.

Jury Imperial Pictures Ltd. Exclusive Distributors thruout Great Britain Sir William Jury Managing Director

A Metro Picture

REG U.S PAT OFF

TIMES SQUARE DAILY

B'WAY PICTURES

"Strangers" at Capitol Best There This Season

Following on the heels of "Scaramouche," Metro looks to have another winner at the Capitol this week with "Strangers of the Night," the screen adaptation of "Captain Applejack." The film is a Fred Niblo production, presented by Louis B. Mayer and releasing through Metro.

Niblo has turned out an excellent piece of work with this vehicle, that ranks with or surmounts any feature the Capitol has housed so far this season. Not only is the production of decided note, but the work of the cast marks a combined effort that augments a picture which will have that most valuable means of advertising—by word of mouth.

That the picture will create talk seems certain if the manner in which it was received by yesterday's matinee audience is a criterion. The house figuratively ate it up to the extent it must be classed as one of the best mystery-comedies ever registered upon celluloid.

A Metro picture in the Capitol is unusual enough and it did go in and "clean" with a resounding send-off.

It marks about the best effort Matt Moore has ever donated to the camera. Enid Bennett and Barbara La Marr are not far behind in personal honors. Others include Robert McKim, Mathilda Brundage, Emily Fitzroy, Otto Hoffman and Thomas Ricketts.

It's there.

Jury Imperial Pictures Ltd. Exclusive Distributors. thruout Great Britain, Sir William Jury, Managing Dir.

Adapted by
BESS MEREDYTH

"Best Feature at the Capitol this Season"

LOUIS B. MAYER *presents*

The FRED NIBLO PRODUCTION

STRANGERS OF THE NIGHT

(CAPTAIN APPLEJACK)

WALTER HACKETT'S
International Stage Success



With

BARBARA LA MARR, ENID BENNETT
MATT MOORE, ROBERT McKIM
THOMAS RICKETTS & EMILY FITZROY

A Metro Picture

PIONEER TRAILS





AN EPIC of the golden West when brave adventurers blazed paths to new homelands through virgin prairie and unmarked mountain wilderness.

A DRAMA of sun-scorched plains when cruel Indians in vivid warpaint overwhelmed caravans of prairie schooners and wreaked horrible vengeance on innocent women and children with scalplock knife and tomahawk.

A STORY of youth's fair love, rising above the hardships and perils and treachery of frontier life, sustained by a girl's unfaltering faith in the man she adored.

A David Smith Production

VITAGRAPH

ALBERT E. SMITH PRESIDENT

SPECIAL CAST IN

PIONEER TRAILS

(VITAGRAPH)

Here is what the exhibitor is looking for and the public too,—good, sound screen entertainment, full of human interest, a delightful love story and the whole enacted among the most picturesque settings imaginable. Written and directed by David Smith. Seven reels.

Here is really an excellent picture of the days of the great gold rush in 1849. It has everything the exhibitor is looking for, love interest, human interest, and melodramatic situations. The scene of the wagon train attacked by Indians, the settlers defence of their property and lost fight are at once impressive and show exceptional directorial knowledge. Another thrilling bit of action is the runaway stage coach down the steep mountain road and the checking of the lead horses in their mad dash by the hero. A final stirring incident was the escape of Jack Plains from the court room when things looked darkest.

A splendid picture and one that ought to make good in any house.







PIONEER TRAILS

A David Smith Production

INDIANS ATTACKING PRAIRIE SCHOONERS IN VITAGRAPH'S STIRRING PICTURE OF THE EARLY WEST









WILLIAM FOX
presents

DAVID BELASCO'S STAGE SUCCESS

The GOVERNOR'S LADY

by ALICE BRADLEY

A HARRY MILLARDE PRODUCTION

A BELASCO SUCCESS TRANSPLANTED TO YOUR SCREEN

20 YEARS OF PROGRESS — FOX — FOX FILM CORPORATION

INDEPENDENCE & STRENGTH

WILLIAM FOX presents

"IF WINTER COMES"

MIGHTIER THAN THE BOOK

WORLD-WIDE EVENTS **FOX NEWS** FIRST IN AMERICA

WILLIAM FOX

SHORT SUBJECTS



AL ST JOHN

Current Release

FULL SPEED AHEAD

Coming Soon SLOW AND SURE

CLYDE COOK

Now Ready

WET AND WEARY

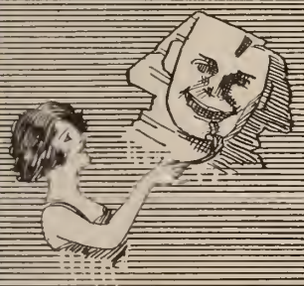
A Funfest De Luxe



William Fox

IMPERIAL COMEDIES

They'd make the Sphinx laugh



Now Playing

UP IN THE AIR

Book Now

THE MONKEY FARM

William Fox

SUNSHINE COMEDIES

Now Playing

DANCE OR DIE

Now Ready

THE ROARING LION

Coming

SOMEBODY LIED



FOX EDUCATIONAL ENTERTAINMENTS

Now Playing

A GOLD FISH STORY ~ MYSTERIES OF YUCATAN

SUNSHINE AND ICE · IRELAND TODAY · TOILERS OF THE EQUATOR

New Releases BOOK NOW

CLOISTERS IN THE CLOUDS *and* UNIVERSITIES *of the* WORLD



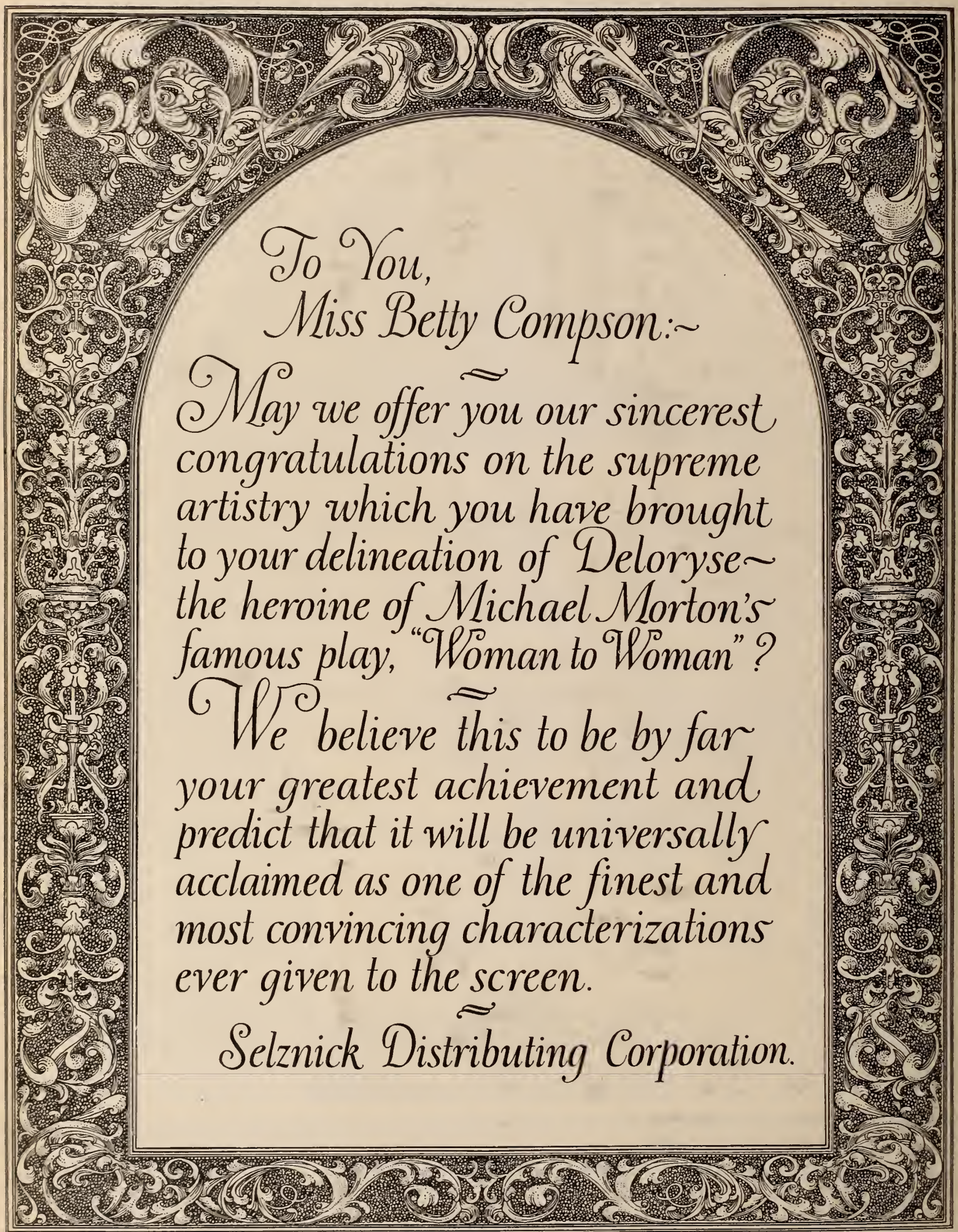
20 YEARS OF PROGRESS — FOX — FOX FILM CORPORATION

INDEPENDENCE & STRENGTH

WILLIAM FOX *presents*

"IF WINTER COMES"

MIGHTIER THAN THE BOOK


To You,
Miss Betty Compson:~
May we offer you our sincerest congratulations on the supreme artistry which you have brought to your delineation of Deloryse~ the heroine of Michael Morton's famous play, "Woman to Woman"?
We believe this to be by far your greatest achievement and predict that it will be universally acclaimed as one of the finest and most convincing characterizations ever given to the screen.
Selznick Distributing Corporation.


BETTY COMPSON in
WOMAN to WOMAN

DRIVIN' FOOL

For $3.

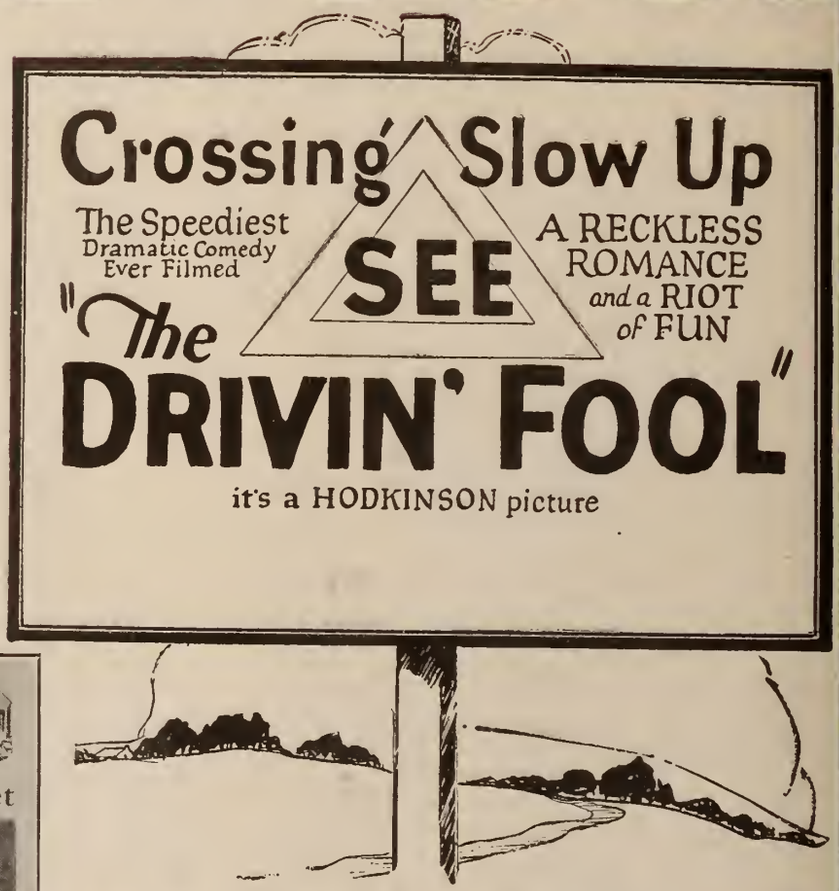
You can plaster your town with these great crowd-stopping, three-color, ½-sheets.

And the special exploitation stunts that can be put over with them will create a sensation.

These startling ½-sheets stand out like a house on fire. The triangle in the center is printed in a blazing red. The snappy reading matter is in black on a brilliant yellow background.

Here's the chance to put on a flash of tremendous business-pulling power. And at little cost.

Call up HODKINSON and get full information on this stunt to clean up on "THE DRIVIN' FOOL."



HODKINSON PICTURES

Spectacular Smash-Up On Crowded Street



While hundreds of school children were passing, this heavy truck smashed into a horse-drawn wagon and, jumping the curb, crashed into a store window. Luckily no one was killed, but several people were injured by the crash of glass.

NOW SEE The Spectacular Thrills and Big Laughs in the Snappiest Speediest Dramatic Comedy ever filmed

"The DRIVIN' FOOL"

A Whirlwind of Recklessness, Romance and Sparkling Humor!

50, 1-Week Stands For $5.

When you book "THE DRIVIN' FOOL" you can put over the BIGGEST—the CHEAPEST—and the MOST LOGICAL exploitation stunt ever devised to advertise a motion picture production. And putting this stunt over will be the EASIEST thing you ever did.

Here's a "New Pictorial Service" of eight pictures of real, spectacular automobile wrecks. They are real news pictures 11 in. x 16 in. Eight different pictures to a set, that your Hodkinson Exchange can supply at 10 cents per set.

Every progressive merchant will be glad to get a set of these sensational pictures and to paste one of them on his window each day.

For $5. Fifty merchants will give you a full week's stand on their show windows. This is the greatest ever. Call up HODKINSON about it NOW.

Get the Press Books and Exploitation Folders—For More Money-Making Ideas.

HODKINSON PICTURES



D.W. GRIFFITH

presents

The WHITE ROSE

And

Jules Mastbaum

Says

Form 1201

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

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4PAV C77 F PHILA PENN 940 OCT4 1923

D W GRIFFITH 1476 BWAY NY NY

PHILADELPHIA RETURNS UNANIMOUS VERDICT IN FAVOR OF YOUR SUPERB AND HEART TOUCHING PICTURE THE WHITE ROSE WHICH OPENED MONDAY OUR AUDIENCES LAUGHED AND WEPT YOU HAVE AGAIN EXPOSED A VIVIDLY ACCURATE CROSS SECTION OF THE HUMAN HEART FOR THE WHITE ROSE IS BUT A PAGE FROM THE BOOK OF LIFE TRANSFERRED TO THE SCREEN WITH A REALISM THAT CALLS FORTH UNGRUDGING TO YOUR WIZARDRY I CONGRATULATE YOU WE ARE HOLDING THE PICTURE OVER ANOTHER WEEK

JULES E MASTBAUM IOAM

NOW BOOKING

UNITED ARTISTS CORPORATION

MARY PICKFORD CHARLIE CHAPLIN
DOUGLAS FAIRBANKS D. W. GRIFFITH
HIRAM ABRAMS - PRESIDENT

Graham Wilcox Productions, Ltd.

present

MAE MARSH

in

"Paddy-the-Next-Best-Thing"

By Gertrude Page

"Paddy-the-Next-Best-Thing"

Mae Marsh Becomes a Comedienne in Allied Producers Comedy Drama

Reviewed by Beatrice Barrett

Mae Marsh, the wistful, appealing girl who has brought tears to the eyes of the audience so often, is forgotten in this production, and instead we have a new Mae Marsh, a vivacious, hoydenish girl who will be every bit as appealing to an audience and keep them laughing and intensely interested for fear they will miss one of the bright, quickly moving fun filled scenes she is creating for them on the screen.

There are no idle moments in "Paddy-the-Next-Best-Thing." It is good, clean fun, irresistibly funny, with one event coming so quickly on top of another that the audience will be carried along with the verve and rush and fun of the thing. And coupled with the splendid acting of Mae Marsh and the excellent support given by George K. Arthur, Darby Foster and Lillian Douglas, as well as the rest of the well picked cast, each of whom make their own bit worth while, is some of the most exquisite photography ever put on the screen.

Good, light entertainment—which will really entertain—is this production. The story is a sketchy affair with just enough plot to carry the various interesting incidents, but it is the life and swing and fun of the action which will make the great appeal to the audience.

To give a little more weight to the story they have introduced a melodramatic ending with Paddy wandering in the marsh and being caught in the deadly clutches of the quicksand. Here those who must have thrills with their pictures to be fully satisfied will find them in abundance, with a little glimpse of the more familiar Mae Marsh in the more tragic role.

—From M. P. World

Now Booking

Allied Producers and Distributors Corporation

729 Seventh Ave., New York

Hiram Abrams, President

A Branch Office Located in every United Artists Exchange

Associated Authors, Inc.
Frank Woods AA Elmer Harris
Thompson Buchanan Clark W. Thomas
present

"RICHARD THE LION-HEARTED"

A Frank Woods Production

Based on Sir Walter Scott's novel, "The Talisman"
with Wallace Beery as "King Richard"
the role he created in "Robin Hood"

A Picture Big in Every Way With a Big Audience Appeal

A Frank Woods production that is proving tremendously successful from a box-office standpoint, with a cast that pulls everywhere.

Wallace Beery as King Richard, the role he created in "Robin Hood."

The beautiful love story of history's most popular monarch and a Queen so capricious that she nearly wrecked a kingdom.

A plot that holds the spectator; adventure that thrills young and old; intrigue and conspiracy that mystify and grip.

Everything a picture can have for any audience anywhere.



Unusual Opportunities for Big Exploitation

In every way this feature lends itself to exceptional exploitation, and that campaign book gives many suggestions certain to help at the box-office. You can't go wrong on this picture that carries on with King Richard's career where it was dropped in "Robin Hood."

Now Booking
Allied Producers and Distributors Corporation
729 Seventh Ave., New York
Hiram Abrams, President
A Branch Office Located in every United Artists Exchange

THE FOURTH EDITION OF THE
MOTION PICTURE NEWS

Booking Guide

(March to October, 1923)

IS ON THE PRESS

Copies will be delivered immediately

Lists all productions released between
March 1st and September 30th



COMING!

THE WORLD FAMOUS

HOUDINI

In "HALDANE OF THE SECRET SERVICE," unquestionably Houdini's most sensational melodrama to date. It has everything—thrills—famous Houdini escapes—adventure—speed and packed with action.

NOTE TO EXHIBITORS—Houdini is now on tour from Coast to Coast on the big time Vaudeville circuit, the U. B. O., and is always featured as the Headliner on the bill. The sensational advertising and publicity always given the great Houdini will help pack your house whenever you play him in "HALDANE OF THE SECRET SERVICE."

Unusual and sensational exploitation (the usual F. B. O. brand) plus big time show paper and accessories. Arrange your play dates Now by communicating with your nearest F. B. O. exchange. Ask for a Press Sheet.

FILM BOOKING OFFICES OF AMERICA, 723 Seventh Avenue NEW YORK CITY

Exchanges Everywhere—Sales Office, United Kingdom: R-C Pictures Corporation, 26-27 D'Arblay Street, Wardour St., London, W. 1, England

~he tried so hard and yet couldn't be The



A FIRST NATIONAL ATTRACTION

Principal Pictures Corporation
SOL LESSER PRESIDENT
Present

George M. Cohan's Great Stage Production Success

Meanest Man in the World

with

Bert Lytell, Blanche Sweet
and **Bryant Washburn**

by Augustin MacHugh

Suggested by the playlet of
Everett S. Ruskay

directed by
Edward F. Cline

He was a lawyer, not so good and yet—not so bad.

He was broke, his only asset some very good friends.

Finally a job came his way. He had to go and throw a poverty stricken family out on the streets because they could not pay their rent. Did he do it? He did not!

Then they gave him another. He was to go to a certain country town and steal some valuable oil property from a very beautiful young lady. There's where the story comes in strong. And what a story.

"The Meanest Man in the World" is another great stage success that has been turned into a peach of a picture. Your theatre needs such a worthwhile production.



Foreign Rights Controlled by
Associated First National Pictures Inc.
383 Madison Avenue, New York

The most famous situation in American Literature



"When you call me that, smile!"

B. P. Schulberg *presents* A Tom Forman production

The Virginian

Adapted by Hope Loring and Louis D. Lighton from the novel and play by Owen Wister and Kirke La Shelle

With Kenneth Harlan, Florence Vidor, Russell Simpson, Pat O'Malley, Raymond Hatton.

The Best Seller of "Best-Sellers"

AS a novel, an American classic. As a play, a triumph.

The best-known and most widely read story in the English language.

Made into a great Preferred Picture—a box-office clean-up.

PREFERRED PICTURES CORP'N.

1650 BROADWAY NEW YORK CITY

Bared ~ the innermost secrets of modern society life !

"FLAMING YOUTH"



Will go down in screen history as one of the greatest sensations ever put on film.

A First National Picture



Associated First National Pictures, Inc., presents

"FLAMING YOUTH"

from the story by Warner Fabian

featuring

COLLEEN MOORE

supported by an all star cast comprising Milton Sills, Elliott Dexter, Sylvia Breamer, Myrtle Stedman and Ben Lyon ··· From the novel by Warner Fabian ··· Presented by Associated First National Pictures, Inc., ··· directed by John Francis Dillon

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FIRST NATIONAL PICTURES

Never a book more fearless! Never a picture more startling!

A First National Picture

"A Mighty Epic of the Days When Men Were Men"

Watch For

"The Birth of the West"

Presented by

Frank J. Carroll

¶ Pulsating Human Drama of the Golden Trail to the Glorious West—Living Pages from a Nation's Imperishable History, Depicted in Gigantic Spectacle—Tears, Throbs, Thrills and Terrific Punches Staged in the Wide Spaces That Gave Birth to a Nation.

COLORADO PICTURES CORP.

Denver - - Colorado

EXCLUSIVE!

THE GREAT INTERNATIONAL $100,000.00 RACE

PAPYRUS vs. ZEV

A TWO REEL SPECIAL

Pathe has acquired the exclusive motion picture rights to the great International horse race between Papyrus and Zev at Belmont Park on Oct. 20th.

The newspapers are filled with stories on this great race. The interest is intense. You never had such advance exploitation on any picture. There is no question but that this Two Reel Special will be the true feature of your show.

EVERY MAN, WOMAN AND CHILD IN THE COUNTRY WILL WANT TO SEE THIS RACE!

All Eastern cities will be able to show the pictures on Sunday, Oct. 21st, since

PRINTS WILL BE SHIPPED ON THE NIGHT OF THE RACE

Here is your opportunity to do big business with a real showman's picture.

ORDER NOW!

PATHEPICTURE

Published Weekly
Motion Picture News, Inc.
William A. Johnston, President
E. Kendall Gillett, Treasurer
729 7th Avenue, New York City
752 South Wabash Ave., Chicago
Room 616 Security Bldg., Hollywood, Calif.
Western Union Cable Address is "Picknews," New York
Entered as Second-Class Matter, October 13, at the Post Office at New York, N. Y., under the Act of March 3, 1879

Motion Picture News

Founded in September 1913

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William A. Johnston, Editor
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Subscription price $3 per year, postpaid in United States, Mexico, Hawaii, Porto Rico, and Philippine Islands. Canada, $5. Foreign, $10.

VOL. XXVIII NEW YORK, OCTOBER 27, 1923 No. 17

An Exhibitors' Year

IT would appear from some printed expressions of opinion that a sort of buyers' strike is on among exhibitors with respect to this season's feature output.

This would not be surprising; in practically all lines of manufactured goods the high cost of production—due to labor costs—has caused merchants to stock up warily, hesitatingly and only as public demand compels them.

* * *

But we candidly doubt if a so-called buyers' strike exists to any degree of any consequence in the film trade.

We have talked to a good many satisfied exhibitors and find that they are striking no more on prices than any careful buyer strikes at all times; and some prominent producer-distributors, prominent enough to talk carefully, assure us that rental prices are no higher this year than last. It is true that the gross rental intake of the industry this year, 1923-24, will considerably outdistance last year; but this increase will come from the season's markedly better pictures and because the public will pay more into the box office for them.

* * *

The public wants these better pictures. There isn't the least question about that. And the up-and-coming exhibitor knows this; and he also wants and will pay for these better pictures.

The worst thing that could happen to the exhibitor is not to get these pictures, to be compelled to run on the poor product of say two years ago, even with the rental prices that went with these inferior pictures.

Production costs have gone up but so has quality. And that is very fortunate for this industry.

The exhibitor differs from other merchants at the present time in two important respects.

One is a disadvantage to him: that is, he hasn't raised his admission prices as has the general retailer as his goods have cost him much more.

But again the exhibitor has a lot of seats to sell which cost him money if unfilled. And the country at large is overseated.

That's one reason why we say that this is the era of exploitation. To put it in simple words, the exhibitor's greater problem this year is to tell his public about the better kind of pictures so that those idle seats will be filled.

* * *

The public, we repeat, wants these better pictures. And they are being produced. That's certain.

And whatever straining and creaking is going on right now is simply the reordering of rental plans and policies and exhibition resources so that these new and better pictures can be handled logically and profitably.

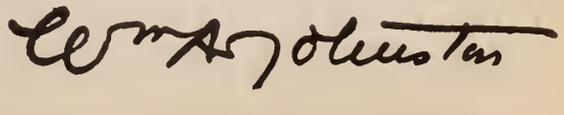
There must be advertising—to get the public in.

There must be runs long enough so that these pictures can pay both the exhibitor and the producer.

It's a big exigency to meet and the industry will have its hands full this year. There will, there must be vital changes.

Some exhibitors may think the whole trouble lies with rental prices. Other exhibitors will effect the necessary changes and make money.

We don't believe there's an exhibitors' strike on; we believe this is an exhibitors' year, a year of great possibilities, determined by the effort made to fulfill them.



PICTURES AND PEOPLE

BETTY COMPSON possesses some characteristics in common with Charlie Chaplin. She is not only a modest, unassuming personality capable of charming conversation, but when she talks there is much sound philosophy and common sense in her viewpoints.

Miss Compson who has lately returned from England where she stayed several months doing picture work has given some frank impressions of the English film situation. She met all the British trade leaders, attended two trade dinners and was the guest of many British exhibitors at their theatres during week-end vacations.

"I admire the British exhibitor greatly," stated Miss Compson, "and I do not want to hurt the feelings of anyone of the British film industry when I say that not one-quarter of the British public attend the pictures that should attend. The fault is in exhibition—not exploitation, because what exploitation is done seems to be suited to the temperament of the average Englishman. High power American exploitation methods might fall flat over there.

"The English fans would appreciate the luxurious atmosphere of the American picture show," continued the American star, "and this particularly applies to the women and young girl fans. The wonderful comforts of the American picture theatre are missing in most of the cinemas. In fact, I think you have to be an extraordinary fan over there to persist in going to the pictures the way they are presented. The fault is really not the exhibitor's, when you analyze it. He would build theatres on the American order, but finds it difficult, if not impossible, to secure the necessary capital.

"So in the final analysis, the root of the trouble is an economic one, and the British capitalists can be blamed. If they would assist the capable exhibitor to build better cinemas, the British industry would automatically gain higher financial prestige.

"The English press was very kind to me throughout my stay," said Miss Compson, "but they can be criticized along with the capitalists for their short-sighted attitude toward motion pictures. They, too, do not see the possibilities—which they could help bring about if they gave the British industry support in any reasonable degree. And it is to the newspapers' interest as the public want to read about the films.

"I trust that the Motion Picture News will emphasize that I appreciate the courtesies shown me by individual members of the British press, and whom, I am sure, would not want me to withhold from our own trade press what I consider to be the sad truth. I would not talk so bluntly if I did not think my remarks could be made helpful to those whom they concern."

Miss Compson frankly states, "Let the British exhibitor beat down those two evils of financial and newspaper apathy and nothing can stop the motion picture coming into its own over there."

Being an observant personality, she has caught a real perspective on conditions in England. The reason the American film industry is on such a secure plane lies in the fact that the capitalists—men of vision, who are not afraid of taking a chance—and the newspapers and exploiteers and exhibitors have all co-operated.

* * *

THE German production menace frequently referred to about a year ago—that is the danger of competition with American production—is completely ended, according to Ben Blumenthal, who has just returned to this country. German producers have all but quit owing to the currency situation. The leading producer, Joe May, has gone to London and will produce there with English and German capital. The German restrictions against the importation of American films still prevail but there seem to be a great many special importation licenses, and according to Mr. Blumenthal's estimate, within a year the German theatres will be showing at least 95% American films. Conditions in Austria and Hungary are good; currency is back on a pre-war basis and here again the American producer will find an equally improving market.

"The Hunchback of Notre Dame" has been in London with a profitable run from the first week on.

Mr. Blumenthal has brought back with him the ten reel production "I.N.R.I.," a ten reel feature of the life of Christ. The cast contains a number of prominent Russian actors and features among others, Henry Porten and Asta Nielson. The stills show some remarkable sets and fine characterizations on the part of the Russian actors. The print of the picture is on its way over.

* * *

J. D. WILLIAMS of Ritz-Carlton, has booked passage on Leviathan which sails October 20th.

* * *

IT is interesting to note that Maude Adams, one of the best-loved stage stars, is to be a moving picture producer. Time was a few years ago when she looked coldly upon any project for making her a screen luminary.

The actress who brought J. M. Barrie before the public has been in a more receptive mood of late concerning the silversheet, for she has been experimenting and studying films, camera, lighting, etc., for several months. She has succeeded in interesting Rudyard Kipling in her ambitions so that he is willing to give her the motion picture rights to "Kim."

"Kim" has been one of the most sought-after stories, but up to the present Mr. Kipling has been unwilling to part with his treasure for picture purposes. It is said that it was through J. M. Barrie that negotiations were conducted.

It will be remembered that Miss Adams has played in several of the Barrie plays and their friendship is of long duration. One condition under which Mr. Kipling sold the motion picture rights of "Kim" was that the title role should be played by a boy, rather than by a girl, and second, that the film should be made in India.

Miss Adams will not appear in the picture herself, she will merely act in the role of the producer. Her present plan is to start for the Orient next winter and to film "Kim" in India, getting all the picturesque atmosphere of the country.

* * *

IT'S been a long, long time since Paul Revere, astride his horse, rode madly through Lexington—yet history has never recorded any facts concerning the color of the steed. No one knows to this day whether the dashing Paul rode a bay or a chestnut or a white or a roan or a mottled gray or a black. Of course darkness had enveloped him and the good farmers along the road side were unable to identify the rider, or the horse.

This is apropos of D. W. Griffith's picturization of the eventful years of the American Revolution. Steps have been taken for the foundation of an independent historical research bureau under the direction of Will Hays so that in the future there may be an authentic record of exactly how things looked.

Historians may not have erred in detailing the figures and facts, but they haven't possessed photographic minds. As a result Griffith has spent a snug sum seeking to learn the color

of Paul Revere's galloping steed. Furthermore, no one could tell him the sort of wagons used by the Colonists. And the historians have again failed on the smaller details in dwelling upon the larger facts.

The illustrations of the rider who aroused the slumbering Minute Men indicate that the horse was not white—still that is no certain proof that he wasn't white for it may have been the artist's fancy to paint him black. Nothing like being a stickler for detail—for the chances are some octogenarian's great-grandfather may have sold or traded the horse to Revere and knew its exact color—and the old gentleman would waste no time in telling the whole world that the stepper shown galloping through Lexington was out of character if his color didn't match his great-grandfather's description.

We hope that the incident of Washington crossing the Delaware will be straightened out at the same time. Here again the artist fools us. For one thing we refuse to subscribe to the popular belief that the leader of the Continental Army was ever so foolhardy as to stand up in the boat in a river packed with ice. Washington may have possessed a charmed life and any artist with a sense of the dramatic has painted him immune to injury—whether in a boat or on a horse—but the chances are he didn't indulge in unnecessary heroics.

Mr. Hays' historical research bureau can set a lot of things right—and the Revolutionary War needs a few correction marks here and there. * * *

JERLEY POORE SHEEHAN, the fictionist and scenarist, has heard the call of the megaphone and is about to take up his career as a director. Mr. Sheehan, who has contributed dozens of stories to popular magazines and whose screen duties have involved considerable adaptations—one of which is "The Hunchback of Notre Dame," is well qualified to shoot continuity inasmuch as he possesses a story mind and knows a thing or two about dramatic technique. Success, Mr. Sheehan, for shaking hands with Old Man Opportunity!

* * *

RICHARD A. ROWLAND put one over the other day which is entitled to some attention. The general manager of First National, who is also one of the prominent citizens of Rye, N. Y., and a member of the Rye Country Club, arranged a unique golf match between Gene Sarazen, professional golf champion, and Edwin Carewe, the picture director—before the latter sailed for Europe the other day.

Carewe, while well known as a mean swinger of clubs on the West Coast, does not usually travel in such high class golf company as the former national open champion, so Rowland arranged that Sarazen should be blindfolded before each shot, after getting his stance.

The match was played at the Rye Country Club and a gallery of two hundred followed the players and Rowland who acted as stakeholder of the considerably sized side bet. At the end of of nine holes Sarazen turned in a 47 and Carewe a 44. The professional golfer's score is considered remarkable in view of the conditions.

Carewe is now cheered on his ocean voyage by the knowledge that he is the only film director ever to defeat a national golf champion.

* * *

JOHN DOUMERY, a member of Rex Ingram's production staff, sailed on the Mauretania last week to join Mr. Ingram in England. Mr. Daumery will assist in searching for locations in Egypt and in Central Europe where it is likely the next two Ingram pictures will be made.

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CLEVELAND, Ohio, October 11.—When Morris Joseph, manager of the local Universal film exchange, received the following message, he didn't know whether some one was playing an April Fool or a Hallowe'en joke on him.

The telegram said: "Sorry to do this but compelled to cancel Universal service, theatre blown up." (Signed) Manager, Smithfield Opera House. Upon investigation Manager Joseph discovered that a bootlegging organization was held responsible for the dynamiting of the town and every building was damaged.

Manager Wood of Smithfield afterwards notified the Cleveland exchange that the necessary repairs would be made and he would continue to be an 100 per cent Universal customer.

* * *

ERNEST FREDMAN, editor of The Film Renter and Motion Picture News, a British trade paper, sailed from England last Saturday on the "Adriatic" and will reach New York, the 21st. His purpose in visiting the United States is to endeavor to glean as much information from the executive heads of the industry in New York that will be of value to the exhibiting and renting side of the business in England.

Mr. Fredman's last visit to this country was eighteen months ago. He will stop at the Plaza during his stay in New York.

* * *

WHEN "Jealous Husbands" is released it will mark the fiftieth picture directed by Maurice Tourneur since his arrival in this country from France in 1914.

This is on the average of about five a year—which indicates that the French director is not a subscriber to the theory that pictures must be run off per schedule. Many will recall his first American offering, "Mother," which was followed by "The Man of the Hour," "The Wishing Ring," "The Pit," "Alias Jimmy Valentine," "Trilby"—with Clara Kimball Young, "The Pride of the Clan," "Blue Bird," and a host of others—the most recent of which are "The Christian," "The Isle of Lost Ships," and "The Brass Bottle."

* * *

THE many friends of Abe Warner will be glad to know that he has recovered sufficiently from his severe illness to leave the hospital. He departed Wednesday for Atlantic City and anticipates a quick convalescence at the seaside resort. Mr. Warner is registered at the Ambassador Hotel.

* * *

GLORIA SWANSON has begun work at Paramount's Long Island studio in "The Humming Bird," with Sidney Olcott as charge d'affaires. This is an adaptation by Forrest Halsey of Maude Fulton's play.

The star's role is that of a girl of the Paris underworld, leader of the Apaches, whose undaunted courage makes her a heroic figure during the dark days of the World War.

* * *

WEDDING bells will ring October 27 for James Stanton Northrup, who will be married to Elizabeth Potter Harris, daughter of Mrs. Brevard Ervin Harris—at the First Presbyterian Church, Concord, North Carolina.

Mr. Northrup was formerly on the advertising staff of Exhibitors Trade Review, and is now associated with Barron G. Collier, Inc.

Michigan Exhibitors Hold Meeting

Ample Finances Provided for Increased Activities at Enthusiastic Gathering

THE annual convention of the Motion Picture Owners of Michigan marked another milestone in the forward march of this substantial and progressive organization. At the sessions which were held at the Otsego Hotel, Jackson, Mich., Oct. 16th and 17th, plans were made and finances provided for increased activities which will prove beneficial to Michigan exhibitors and the records of the past year's accomplishments.

The best in the Association's history were reviewed.

Politics, the bane of many state organizations, were tabooed and no reference to differences with the National organization were heard. the business of the convention going forward briskly without a single jarring note. That Michigan is prepared to do its part in supporting a National organization when it deems it was was shown by the budget item setting aside $4,000 for this purpose. The money being already in the treasury.

Plans for the coming year include an active campaign for the building of public good will and by means of speakers who will address Kiwanis, Lions and other men's and women's clubs throughout the state and extensive advertising. The entire campaign is being aimed to bring the eighty per cent of the public not now theater attendants into the movie houses. Five thousand dollars was set aside for this purpose.

Other work outlined in detail for the year was a comprehensive campaign to have the admission tax removed and plans which will probably secure an adjustment of the so-called music tax. The report of Manager Richey showed a splendid growth under President McLaren and his strong board of directors. Four hundred and fifty-eight cash supporting members now being on the roster, compared with three hundred and twenty-seven one year ago. All but two per cent of the money pledged at Flint a year ago has been paid and the audit of the association's books shows a balance of $6,222 on hand after spending more than $26,000 during the year.

The enthusiasm of members for organization work was shown by doubling of pledges, more than $11,000 being pledged by members at the convention as compared to $6,000 last year. With income from other sources $40,000, it is estimated will come into the treasury this year, a sum just equal to the amount saved members by the new fire insurance department last year.

At the annual election of officers, J. R. Denniston was chosen president, the incumbent, W. P. McLaren declining to run again; Phil. Gleichman, vice-president; Harlan T. Hall, secretary; John E. Niebes, treasurer. Saginaw was chosen as the next convention city.

An elaborate program of entertainment was successfully carried out and the unusually large number of members' wives present were given a splendid time. At the banquet, which was a notable affair, speakers of national note were heard and addressed the exhibitors on vital topics. Among them were included C. C. Pettijohn, Judge Alfred J. Murphy, Lt. Gov. T. R. Reed and many others. It was decided by the directors that Michigan will be represented at the coming French Lick conference.

Massachusetts Billboard Fight in Courts

THE billboard fight in Massachusetts has at last reached the courts. Advertisers who have been accustomed to using this means of exploitation have a long time contended that the state is overreaching its powers in trying to ban the erection of signs on private property.

Now summonses have been served on four of the big concerns in the state who build and rent such signs, on a complaint made by the State Department of Public Works. The cases are returnable in the Malden district court, the boards which form the test case being on the Revere Beach Parkway.

The department alleges that they ordered the removal of five huge signs at that locality, that their orders have been ignored, and that the signs are being left there in violation of a department regulation prohibiting such structures within 300 feet of a public parkway. It has been stated by officers of the defendant concerns that in the event the decision in the lower court is against them, that the case will be carried to the Supreme court.

School Questionnaires a Surpirse

An "eye-opener" to exhibitors of northern Missouri was the recreational survey made by a committee of the Independence, Mo., Chamber of Commerce and John E. Mitchell, field representative of the Playground and Recreation Association of America. Replies from questionnaires to 1,931 school children more than eleven years old revealed that in the town of Independence, which has about 11,000 population and two motion picture theatres, more than $13,000 is spent annually by school children, including only ward schools and high schools.

Truth in replies to the questionnaires was assured by the fact that no student was required to sign his name, there being several other questions on the list which might cause the student to refrain from answering had he been forced to include his signature.

There were 121 boys between the ages of 11 and 12 who spend $1,704 at motion picture theatres, this question not being asked of girls this age. At the Junior high school 502 boys and girls spend $5.458 annually, the ages averaging from 12 to 14 years, while at the William Chrisman high school, the ages averaging from 14 to 18 years, 270 boys spend a total of $6.071 a year at the two picture houses. The questionnaires in this high school showed that girls, after reaching the age of 15 or 16, spend very little on theatres, it being "the man who pays."

While the survey primarily was for the purpose of furthering the interest of playground development, it is in no way antagonistic to the screen and only praise of the modern motion picture theatre was made by Mr. Mitchell.

"The average boy or girl would be much better off in some first-class motion picture house than they would at many other places," Mr. Mitchell said. "The questionnaires in Independence are the first in which I have included a question pertaining to motion pictures, but in the future I shall include it in all of them."



Little Mickey Levee, son of M. C., and his playmates, gathered together for a party in celebration of Mickey's birthday.

"Gag" Men Name Tommy Grey as Leader

With all branches of the industry forming their own little organizations, the "gag" men on the coast have at last swung into line. The word was passed out to all the studios recently calling them to a meeting this week and all of them responded. A permanent organization was launched with Tommy Grey from the Harold Lloyd staff named as president of the body.

Al Jolson Sued by Kelly for $250,000

Al Jolson was made the defendant in a suit for $250,000 in the Supreme Court Wednesday as a result of his recent deal with D. W. Griffith. Anthony Paul Kelly is the plaintiff. He claims responsibility for negotiating the arrangements which brought Jolson and Griffith together for a series of pictures and he figures his services worth the amount asked, it is said.

Jolson abruptly departed for Europe at about the time the cast was assembled for the first picture and Lloyd Hamilton was substituted for him.

Industry Aid May be Asked to Aid Prohibition

Motion picture producers will be asked to aid in prohibition enforcement according to word from Washington, where the committee on educational policy of the Governors' Conference is discussing the problems of prohibition.

A conference with producers is suggested in an effort to have all flings at prohibition eliminated from the screen. It is contended that pictures that scoff at the dry measure tend to mould public opinion to oppose enforcement of the measure.

Harvey Greets Indians of "Covered Wagon"

Cable dispatches received from London tell of an interesting gathering at Tuesday night's performance of "The Covered Wagon" at the Pavillion Theater. Ambassador Harvey and Mrs. Harvey were the guests of honor.

The Indians who went to London to appear in the prologue there were presented to Ambassador Harvey by Col. T. J. McCoy, who is in charge of the Indian detachment. Mr. Harvey shook hands with the Indians and welcomed them to England in a brief speech. Chief Goes-in-Lodge responded in the Indian sign language, which was interpreted to Mr. and Mrs. Harvey and the other guests by Col. McCoy.

T.O.C.C. Endorses Nat'l M.P. Day

Resolution Prepared by Special Committee Is Unanimously Passed at Meeting

NATIONAL MOTION PICTURE DAY, November 19, 1923, was unanimously endorsed by the Theatre Owners' Chamber of Commerce by a resolution presented by a special committee of fifteen, appointed by the president for the purpose of preparing same, at a largely attended meeting held October 16 at the Hotel Astor. The resolution read: "Resolved, that the Theatre Owners' Chamber of Commerce endorses National Motion Picture Day, November 19, 1923, and urges its members to contribute 25 per cent of the receipts of their theatres on that day to a committee to be appointed by the president to carry out the purpose of this resolution."

The special committee which prepared the resolution met on the previous day and was composed of the following members: Sydney S. Cohen, Charles L. O'Reilly, William Brandt, Sol Raives, John Manheimer, Hyman Rachmiel, B. Edelhertz, Charles Moses, Arthur Hirsch, Harry Traub, Louis F. Blumenthal, Sol Brill and Charles Steiner and thoroughly discussed the purpose of National Motion Picture Day.

Addresses were made at the meeting on October 16 by President O'Reilly of the T. O. C. C., President Cohen of the national organization, President William Brandt of the M. P. T. O. of New York State and many other members.

President O'Reilly of the T. O. C. C. has appointed committees of exhibitors from each borough of the Greater City and from northern New Jersey to carry out the purpose of the resolution. They follow:

Borough of Manhattan—J. Arthur Hirsch, Morris Needles, Louis Selmeider, J. Louis Geller, William Landau, Harry Traub, A. J. Wolt, Sol Raives, Jack Schwartz, Benjamin Knoble,, J. Alton Bradbury, H. Yaffa, Sol Saphier, Charles Steiner, J. Elpern, Lee Ochs, Max Silverman, Nathan Block, B. Sherman.

Borough of the Bronx—Bernard Grob, Joseph Weinstock, Henry Suchman, Charles Goldreyer, Clarence Cohen, Joseph Jaime.

Borough of Brooklyn—Samuel Schwartz, Samuel Rhonheimer, John Manheimer, Rudy Sanders, A. H. Eisenstadt, Philip Rosenson, Max Barr, Arthur Rapf, William Small, Otto Lederer, Ahraham Schwartz, Samuel Sonin, Hyman Rachmiel, S. Rinzler.

Borough of Queens—Charles Schwartz, Hy Gainsboro, Sol Brill, J. Goldberg, B. Rossy.

Borough of Richmond—Charles Moses, Leon Rosenblatt.

Northern New Jersey—Joseph Seider, David Keiserstein, Louis Blumenthal, Joseph Stern.

Famous Players Would List 14,288 Shares

Famous Players are said to have petitioned the Stock Exchange to list 14,288 additional shares of common stock at no par value. It is likely that 11,000 shares will be turned over to Sid Grauman for his interest in the Million Dollar, Metropolitan and Rialto in Los Angeles.

Paramount Tokyo Representative in New York Recounts Experiences in 'Quake

TOM D. COCHRANE, manager of the Famous Players-Lasky Corporation branch office at Tokyo, Japan, who was slightly injured in the earthquake which destroyed Tokyo and Yokohama, arrived in New York Saturday, October 13, to confer with E. E. Shauer, director of the Foreign department, regarding plans for the distribution of Paramount pictures, from the temporary offices opened at Kobe immediately following the disaster. While in New York Mr. Cochrane will assist the Foreign department in restocking the new Japanese office with films and advertising accessories to replace the supplies destroyed when the office in Tokyo was wiped out.

"The earthquake and fire which swept Tokyo were the most appalling forms of destruction I have ever seen," said Mr. Cochrane in discussing the disaster. "I cannot find words to describe the events which happened immediately after the first shock of the earthquake was felt at noon on Saturday, Sept. 1st. My wife and her sister and myself were at a resort near Tokyo at the time and in a few moments a scene of quiet and peacefulness was turned into a shambles of destruction. My sister was pinned beneath the wreckage of the house and was only rescued after the most difficult and trying effort. Fortunately she was not seriously injured.

"One of the heroic incidents was the feat performed by R. E. MacIntyre, assistant manager of the Tokyo office, who walked sixty-five miles to bring assistance to us. As all of the roads and rail lines were destroyed his trip called for the greatest exertion, which was cheerfully given in order that we might escape from the stricken district. It was necessary to make the trip to Kobe overland and it was many hours before we were able to reach a place of safety. My wife and sister-in-law are now at Kobe recovering from their terrible experience.

"The Paramount offices in Tokyo were totally destroyed, with all of our prints, records and valuable advertising material. Fortunately there were many prints in use outside the earthquake district and these have been keeping in circulation since the reopening of our offices in Kobe. Mr. MacIntyre has taken charge of the tremendous task of restoring our service in my absence and our first effort will be to get under way as many new pictures as possible. We expect to co-operate as fully as possible with the government of Japan in its work of providing entertainment for the masses of people during the tedious work of reconstruction."

Reginald Denny Injured in Auto Wreck

REGINALD DENNY, Universal-Jewel star, was seriously injured several days ago in an automobile accident near Los Angeles. Denny will be laid up for some time.

His injuries consist mostly of severe strains, cuts and bruises. He was riding in an automobile with Ben Hendricks, an assistant director for Universal. The car skidded, crashed into a telegraph pole and turned turtle. Hendricks also was injured.

Denny had just completed work on "The Spice of Life," in which he took the role of a racing automobile driver. He passed through a number of hazardous experiences during the making of the picture, only to be injured in a matter of fact ride home from the studio.

Film Leaders Give Views on Production

(*Continued from page* 1981)

director hears of the largs sums another director is spending of the releasing companies' money, he realizes that salaries cannot be paid with conversation and the talk that he hears about the large gross that pictures do must be true. The fault back of this whole situation is the excessive, uncalled for and unnecessary use of adjectives and superlatives.

"The answer to it all is that the releasing organizations, for their self-preservation, should get together for a gentlemen's agreement (if there he such) to hold their production costs to a point where the theatre, the producer and the releasing organization can share equitably, and where pictures can be sold and the public entertained from the viewpoint of a logical story in lieu of a lavish and vulgar display of money and money-talk. After all, it does not bespeak art. The basic principle of art is not in magnitude or the lavish coating of tinsel and gilt, but rather of a thing well done or well told in a dignified way.

"The several executives are right: but people who live in glass houses should pull down the blinds."

Sam Berman to Make Tour of New York State

Samuel I. Berman, executive secretary of the Motion Picture Theatre Owners of N. Y., will shortly make a tour of the state in the interest of admission tax repeal and matters connected with the general good of the organization. It is expected the trip will occupy several weeks.

Austin, Texas, Enforces New Occupation Tax

In accordance with a new ordinance passed in Austin, Texas, a special occupation tax is imposed, making it compulsory for all theatres and places of amusement to take out a state license.

Fire Causes $5,000 Damage to Elroy House

Fire in the Majestic theatre in Elroy, Wis., is reported to have caused damage to the extent of $5,000. The blaze originated in the projection machine and the damage was principally to equipment in the booth.

Forms Plans for National M. P. Day

700 Theatre Representatives Attend Monster Mass-Meeting in Pittsburgh

WITH representatives of 700 theatres in attendance, the Motion Picture Theatre Owners of Western Pennsylvania held a giant mass meeting last Sunday evening, October 14th, at the Davis theatre, Pittsburgh, to formulate definite plans for National Motion Picture Day on Monday November 19th.

Exhibitors from all over the state listened to an address by Harry Davis, who presided, on "National Motion Picture Day." Mr. Davis is a National Director of the M. P. T. O. A. He was followed by former Congressman Hon. James Francis Burk, a prominent legislator for 25 years, who spoke on "Motion Picture Legislation." Following the Hon. Mr. Burk, William Bender, National Treasurer, M. P. T. O. A., and National Chairman of the Motion Picture Day Committee made a spirited plea for united and concerted support for the movement.

The meeting opened with a series of jazz selections by the Mason-Dixon orchestra and a vocal solo by Chauncey Parsons. At the conclusion of the speeches, the meeting unanimously voted to celebrate National Motion Picture Day. The cards were distributed and every theatre owner present, in pledging his support to the movement, agreed to turn over 25 per cent. of the day's receipts on November 19th to the Motion Picture Theatre Owners of America.

Harry Davis, who is Chairman of the Motion Picture Day Committee for Western Pennsylvania, had previously called a meeting of 50 theatre owners, representing the district chairmen throughout the territory, which was held on October 6th at Pittsburgh. At that time the Motion Picture Theatre Owners of Western Pennsylvania voluntarily appropriated any amount of money up to $1,000 for the extra and added exploitation of National Motion Picture Day. This action was unanimously taken, following a motion to approve and endorse the day.

An array of 3 sheets, 1 sheets and snipes are being prepared and plans are maturing for a campaign culminating with the celebration on November 19th which will bring nation-wide publicity to the event among the public as well as theatre owners. This campaign began with the big rally on Sunday night last, which was broadcasted by radio from KDKA, the Westinghouse station. It was also given much space in the Pittsburgh papers and put on the wires reaching hundreds of other papers throughout the country.

It is expected that the idea of a mass meeting of theatre owners will be adopted by other state organizations as a means of stimulating interest in National Motion Picture Day. New Jersey is proceeding along similar lines, and, in addition, the celebration on November 19th is being made a part of a general public service drive. As the purpose of the theatre owner's big day is, among others, to strengthen the spirit of cordial relationship between the theatres and their patrons, New Jersey's idea fits admirably into the plan.

There, the campaign will be taken direct to the public by means of a series of slides. The public will be told what National Motion Picture Day is, what it stands for, what is being done in celebration of the event and how it can result in greater public service. To secure the public's reaction and ideas, blanks will be used in hundreds of theatres for weeks before November 19th, upon which patrons express their preference in picture entertainment. The theatre owners feel that in this way, they can check up on the tastes of their patrons and be in a position to give consideration to the wishes of the majority. It is understood that the whole campaign will be tied-up to National Motion Picture Day, which will benefit by a tremendous amount of publicity, assuring the success of the big celebration.

Fifty more New Jersey theatre owners have been added to the list of chairmen, in addition to the Congressional District chairmen already appointed and at work. Plans are now being completed toward making the day a huge success in every city and town of the state.

K. C. Exhibitors Become Permanent Body

The Kansas City division of the M. P. T. O. A. Tuesday ceased to be a temporary organization and, with the election of officers for the year, became a permanent body. A. M. Eisner, who has been serving as temporary president, was elected to head the Kansas City body, while L. C. Walker was elected vice president and Jay Means was chosen secretary-treasurer. H. H. Barrett and "Rube" Finklestein compose the trustees.

Headquarters will be shared with the M. P. T. O. Kansas at Eighteenth and Wyandotte streets, Kansas City, while it is the plan of the Kansas City body to minimize office expense by requesting the M. P. T. O. Western Missouri to share office quarters in the same space.

At the meeting Tuesday each of the contributors to the recent fund subscribed by Kansas City exhibitors was present, in addition to other exhibitors, and the meeting was said to be the most successful yet held by the Kansas City organization.

Goldwyn-Cosmopolitan Seek Theatres

The Goldwyn-Cosmopolitan Dist. Corp. are said to be negotiating with John Hamrick for a fifty per cent interest in Hamrick's string of Blue Mouse theatres located in different cities in Oregon and Washington. They are already supposed to have concluded a deal for the houses in Seattle and Tacoma.

YOUR book has always been a pleasure to read, giving all the news in a straightforward manner and above all small town gossip.

John J. Walker,
Barcli Theatre,
Schenectadv, N. Y.

C. E. Williams Heads M. P. T. O. of Nebraska

C. E. WILLIAMS was elected President of the Motion Picture Theatre Owners of Nebraska and Western Iowa at the fifth annual convention held at Omaha October 16-17. He succeeds A. R. Pramer. Other officers were elected as follows: F. M. Honey, Tecumseh, vice-president; J. E. Kirk secretary (Re-elected); and George M. McArdle treasurer.

Resolutions were adopted urging the officers of the national organization and of other exhibitor bodies to co-operate in the fight for Admission Tax Repeal; condemning the so-called Music Tax; endorsing the Theatre Owners' Distributing Corporation and National Motion Picture Day; and condemning alleged discrimination by some distributors in the matter of prices. Film rentals based on inflated production costs were censured.

The convention was addressed by G. H. Drummond, of Warner Brothers and C. R. Gilmour, of the Fox Omaha exchange. The latter urged exhibitors to co-operate in promoting sales ethics by reporting salesmen who resort to unfair practices.

Canada Exhibitors to Hold Meeting in Toronto

Theatre owners of Canada will assemble at a large meeting, which will be held in the King Edward Hotel in Toronto, Canada, on Thursday and Friday, November 1st and 2nd. It is called under the auspices of the Ontario division of the Motion Picture Theatre Owners of Canada.

The organization of the Canadian division of the Motion Picture Theatre Owners of America took place in Montreal at the Mount Royal Hotel on September 6th and 7th, and since that time, many important additions have been made in the ranks, especially in the Toronto district.

National President Sydney S. Cohen and members of the board of directors of the Motion Picture Theatre Owners of America and other national officers will be present at the Canadian meeting.

L. A. to Have Premiere of "Long Live King"

Jackie Coogan's first Metro picture, "Long Live the King," will have its inaugural presentation in Los Angeles. This announcement is in accord with the known desire of West coast film people to make Los Angeles one of the premiere picture show cities in the world. A theatre has not yet been selected but it will undoubtedly be the largest in the city as it is recognized that "Long Live the King," aside from its great popular appeal, is a noteworthy contribution to the "boost-Los Angeles" policy.

Work to Start Shortly on Chicago Capital

Work is to start shortly on the $1,000,000 Capital theatre at Halsted and Seventy-ninth streets in Chicago. The house will be the property of the National Theatre Corporation. It will seat 3,000.

Paramount Demonstration Centres

Fifty Leading Houses Selected

AFTER weeks spent in sorting out applications the distribution department of Paramount has selected approximately fifty leading theatres in the United States, located in cities ranging in size from New York down to some possessing a population of only twenty thousand, as demonstration centers for Paramount pictures under the plan announced by the company six weeks ago. Additions now under consideration will bring the list up to about one hundred theatres, some of them located in cities as small as ten or fifteen thousand population.

The only change in the original plan, Paramount states, is in the number of theatres chosen, the list being much larger than was at first contemplated. This change was brought about by the large number of insistent requests from exhibitors in towns of all sizes to have their houses designated. Thirty-five of the theatres on the final list will be located in so-called key cities, with the remaining fifty-five or sixty in smaller cities where local conditions are such as to justify their selection for the tests.

Many Applications

Immediately following the policy announcement in the trade press and daily newspapers the Famous Players-Lasky offices were deluged with requests from exhibitors to have their houses designated. Within one week nearly five hundred applications were made by telegram or letter, with the result that General Manager S. R. Kent and the other executives of the distribution department have had a most exacting task to work out. Careful examination had to be made of every condition of exhibition entering into consideration. The result is that the theatres chosen represent as widely divergent conditions as are possible, not only as regards population but as to the character of their audience and their tastes in entertainment, in order that they might best serve their purpose as the leading and only factor in establishing an equitable price in their respective territories for the pictures shown.

As the first step toward carrying out the announced provision for an adequate but not unnatural exploitation and advertising campaign for each picture, Claud Saunders, director of exploitation, left several weeks ago on a trip which will take him to practically every one of the demonstration centers, going over the plans of campaign with the exhibitors and the members of the field force of his department.

Through the advertising department big display advertisements are being placed in the local newspapers in all the demonstration towns, calling upon the local public for cooperation and informing them that this is the first time that the responsibility of signifying just what they want or do not want in the way of motion picture entertainment has been put directly up to them. This local theatre advertising ties up directly with the national announcements concerning the new demonstration policy run in the Saturday Evening Post.

List in Detail

The list of demonstration centers chosen to date follows:

East—New York, Rivoli and Rialto; Philadelphia, Stanton; Washington, Palace and Columbia; Buffalo, Shea's Hippodrome; New London, Conn., Crown; Utica, N. Y., Avon; Manchester, N. H., Crown; Lewiston, Maine, Empire; Bangor, Maine, Opera House; Boston, ———.

South—Atlanta, ———; Jacksonville, Arcade; Charlotte, Imperial; Birmingham, Strand; Mobile, Bijou; Little Rock, Capitol; Oklahoma City, Criterion; San Antonio, Empire; Memphis, Loew's Palace; Charleston, W. Va., Virginian; Nashville, Knickerbocker.

Middle West—Chicago, McVicker's; St. Louis, Missouri; Detroit, Madison; Pittsburgh, Olympic; Minneapolis, State; Des Moines, Des Moines; Omaha, Rialto; Columbus, Grand and Southern; Cleveland, Loew's State; Kansas City, Newman; Wichita, Miller; Grand Rapids, Majestic; Sandusky, Plaza; Madison, Wis., Madison; Dayton, Strand; Appleton, Wis., Appleton; Springfield, Ill., Princess; Flint, Mich., Regent; Lima, Ohio, Quilna; Zanesville, Ohio, Quimby; Battle Creek, Mich., Regent; Erie, Pa., State; Louisville, Ky., ———; Altoona, Pa., ———; Wheeling, W. Va., ———; Akron, Ohio, ———; Muncie, Ind., ———.

West—San Francisco, Granada; Los Angeles, Metropolitan; Denver, Rialto; Salt Lake City, Paramount-Empress; Billings, Mont., Regent; Boise City, Idaho, Pinney; Spokane, Wash., Clemmer.

Will Hays Returns from Trip Abroad

WILL H. HAYS returned to his office Tuesday morning after an absence of nearly six weeks, most of which time he spent in England as the guest of Ambassador George Harvey.

While he was in England, Mr. Hays observed with great interest motion picture conditions over there, and he came back filled with enthusiasm over the fact that ninety per cent of all motion pictures shown in England are American made.

"Thus it is that the efforts of the motion picture industry in America toward its own continued improvement is of quite as much interest over there as it is here," said Mr. Hays.

"The international understanding by the peoples of the World, each of the other, which will be brought about by the right kind of American motion pictures all over the world, will move us very far indeed in the direction of World peace."

One of the largest functions which Mr. Hays attended in England was a dinner given in honor of T. P. O'Connor who, in addition to being a distinguished parliamentarian and journalist, is the censor for all motion pictures shown over there. Mr. Hays said he was greatly pleased with the complimentary remarks concerning American-made photoplays, uttered by the famous "Tay Pay."

Film Thief Detected by Hays Organization

THROUGH the activities of the Hays organization, twenty-four reels of film stolen from the projection booth of the Eden theatre in Waterbury, Conn., have been recovered, and a man said by the police to have confessed to the theft has been placed under arrest.

It was his custom to hide under the seats of the theatre when the evening patrons departed, then go to the projection booth, take what he could find, and hide it in a space beneath the flooring of the theatre. Evidently he intended to dispose of the film when he had a sufficient quantity on hand to make it well worth his while.

Canadian Branch of M. P. T. O. Opens Quarters

Official announcement has been made that the headquarters of the Canadian branch of the Motion Picture Theatre Owners' Association have been opened in the Dominion Bank Building, Blenry and St. Catherine streets, Montreal, Quebec, where Vincent Gould, secretary of the Canadian unit, is on duty. President J. B. Sparrow may also be reached at the same address, it is stated. It is further announced that communications to the Canadian vice-president should be addressed to J. C. Brady, Madison theatre, 506 Bloor street, West Toronto.

Delaware Charters Granted New Corporations

Delaware has granted the following charters to film corporations and theatre concerns: The Coliseum, Inc., conducting places of amusement, etc., $25,000; Graphic Imperial Pictures, Inc., dealing in photoplays and to conduct a film exchange, capital, $5,000; Standard Pictures Distributing Company, to purchase, produce and exhibit motion pictures, $25,000; Swain-Hall Enterprises, Inc., to conduct places of amusement, $250,000.

Seattle, Portland Boards of Trade to Meet

A general get-together meeting of the Northwest Film Board of Trade of Seattle and the Film Board of Trade of Portland was scheduled for Saturday, October 20. The gathering was to be held in Portland. Items of interest to both groups were to be discussed, according to the advance notices, and the session was to be closed with a dinner and social gathering in the evening.

Marcus Loew Resigns from T. O. C. C.

MARCUS LOEW has resigned from the Theatre Owners Chamber of Commerce of New York City. The resignation was accepted by the organization at its meeting October 16.

Mr. Loew was summoned recently by the T. O. C. C. board, after the Loew circuit settled a controversy with the operators' union. The T. O. C. C. members had previously voted not to settle individually. Mr. Loew did not appear before the board.

Loew Tells of Conditions Abroad

U. S. Pictures Are Most Popular, Declares Metro Chief on Return

THE American film, its director and star is what France now demands in their cinema theatres and England must have to continue, is the opinion of Marcus Loew, president of Metro Pictures Corporation and the Loew chain of theatres throughout the United States and Canada. If Mr. Loew's viewpoint is correct, times have changed abroad. Patriotism, a most commendable virtue in England which kept inferior subjects before the fans for a time, has died to the extent that the English movie fan now demands entertainment in elaborate film productions and will no longer stand for the imitation.

French theatre owners who for a long time held sway with their home made product because of their control of the many cinema palaces of Paris have been forced to accede to the demands of their patrons and give them true American made films with the necessary change of titles.

This change of heart and taste is undoubtedly due to Mr. Loew's efforts while abroad more than a year ago. He discovered at that time that foreign theatre owners were at least four years behind in releasing pictures to the public. By the time a film made in 1910 was released for public consumption, the clothes then modern were antiques and serious dramas were made without effort into comedies.

He retired a number of his own films bringing things up-to-date and on his return to American shores induced several important producers and distributors to follow suit. As a result he found in his recent trip that results were forthcoming and that American films were not only gaining a foothold but represented 90 per cent. of the entertainment in English and French moving picture theatres.

"I was amazed to learn in France that producers would not dare invest more than 200,000 francs ($12,000) in a feature film," declared Mr. Loew shortly after his return. "This is probably due to the fact that they have not grossed more than that amount on any of their features and bankers would surely not advance them more than they could produce with all elements in their favor.

"What they make in France is good, but it is entirely too short and does not carry the weight of the American made product. That it does not carry weight is evidenced in this country, the greatest field for anything made, and yet we see little or no foreign made film.

"English directors, who have generally been educated in American studies, have foggy weather to combat and that is indeed a serious handicap. Their artists are good, and what American talent they secure are perhaps stars of a lesser light in this country.

"Lack of funds, however, seem to be the main reason for the slow progress of foreign film manufacture and the idea of putting a million and a half dollars behind a director and the filming of a picture such as our recent one, 'Scaramouche,' would rock the foundations of foreign film industries."

In discussing the dominating factor of the success of a feature picture, Mr. Loew places the entire responsibility on the director's shoulders. He declared that if the director did not possess the qualifications to bring out the fine points of a story, the film would show it. He does not deny the star's drawing power at the box office, but maintains that with improper direction that star will soon lose that drawing power, solely through the fault of the director.

Mr. Loew cannot see how the film industry can help but combat strongly the drawing power of the legitimate theatre. He also is of the opinion that that combat alone will tend to help vaudeville and make that phase of theatricals even stronger than it is in the present day.

Where in the industry's infancy a two reel subject was thought to be too long, the supreme effort of the producers in the present day is to keep the story from running over 7 reels. That this is one of the most compelling matters of importance is seen in the efforts made to keep Rex Ingram's "Scaramouche" in ten reels, when it could have easily run many more.

Getting back to the subject of foreign distribution and selling of American films, Mr. Loew says that the smallest French motion picture theatre has a higher price of admission than our leading Broadway theatres. The smallest charge from twenty to thirty cents more than our leading New York cinema palaces.

Foreign movie fans are deeply interested in American-made films. Jackie Coogan and Mae Murray are great favorites abroad. The work of Rex Ingram has placed him among the few super-directors in English and French minds.

Exhibitors of Washington State Organize

SEATTLE was chosen as the state headquarters of a new motion picture exhibitors' organization, to be known as the Motion Picture Theatre Owners of Washington, at an initial meeting held in that city early in October. Temporary plans for the organization were drawn up, and it is planned to associate with the National Motion Picture Theatre Owners of America when the Washington state body is finally fully developed.

W. Flint, of the American theatre at Arlington, was chosen temporary president and J. W. Home of Bellingham temporary secretary. Among the twenty-six men present were representatives from Seattle, Tacoma, Spokane, and other cities and important towns of the state. A meeting to form a permanent association was scheduled to be held in Seattle on November 7 and 8.

Only Two Companies Take New York Charters

The past week brought the incorporation of but two motion picture companies in New York State, the following giving the names of the companies and incorporators: Burr-Rogers Producing Corporation, issuing 100 shares of stock of no par value, Charles C. Burr, C. R. Rogers, William T. Lackey, New York City; Cobra, Inc., $1,000, Mildred Lieberman, New York; H. Robert Levine, Eleanor Stern, Brooklyn.

M. P. T. O. A. Directors to Meet in Rochester

NATIONAL PRESIDENT SYDNEY S. COHEN of the Motion Picture Theatre Owners of America, has called a meeting of the members of the board of directors for Rochester, N. Y., on Tuesday, October 30th. This meeting will be held in the Seneca Hotel in that city and many matters of special concern to the Theatre Owners in particular and the Motion Picture Industry generally will be discussed.

Among the important elements will be the reports on National Motion Picture Day from the Committee having charge of the work and from the National Officers and district leaders in all parts of the country.

A meeting of Theatre Owners of New York State will follow at Hotel Seneca, Rochester, on Wednesday, October 31st, commencing at 2 P. M.

Among the features to be discussed will be the move for the repeal of the Admission and Seat Taxes.

Ontario Amusement Chief Resigns Office

The reorganization of the Provincial Treasury Department of Ontario took an unexpected and startling turn on October 11 when Otter Elliott, director of the Amusement branch of the Ontario Government, tendered his resignation to the Provincial Treasurer, Col. W. H. Price, at Toronto. No official reason was given for Mr. Elliott's resignation.

For many years, Mr. Elliott had active direction and regulation of the issuance of theatre, operators' and road show licenses in the Province of Ontario and was also identified with the enforcement of the Amusement Tax Act in Ontario. The Ontario Board of Moving Picture Censors has also been linked with his department and general rulings with regard to the operation of theatres came largely from Mr. Elliott through the Provincial Treasurer's office.

Pathe Makes Promotions in Sales Personnel

Pathe announced this week three important appointments, effective October 8. Charles Henschel, formerly branch manager of Pathe's Philadelphia office, has been promoted to the Eastern District managership. W. A. V. Mack, formerly branch manager at Buffalo, succeeds Mr. Henschel as branch manager at Philadelphia. Mr. Mack's place as manager of the Buffalo office has been filled by the appointment to that post of Basil Brady, who has covered the Rochester and Buffalo city territories for Pathe during the past six years.

All three appointees have had extensive experience in the sales division of the film business and are well known in their respective territories. The Philadelphia office under Mr. Henschel's direction recently won first place in the Pearson pennant race.

Walter Anthony Wins Post With Coogan Forces

Walter Anthony, former newspaper editor and critic of drama and music, has moved his desk from the Principal Pictures Company to the Jackie Coogan Productions on the Metro lot. Anthony was responsible for the titles in "Long Live the King." Jackie's first for Metro.

Analyzing the Production Problem

More Comments by Film Leaders

FURTHER comment was forthcoming this week on the subject of the production problem from several quarters in the industry. Opinions were voiced by B. P. Schulberg, producer of Preferred Pictures; by Inspiration Pictures, Inc., and A. J. Callaghan, president of Monogram Pictures Corporation.

Mr. Schulberg believes that the production problem that must be faced by all companies this year is not that of making pictures cheaper but that of making pictures better at the same cost—or not at all.

"With a market well filled with good productions," said Mr. Schulberg, "the production job is to get more efficiency out of the plant, without increasing the overhead.

"In the show business it is an axiom that 'nobody ever goes out deliberately to produce a bad show.' That idea is not true in the picture business. Many a director starts a picture knowing that he is going to turn out a weak production. Especially is this true where quantity production is necessary and there are release dates to meet and where the sales department has contracted long before the picture was finished to deliver prints to exhibitors on certain definite dates.

Cart Before the Horse

"Many a director has started shooting with half a script completed and with no definite knowledge of how his story is going to end. Many a producer has looked over a script and said to himself: 'Well, it doesn't look very good, but we have to catch a release date and maybe it will turn out all right.' And he tells the director to go ahead and shoot. He has to, for the cast has been hired, the sets are being erected and the costumes are all made, and it will cost a lot of money to hold up things until a satisfactory script is written.

"I know of instances where a producer has bought a story before the script was written and the sales department has sold the picture. Then investigation has shown that the story is not worth making. But because the contracts were already in, the picture was made, the exhibitors lost money, demanded rebates and the company lost prestige and a great deal more money than if the producer had had courage enough to say: 'We won't make that picture. The story is no good.'

"Thousand of dollars in exhibition values are thrown away, too, because pictures are not properly cut, titled and edited. Projection room juries may decide that a picture is perfect, but the opinion of these juries is a delusion and a snare.

"They may even try them out in small theatres around Los Angeles and have these opinions ratified. But still the picture has had no worthy test. These 'pre-views' in small theatres around Los Angeles are worthless, for the audiences have learned all about the trick. They know that the director, the star and all the production staff are on hand to watch the emotions of the audience. The result is that the audience, feeling its importance, 'yesses' the picture and confirms whatever complimentary opinions the production staff may have had about the show.

"It is no trick to give a script or a finished picture or a title a genuine test. Preferred Pictures has been doing it for some time and the results are justifying the tests. We are far enough ahead in production so that we can try out our sample prints on many audiences. We do not send our negatives to the laboratory until these tests are all completed through audiences that do not know that they are being watched.



Victor Shapiro, president of the A.M.P.A., garbed as a real Westerner and greeted on his arrival in California by Joseph Jackson, president of the Wampas

"We are not satisfied after we think we have a print perfectly cut and titled. We watch it with audiences in theatres time after time, trying one title at one performance and another at another; shifting sequences back and forth until we have learned just what form of that picture is the most interesting to the general public.

"This system, we believe, has made it possible to get every dollar of box office value out of each picture. We are thus able to profit from 'second guesses.'

"It is merely the system of refining and getting every ounce of value out of your product—an idea that is old in the production of every form of merchandise except motion pictures.

"We're not accepting Hollywood's decisions on pictures. We're getting advice from the people far from the business, who represent faithfully the great masses that we're trying to entertain."

Quality and Box-Office

Quality as a determining factor in the box office value of a picture is the solution of the production problem, according to a statement by Inspiration Pictures, Inc.

"The much abused phrase, 'fewer and better pictures,' rang true until it became a catchword in the mouths of everyone connected with the motion picture industry," said Inspiration's statement.

"Inspiration finds no production problem, so far as it is concerned. We believe there cannot be too many good pictures, and, conversely, too few bad ones. A good picture can no more be rushed through production than a masterpiece of art or of literature can be turned out in a few days.

"We have found that quality, in the choice of stories, stars and production methods is the best guarantor of the financial success of a motion picture. The cost alone of a picture is not the all important thing. If, even assuming a picture did cost a million dollars, if it is good enough it will earn its cost and pay a handsome profit."

Andrew J. Callaghan had this to say: "It is very interesting to note the controversy that is going on relative to the production cost and picture values today. It seems to me these views are being expressed by the executives of the very corporations who are to blame for this condition—and when I speak of executives I speak in the abstract, and more directly to the corporations themselves, who, through their various functioning bodies, are responsible for this policy.

"Several releasing companies in the industry who are now asking the producers and exhibitors not to take the exhibition values too seriously are the very people who educate the producers and exhibitors to expect a tremendous gross, which the releasing companies have discussed at the time of making their arrangements with the producers who are contributing to their program.

Calls System Wrong

"The system is wrong, or there would not be such a controversy today. Directors are hired by releasing companies on a guarantee of $—— a week and a percentage of the net profits, and when they make these deals with the directors they elaborate on the anticipated profits and net returns discussed in quoting terms. After the deal is made the director is given carte-blanche to a fabulous sum for his production cost. He spends it, with the realization that $50,000, $75,000 or $100,000 more on a production does not mean a whole lot, because the executives of the releasing organizations know their business and it surely must follow that if the releasing organizations have so much money to spend, the profits must necessarily be large. The moral effect of such a condition on the entire industry and everybody pertaining thereto, from the diminutive property boy to the highest paid director, is bad. This effect eventually reaches the theatre-going public. The condition that exists today, wherein there are five studios in Los Angeles that seem to be in keen competition to see who can spend the most money on a production, also has a bad moral effect on everybody associated directly or indirectly with the industry.

"After all, it is a small industry. Seventy-five per cent of the people thus engaged are living in a more or less small community and where gossip runs rampant; so, when one

(*Continued on page* 1986-B)

I APPRECIATE the information contained in MOTION PICTURE NEWS relative to the new features and consider it one of the best magazines published along this line.

James Heaton,
Auditorium Theatre,
Winona Lake, Ind.

Fall Production Booming at Paramount Studio

FALL production activities at the Paramount Long Island studio are on the increase. Four companies are working and preparations are being made for other pictures to be started in the near future. Glenn Hunter is nearing the end of his work in "West of the Water Tower," Homer Croy's novel, which Rollin Sturgeon is producing. Allan Dwan is progressing rapidly with his new production of Rex Beach's story, "Big Brother," adapted by Paul Sloane, and Sidney Olcott is busy casting for Gloria Swanson's next Paramount picture, "The Humming Bird," which Forrest Halsey adapted from Maud Fulton's play.

Alfred E. Green and Thomas Meighan, who recently came from the Coast, are busy editing and cutting "Woman-Proof" while preparing to film "Pied Piper Malone," Booth Tarkington's original story which will be Meighan's next vehicle.



Vitagraph is offering "The Man From Brodneys." These scenes are taken from the production.

Californian Winner of Laemmle Prize

Universal President Will Personally Present Award to Student at Berkeley on November 9

CARL LAEMMLE, president of Universal, is on his way to California to make a personal presentation of the $1,000 award in the Laemmle Scenario Scholarship Contest. The prize-winning scenario, it now is announced, was written by William Elwell Oliver, a student in the University of California. The selection of his story, entitled "The Throw-Back," as the winner marks the ending of a spirited contest between more than a thousand college students, representing more than two hundred American colleges and universities.

At the request of W. W. Campbell, president of the University of California, Mr. Laemmle plans to go to the university on November 9, when the presentation ceremonies will be an important part in the exercises of that day—annually celebrated as University Day.

Prior to attending the university ceremonies at Berkeley, Cal., Mr. Laemmle will go to Universal City, where he will outline arrangements for the early adaptation of "The Throw-Back" to the screen. Universal plans to make a big production of the story, and it is likely the prize-winning scenario will blossom out as a Jewel picture.

In addition to the $1,000 prize, Oliver also has been paid $500 for the picture rights to his story. An additional $1,000 will be given to the University of California by Mr. Laemmle on November 9, to be used as a scholarship fund or to further the interests of motion pictures in some other way.

Besides the prizes awarded to Oliver and to the university which he represents, Universal also recognizes the runners-up in the competition. The second and third best scenarios have been purchased at $500 each and will be screened. The second best was written by Clee Woods of the University of Denver. It is called "Beyond the Law." The third was written by Charlotte P. Kunzig of Temple University, Philadelphia. It is called "Headlights."

Honorable mention is given to the following students, who submitted scenarios closely approximately the excellence of the leading three: Ethel Post of Johns Hopkins University, Baltimore; Frances S. Beane of the University of Pittsburgh; Martha Beck of Coe College, Cedar Rapids, Iowa; Marguerite Drennan of Pomona College, Claremont, Cal.; E. Bernadine Coughlin of Columbia University; Harry Hayden Clark of Trinity College, Hartford, Conn.; Erin Samson of Trinity College, Washington, D. C.; May Stubbs of Louisiana State University; Grace C. Hauss of Temple College, Philadelphia; Anthony Rose of Temple College; Tilton L. Bronner of Dartmouth College, Hanover, N. H.; Betty Coburn of the University of Washington and Amelia Pearl Jones of the University of Washington.

Over a thousand manuscripts were received and carefully read by a committee consisting of R. H. Cochrane, P. D. Cochrane, R. F. Roden, Raymond Schrock, Paul Gulick, Helen E. Hughes and G. D. Cobb.

So enthusiastic is Mr. Laemmle over the success of the initial scenario competition that he plans to continue it during the coming year. First, however, he will seek the advice and opinions of various college heads. He has written to a number of the country's leading educational figures for a sincere and personal survey of the situation, so that in his future awards he will be able to accomplish the greatest good. It is more than likely that the Laemmle Scenario Scholarship Contest will be repeated for one more year, at least, if not made an annual institution.

Universal Announces Cast for "Signal Tower"

The cast has been selected for the forthcoming Universal Jewel "The Signal Tower," being adapted from Wadsworth Camp's prize short story. It will be directed by Clarence L. Brown.

Virginia Valli will be featured at the head of the cast.

Rockcliffe Fellowes will play her husband.

Wallace Beery, J. Farrell MacDonald, Dot Farley, Frankie Darrow and James O. Barrows, will handle the remaining principal roles.

"Yolanda" Title Changed to "Mary of Burgundy"

Charles Major's romantic story which the Cosmopolitan Corporation is now making with Marion Davies as star, will be presented on the screen under the title of "Mary of Burgundy," instead of the original title "Yolanda."

This change is due to the fact that the latter title is more appropriate to the location and historical action of the picture, it is said.

"Long Live King" to Be in Nine Reels

According to the current announcement, Jackie Coogan's first Metro picture, "Long Live the King," will be released in nine reels. This footage represents the final editing of the several hundred thousand feet of film that was exposed during the process of production.

Whitman Bennett to Make Society Melodrama

Whitman Bennett announces that he is planning the production of a society melodrama based on the divorce question. It will be made under the title. "The Truth About Love," with production getting under way about November 15.

Hodkinson Makes Changes in Branch Personnel

The W. W. Hodkinson Corporation announces that George Falkner, Branch Sales Manager, has been transferred from Buffalo, to his former territory, Washington, D. C. W. H. Wagner has been promoted to the position of Branch Sales Manager at Buffalo. Mr. Wagner is well acquainted with exhibitors' needs, having been an exhibitor himself.

In recognition of his good work as salesman at the Minneapolis office, Jack Flannery has been appointed Branch Sales Manager at Omaha.

I TAKE four papers but I like MOTION PICTURE NEWS the best of them all.

James Miller,
Texline Theatre,
Texline, Texas

Buffalo Stampede for Ince Picture

Government Roundup Of 8,000 As Basis For Scenes In "The Last Frontier"

BY taking advantage of a roundup of 8,000 wild buffaloes arranged by the Canadian government in the enormous Buffalo Park in Alberta, Thomas H. Ince will incorporate in his new picture for First National, "The Last Frontier," scenes of the largest herd of bison ever brought together by man. Ince has been given the exclusive right to film all scenes in connection with the spectacle for "The Last Frontier" as well as for an educational and scenic picture to be preserved by the Dominion government.

Not until the arrival at Wainwright, Alberta, of the Thomas H. Ince staff, including two directors, John Ince and Reeves Eason, seven cameramen, expert rifle shots and riders, was any intimation given by government agents that the big buffalo roundup stampede and annihilation of 2,000 excess bulls was to be recorded in a motion picture feature.

The buffalo, with hundreds of deer, elk, moose and antelope, roam the Alberta range within the Canadian National Buffalo Park of 102,000 acres, the world's greatest preserve for wild animal life. The rapid increase of the buffalo during the past few years is resulting in a serious shortage of forage and J. G. Harkin, commission of Dominion parks, has planned for several months for the slaughter of 2,000 bulls and a partial segregation of the herd. To do this, scores of riders will round up the herd over a period of several days. The thousands of animals, the last of the American buffalo in existence, will be brought together in a stampede, while the Ince cameramen located in special towers and from hidden pits in the very center of the stampede grind away thousands of feet of film.

The entire undertaking will be carried out under the direction of A. G. Smith, superintendent of the park preserve and in charge of government experiments with hybrid buffalo yak and range stock. Included in the roundup and stampede work will be several hundred Cree Indians from the Hobbemma Reservation and Canadian rangers and hunters under the leadership of Lloyd Myers, Alberta's champion horseman.

Submerged and protected camouflaged pits are now being constructed in the valley and the hillsides where the final roundup and stampede will occur. The well-known cameramen selected by Thomas H. Ince to film these scenes will be Paul Eagler, Paul Perry, A. G. Gosden, Harry Mason, Abe Scholtz, George Alsop and William Minke.

Colleen Moore Starts on "Swamp Angel"

Camera work was started this week on "The Swamp Angel," a new First National picture featuring Colleen Moore, which Clarence Badger is directing. Production is at the United studios. "The Swamp Angel" is adapted from the Collier's Weekly serial of Richard Connell. The screen adaptation was made by Edward Montagne. In the leading male role is Ben Lyon, a recent recruit from the New York stage. Others in the cast are Mary Alden, Mary Carr, Russell Simpson, Charles Murray, Sam De Grasse, Anna Q. Nilsson and June Elvidge.

O'Sullivan on Hodkinson Exploitation Staff

Joseph O'Sullivan has joined the exploitation staff of the W. W. Hodkinson Corporation. Mr. O'Sullivan has had wide experience in the exploitation field, having been with the Mutual Film Company in Chicago, Robertson-Cole Pictures, the Grand Circuit of Theatres in Mexico City, the Montreal Grand Opera Company, and more recently with the Fox Film Corporation.

For the present, Mr. O'Sullivan will devote his time exclusively to the putting across of "Michael O'Halloran."



Constance Talmadge's latest for First National Release is "The Dangerous Maid." These scenes are from the production

Fox Announces Releases for Current Week

THREE star series attractions, a Clyde Cook comedy and an educational short feature are announced for release the week of October 14 by Fox Film Corporation. Charles Jones, John Gilbert and Dustin Farnum are the stars featured in the current releases.

Charles Jones will be seen in his latest "Big Dan." This is an original story by Frederick and Fanny Hatton and was directed by William Wellman. The cast includes Marion Nixon, Trilby Clark, Ben Hendricks, Jackie Gadsdon, Jack Herrick and Charles Coleman.

"The Exiles," one of Richard Harding Davis' stories, is the latest attraction, starring John Gilbert. Edmund Mortimer directed the picture which was adapted by John Russell. The supporting cast includes Betty Bouton, John Webb Dillion, Margaret Fielding and Fred Warren.

"Mask of Lopez" Prints Due This Week

The first of the Harry J. Brown Productions, "The Mask of Lopez," starring Fred Thomson and released through Monogram Pictures Corporation, the new Andrew J. Callaghan company, is now being cut, assembled and titled and is due in New York this week. A trade showing will be given next week, which will start the Monogram company on its way.

"The Desert Ranch" is about to go into production and the cast is practically assembled. Albert Rogell has been engaged by the Harry J. Brown Productions, makers of the picture, to direct Fred Thomson in this, his second picture to be sold on the state rights basis by Monogram. The following players will support Thomson: Joseph Swickard, Hazel Keener, Chester Conklin, Wilfred Lucas, Taylor Graves and Joseph Butterworth.

Lois Wilson Here to Play Opposite Meighan

After completing a featured role in Zane Grey's "The Call of the Canyon," which was filmed by Paramount at authentic locations in Arizona, Lois Wilson has arrived in New York to play opposite Thomas Meighan in "Pied Piper Malone," an original story written by Booth Tarkington especially for Meighan.

Selznick Will Distribute "Bag and Baggage"

The Selznick Distributing Corporation is to distribute the latest Finis Fox production, "Bag and Baggage," featuring Gloria Gray and Carmelita Geraghty. Mr. Fox will leave for the Coast shortly to make a new series of pictures.

De Grasse Named to Direct "Flowing Gold"

Richard Walton Tully's production of Rex Beach's "Flowing Gold" is to be directed by Joseph De Grasse.

De Grasse is at present enjoying a short vacation at Wellington, pending the return from New York of Tully, and actual production will start within a couple of weeks.

Universal Lining Up Big Stories

Laemmle Purchases Product of Leading Authors for Adaptation to Screen

UNIVERSAL has lined up an unusual selection of literary material for adaptation to the screen, it has just been learned from the Universal home office. The stories are by worldwide authors for release in the coming months.

The list, selected under Mr. Laemmle's supervision by Robert F. Roden, eastern scenario head, and Raymond L. Schrock, Coast scenario chief, includes the following stories:

"The Inheritors," a novel by Miss I. A. R. Wylie; "Love Insurance," a novel by Earl Derr Biggers; "Wine," a story by William MacHarg; "Courtin' Calamity," by William Dudley Pelley; "Judgments of West Paradise," by Valma Clark, and "The Free Trader," by Kathrene and Robert Pinkerton.

Some of the stories are due for early production. Scenarists already have been engaged to whip them into film form.

Frank Beresford, veteran playwright, stage director and author, has been engaged to write the continuity of "The Inheritors." This novel will be used as Mary Philbin's second Jewel production. The first, now approaching completion, is being made under the working title of "My Mamie Rose," its original title as an Owen Kildare novel. Bernard McConville, supervising editor of Jewel productions, already has done the initial work in adapting "The Inheritors" for the screen.

"Love Insurance," the Earl Derr Biggers novel, is being scenarized by Rex Taylor, long associated with Mack Sennett. He was engaged by Universal under a special contract to make this story into a super picture for Reginald Denny.

Work on "Love Insurance" will be started at Universal City as soon as Taylor has completed the continuity. Edward Kline has been engaged to direct.

The third story on the new Universal list, "Wine," is being turned into screen form by Harvey Gates. He was especially selected by Bernard McConville to handle the continuity of "Wine."

"Courtin' Calamity" will be made into a farce with Hoot Gibson in the starring role. As a Saturday Evening Post story, it was immensely popular.

"Judgments of West Paradise," a short story by Valma Clark, recently published in McCalls, has been adapted for the screen by Frederica Sagor, of the Universal scenario staff, and will be made as an all-star attraction.

Among the recent purchases, one is for serial adaptation. "The Free Trader" ran serially in the Argosy.

Several other well-known stories are in the process of production at Universal City.

Following completion of "Clay of Ca'lina," starring Herbert Rawlinson and directed by Robert Hill, work will be started on "Jack of Clubs," a story by Gerald Beaumont, being adapted by Schrock as a Rawlinson story.

Work on the adaptation of "The Tornado," Lincoln Carter's melodrama, is also under way. George W. Ogden's "Claim Number One" is in process of scenarization for Jack Hoxie, as is William McLeod Raine's "Ridgway of Montana."

"Souls That Pass In The Night," the mystery story written by former chief William Flynn of the United States Secret Service has also been purchased by Universal and is being adapted to be produced in the near future.

Perhaps the most important picture under way is "Damned," the anonymous novel, now being filmed at Universal City.

Mission Is Preparing to Make "Flattery"

Leon Rice, president of the Mission Film Corporation, announces the completion of the story for their next all-star feature. It is from the pen of H. H. Van Loan and is entitled "Flattery."

The continuity is now being written by E. R. Schayer in collaboration with Mr. Van Loan.

Production will begin in the very near future, according to Mr. Rice.



Stills from the Peter Clark MacFarlane story, "Held To Answer," a Metro Production

"Secrets" Is Next Norma Talmadge Picture

NORMA TALMADGE will be under the direction of Frank Borzage, creator of "Humoresque," during her next picture which will be an adaptation of Margaret Lawrence's stage success, "Secrets," by Rudolph Besier and May Edginton. Miss Talmadge is at present completing "Dust of Desire" and "Secrets" will be started immediately thereafter. The continuity is being prepared by Frances Marion who, with Chester Franklin, is directing "Dust of Desire."

Eugene O'Brien, who played opposite Miss Talmadge in some of the earlier pictures, will again be seen with the star.

Revolutionary War Relics for Griffith Feature

New England has agreed to open its treasures of Revolutionary relics to motion pictures, and D. W. Griffith has gone to Boston with 150 members of his staff and players to photograph the incidents of the early war on the actual sites, for his next production "America."

By arrangement with several of the historical societies including in particular the Lexington Historical Society, the weapons, drums, costumes, vehicles, etc., used during the war will be used in the action. It will be the first time these articles have ever been shown to the world through motion pictures.

Battle scenes will be taken on the famous Lexington Common, where the historic "shot heard round the world" was fired. Buckman's tavern and the Adams house where John Hancock and John Adams were sleeping on the night the British came, will be used as settings.

Fox Announces "Shadow of East" Cast

The cast has been selected for the screen version of "Shadow of the East" by Edith M. Hull, which now is being produced at the William Fox West Coast studios. This picture will be released with the third series of the special productions announced by Fox Film Corporation for the season of 1923-24.

Mildred Harris will have the femininė lead. Frank Mayo and Norman Kerry have the leading male roles. George Archainbaud is directing the production from the scenario prepared by Frederick and Fanny Hatton.

Denison Clift to Direct "Loyalties" for Fox

Denison Clift has been put under contract by Fox. His first assignment will be to direct the screen version of "Loyalties," the John Galsworthy stage play which had a long run at the Gaiety theatre in New York. Mr. Clift will report to the Fox West Coast studios at once.

"Covered Wagon" to Open Run in Omaha

"The Covered Wagon" will be seen for the first time in the Middle West when it opens Sunday at the Brandeis, a legitimate house in Omaha. It is announced that the run will be an indefinite one.

Sol Lesser Returns from European Trip

SOL LESSER, vice president of Associated First National Pictures, Inc., returned from Europe this week on the Leviathan after having spent six weeks abroad.

"Russia," said Mr. Lesser, "is opening up tremendous opportunities for a great era in motion picture development. Other foreign countries are developing with equal strides."

Mr. Lesser conferred with many of the foremost authors in Europe, including Sir Arnold Bennett, Sir Hall Caine and Maeterlinck. With the thought of obtaining the services of these authors for screen material he has practically obtained the consent of all of them to create suitable story material for scenarios and the silver sheet.

While abroad Lesser was honored guest at many social and business receptions.

Next Tourneur Production Is "Torment"

M. C. Levee has purchased the motion picture rights to William Dudley Pelley's story, "Torment," as the next production to be staged by Maurice Tourneur for First National release. The adaptation is by Fred Myton. Casting for this picturization has started at the United studios, where the opening scenes will be taken within the next week.

"Jealous Husbands," Mr. Tourneur's last production for First National, is now completed and will have its initial public showing shortly.

First National to Screen "Woman on Jury"

"The Woman on the Jury," the dramatic play which has been running for months on Broadway, is to be screened by First National. It is now being placed into continuity by Mary O'Hara. Harry O. Hoyt, who will direct the picturization, is choosing his cast. Production was expected to begin around October 15.

Burr Starts Production on "Restless Wives"

C. C. Burr, president of Mastodon Films, Inc., placed in production "Restless Wives," with Doris Kenyon, at the Burr Glendale studio this week. It is one of the Burr series of specials for the independent market which Mastodon will make and distribute during the season of 1923-24. Gregory La Cava is directing.

George Fawcett in "Pied Piper Malone" Cast

George Fawcett has joined the cast of "Pied Piper Malone," Thomas Meighan's newest Paramount picture. He will play the role of Captain Clarke. Alfred E. Green is producing the picture at the Paramount Long Island studio from an original story by Booth Tarkington.



Kenneth Harlan and Colleen Moore in scenes from "April Showers," a Preferred Picture

United Completes Big Improvements

Levee Plant at Hollywood Now Said to be Largest Leasing Studio in World

WITH the completion of a number of administration buildings at the United studios in Hollywood, the $800,000 improvement activities which have been under way during the past five months were concluded last week.

As a result of the renovations and improvements made at this plant under the supervision of M. C. Levee, president of the studio company, the United studio in the heart of Hollywood's producing industry, is now one of the most modern institutions of its kind in the country and the largest leasing studio in the world.

The entire arrangement of the big plant has been changed, buildings having been moved about to facilitate waste motion and expense in the production of photoplays. Administration buildings have been joined together under one roof, new administration buildings have been added, a cement wall has been built across the front of the studio grounds, more than 100,000 square feet of concrete roads and sidewalks have been laid, ornamental lamp posts line the roadways and many other improvements are now evident.

In the planning department, in charge of Fred Pelton, many changes and additions have greatly facilitated the work of this organization. New loading platforms and ramps have been built outside every stage and shop, additional generator capacity has been installed including the largest transformer capacity of any Los Angeles studio, automatic lift trucks, new mill machinery and additional transportation facilities have been completed, capacity of tin, plaster and smith shops has been increased, new scene storage docks, a fireproof repair garage and a portable acetylene generator plant have been installed and the lumber yard considerably increased in capacity. A new glass greenhouse containing practically every type of plant is now available to producers.

Hardly had the finishing touches of the program of improvement been completed when Mr. Levee started plans for new additions to the plant. A prop storage building, to house all furniture, hand props, draperies, electrical fixtures, etc., is to be erected at a cost of $100,000. This will greatly enlarge the scope of the leasing department catering to the entire film industry here as well as to hotels, entertainments and other enterprises outside of the picture business.

Despite its increased facilities, the United plant is still handling capacity business, every inch of available space having been contracted for by independent producers.

Wilfred Lytell Signs for "Warrens of Virginia"

Wilfred Lytell has been engaged by Fox for the part of Lieutenant Burton, the young Northern officer in "The Warrens of Virginia," which William Fox is making from the David Belasco stage success. Rosemary Hill will play Betty, the part created by Mary Pickford.

Stars Signed for "A Tale of Red Roses"

Dustin Farnum and Patsy Ruth Miller have been engaged for "A Tale of Red Roses," the next David Smith production, picturized from the novel by George Randolph Chester, which will be released by Vitagraph.

I TAKE this means to express my sincere appreciation of your wonderful magazine. I have never seen such a magazine of such unlimited use. It is the best of all motion picture journals.

T. Miyamoto,
Empire Theatre,
Hilo, Hawaii.

Specialists Sign for "Thy Name Is Woman"

Fred Niblo has engaged Pablo Aguilar, an art student of Madrid who recently came to this country, to assist in the research work for his forthcoming Metro-Louis B. Mayer production, "Thy Name Is Woman"—a film version of the Spanish play which was presented on Broadway several seasons ago with great success.

Ben Carre has also been signed by Fred Niblo to take charge of the designing and construction of the many sets of "Thy Name Is Woman."

Mr. Carre is thoroughly familiar with the locale of the story. Born and brought up in France, he spent many years in the Spanish Pyrenees, where the story is laid.

Carewe Sails for Morocco to Make Picture

Edwin Carewe, producer and director, whose productions are released by First National sailed from New York on the Majestic, October 13. His ultimate destination in Biskra, Algeria, where exteriors for his next production, "A Son of the Sahara," will be made.

Next month a company of actors will embark for Paris, where they will be met by Mr. Carewe. The company will include Claire Windsor, Bert Lytell, Montagu Love, Rosemary Theby, Walter McGrail, Paul Panzer, Co-director Rene Plaissetty, as well as a production, technical and business staff.

"Why Men Leave Home" Cast Completed

John M. Stahl has completed his cast for his picturization of the stage play, "Why Men Leave Home." This First National picture will be interpreted by Lewis Stone in the principal role, Helene Chadwick, Mary Carr, William V. Mong, Alma Bennett, Hedda Hopper, Lila Leslie, Sidney Bracey and E. H. Calvert.

"Why Men Leave Home" was adapted to the screen by A. P. Younger. Sol Polito will turn the camera.

Read to Produce "Recoil" for Goldwyn

Goldwyn Pictures Corporation has entered into an arrangement with J. Parker Read, Jr., by which he will produce in Europe a film version of Rex Beach's story, "The Recoil." Mr. Read has engaged T. Hayes Hunter to direct the production. Mr. Hunter sailed this week to prepare for the filming of the story.

Betty Blythe has been engaged for the leading role in the production and Mahlon Hamilton has been assigned to play opposite her.

Francis Bushman's Son for Metro Feature

Ralph E. Bushman, son of Francis X. Bushman, has been engaged by Metro for an important part in the new picture, "The Man Whom Life Passed By"—one of the important series of Metro Premier features which form part of the 1923-1924 Metro program.

"North of 36" Goes Into Production

"NORTH OF 36," Emerson Hough's epic of the stirring and colorful pioneer days that bridged the gap between Indian warfare and America's industrial birth, is to be filmed at once, as the result of a decision reached after months of planning and deliberation by executives of the Famous Players-Lasky Corporation, Jesse L. Lasky announced in Hollywood Tuesday.

James Cruze already has taken up the production reins. He left Hollywood Monday with a corps of cameramen and other technicians on location survey work, to be gone ten days or more. The actual work of filming will start in about three weeks.

Illustrative of the manner in which plans are being pushed for giving Producer Cruze a cast of merit, Jack Holt, leading Paramount player, and Ernest Torrence, outstanding actor in "The Covered Wagon" and "Ruggles of Red Gap," another Cruze production, have been selected for leading parts in "North of 36."

F. B. O. Will Release Three Features in November

The Film Booking Offices announce this week three feature releases for the month of November consisting of "The Lullaby," "The Love Pirate" and "Blow Your Own Horn."

"The Lullaby," features Jane Novak and was produced by Chester Bennett. It is to be released on the 11th. The story is based on a magazine publication of the same name written by Lillian Ducey and adapted by Hope Loring and Louis D. Lighton. The cast consists of Jane Novak, Robert Anderson, Fred Maletesta, Dorothy Marion Brock, Cleo Madison, Otis Harlan, Peter Burke, Lydia Yeamans Titus, Pat Moore, and Mickey Moore.

The second F. B. O. release is the Richard Thomas production, "The Love Pirate," featuring Carmel Myers with a cast consisting of Kathryn McGuire, Melburne MacDowell, Clyde Fillmore, Carol Holloway, Spottiswoode Aitken, Edward Borman, Tex Ballard and John Toughy. This production is scheduled for release November 18th.

The third is "Blow Your Own Horn," a James Horne picture featuring Warner Baxter, Ralph Lewis and Derelys Perdue. It is released on the 25th.

"The Shepherd King" Made in Holy Land

"The Shepherd King," taken from Wright Lorimer and Arnold Reeves' stage play founded upon biblical history, was made by Fox among the scenes in Egypt and the Holy Land referred to in sacred history.

Much of the transportation was accomplished on the backs of camels. The scenario was written by Virginia Tracy.

"Woman to Woman" Due For Early Release

Announcement was made this week by the Selznick Distributing Corporation, that they have scheduled for early release, the production, "Woman to Woman," the latest Betty Compson starring vehicle.

MacLean Cast Is Selected for "Yankee Consul"

Douglas MacLean has finished the selection of his cast for "The Yankee Consul," his second starring feature for Associated Exhibitors, and the work of production is now in full swing. In the last few days scenes have been made in both San Francisco and San Diego. The picture will take many weeks to complete.

Mr. MacLean will appear, of course, in the title role. Patsy Ruth Miller has the leading feminine role. Among the others in the cast are Stanhope Wheatcroft, Arthur Stuart Hull, Eulalie Jensen, George Periolat, Fred Kelsey, Bert Hadley and Gerald Pring.

James W. Horne is directing the production. The story was adapted by Raymond Griffith and Raymond Cannon from the musical comedy by Henry M. Blossom, Jr., and Alfred G. Robyn.

Burr Engages Rennie for "Restless Wives"

James Rennie has been engaged by C. C. Burr as leading man in "Restless Wives," with Doris Kenyon, which is now in production at the Burr Glendale studio. Gregory La Cava is directing this modern-day society melodrama which will be one of the Burr series of Independent specials for the 1923-24 season.

Mr. Rennie just finished playing in "His Children's Children" for Famous Players-Lasky and appeared opposite Dorothy Mackaill in Edwin Carewe's "Mighty Lak' a Rose," a First National release.

Cullen Landis Starts First Starring Vehicle

Cullen Landis is arranging for his first starring vehicle in the picturization of "The Ridin' Kid from Powder River" by H. H. Knibbs, the scenario rights of which he owns. J. Edwin New, Mr. Landis' business manager, and Robert Ensminger, who will direct the film, left some time ago for Arizona to establish the location sites for the production and to make reservations for the company. Actual production was scheduled to start this week.

"When Odds Are Even" Is Completed by Fox

William Fox has completed "When Odds Are Even" at the West Coast Studio. This picture stars William Russell. Dorothy Devore is Russell's new leading lady. The supporting cast includes Lloyd Whellock, Frank Beal and Allan Cavan. James Flood directed the production from the story and scenario by Dorothy Yost.

Capitol Anniversary With "Green Goddess"

Distinctive's "The Green Goddess" inaugurated the fourth anniversary program at New York's Capitol theatre, on October 14, and S. L. Rothafel gave this feature the most elaborate setting he has ever given to a photoplay in his mammoth house. This was the first showing at popular prices in New York City.

NEWS AND VIEWS OF THE SHORT-LENGTH PRODUCTION

Short Subjects and Serials

COMING ATTRACTIONS FOR THE DIVERSIFIED PROGRAM

Christie Plans Twenty Comedy Releases

"There's gold in them thar hills" is the theme of the western comedy now in production at the Christie studio. A colorful little western village covering many acres has been built on the Christie lot.

The Christies have scheduled an active program for the 1923-24 series for release through Educational Film Exchanges, Inc., which will keep their four featured comedians busy. In the twenty pictures that are to be made this season, Bobby Vernon, Neal Burns, Jimmie Adams and Dorothy Devore will be starred in five each. Supporting players will include Jimmie Harrison, Vera Steadman, Charlotte Merriam, Babe London, Natalie Joyce, Tom Murray, Ward Caulfield, George French, Bob North, George Burton, Felix Valle, Bude Fine and Roy Weston.

Charles Christie returned from Europe just in time to view activities on the elaborate western set. With him from the British Isles came John H. Taylor, managing director of Christie Film Sales, Ltd., and John Maxwell, owner of a chain of theatres in Scotland.

Rodney With Fox As Star in New Series

Earl Rodney, comedy star, has been engaged by William Fox West Coast studio executives to appear in a comedy production to be made at the Fox Hollywood "lot" under the direction of Noel Smith.

Noel Smith Will Direct Sunshine Comedies

Noel Smith, comedy director, has returned to the William Fox "lot" and will commence production immediately on Sunshine comedies at the big William Fox West Coast studios.



Julius Stern, president of Century Comedies in consultation with Buddy Messenger over "Girl Crazy."



Scenes from three new Fox Comedies: upped left oval, "Monkey Farm;" upper right and lower left, "Slow And Sure;" lower right, "Roaring Lion."

Four Producing Firms for Century

Julius Stern Makes Known Plans for Messinger, Kerr, Follies and Gillstrom

NEWS over the long distance telephone from Julius Stern, president of Century Comedies, announced that four companies are being formed to produce pictures for his company. Plans were talked over with Abe Stern, who is now in the East, who gives out the information along these lines:

Al Herman will continue with Century and will direct either all of the Buddy Messinger comedies, or the all-star series. He is now assembling his people for his next comedy, the first of them already engaged being William Irving, well-known Christie comedian. It is expected this comedy will be all-comedian.

Bob Kerr, a real veteran of two-reel comedies, may be assigned to the directing of pictures with Jack Earle, the youthful giant.

It is anticipated that Harry McCoy will sign contracts this week to handle the Century Follies Girls, or Pal, the dog. Confirmation of his signing should be forthcoming very soon.

Arvid Gillstrom, who directed several of the Baby Peggy pictures, is marshaling his talent for his latest picture. Dick Smith will assist with the "gag work" and will play an important comedy role. Sadie Campbell and Lillian Worth have also been chosen for important parts in Gillstrom's comedy.

Mack Sennett Completes Next Pathe Comedy

Mack Sennett's latest production, in his two-reel series of laugh-winners for Pathe distribution, is titled "Flip-Flops" and presents an all-star aggregation of well-known comedy players in a story marked by novel gags and fast action. Roy Del Ruth, whose name has long been associated with successful screen comedies, directed "Flip-Flops." The cast, headed by Lewis Sargent and Alberta Vaughn, also includes such prominent comedians as Jack Cooper and Andy Clyde.

"Wet and Weary" Is New Clyde Cook Comedy

The latest Clyde Cook comedy produced by William Fox is called "Wet and Weary." And through every foot of the film, Clyde Cook is "all wrong and all wet."

"No Scarcity of Short Subjects"

So Notes General Sales Manager Storey of Pathe in Telling of Progress of Field

By J. E. STOREY
Pathe General Sales Manager

WHILE in accord with the general tenor of the editorial, which maintains that the demand for laughs on a program surpasses the call for any other form of screen entertainment and that there is need for greater exhibitor support for short-length comedies, Pathe after a thorough survey of short subject material available, especially in the comedy field, is of the firm opinion that never before has there been such an amplitude of subject entertainment at the disposal of the discriminating showman. While fully cognizant of the wide range of comedy output other than its own, Pathe iu refuting any claim of a scarcity in the field of short-length comedies must necessarily confine itself to that body of product concerning which it can speak authoritatively, namely, the output of the Hal Roach and Mack Sennett studios being released through the Pathe exchanges.

A glance over the Pathe schedule reveals the wide extent of this comedy output. A minimum of one single-reel and one two-reel comedy release is provided for every week throughout the year. Quite often two-reelers as well as a single-reel comedy are made available on this weekly release schedule in addition to the serial and novelty releases. More specifically, the Hal Roach comedy product to be distributed by Pathe provides in the two-reel brands for the 1923-1924 term thirteen "Our Gang" subjects, or one every four weeks; thirteen Will Rogers vehicles, released at the rate of one every four weeks; a like number of Stan Laurel comedies, one every month, and the current series of "Spat Family" subjects, which will also be made available at the rate of one a month. The Mack Sennett production schedule provides for a minimum of six Ben Turpin vehicles during the year as well as thirteen two-reel Sennett Comedies, to be released one every four weeks.

On the one-reel comedy program there will be one release every week. On this program will appear the subjects featuring "Snub" Pollard, who returns to the single-reel comedy in the current release titled "It's A Gift," and Hal Roach" popular "Dippy Doo Dads" series, featuring an all-animal cast. This abundance of short subject material extends to the several other entertainment brands. A feature of Pathe's weekly schedule of releases is the "Aesop's Film Fables" series, which assures a steady supply of fifty-two single-reel cartoons throughout the year. The laugh-provoking contents of the numbers in this series have won unqualified endorsement from exhibitors in all sections and have repeatedly gained recognition in the critical columns of newspapers for their entertaining quality.

These comedy series together with such short-length features as the "Chronicles of America" subjects, the weekly releases of Pathe Review and Topics of the Day and the semi-weekly issues of Pathe News provide amply for the increasing demand for short subject entertainment being experienced in all sections of the country. It remains for the exhibitor to recognize the truly important place that short subjects occupy iu the tastes of the picture-going public and accord them the wholehearted support that they deserve.

Twenty Cameras to Film Zev-Papyrus Race

Arrangements for the filming by Pathe of the international horse race between Zev and Papyrus at the Belmont Race Track, October 20, are progressing rapidly. As announced last week, Pathe, through arrangements effected with the Westchester Racing Association, has secured the exclusive rights to film the event and will make a two-reel special, covering every phase of this classic of the turf. This picture will be released by Pathe October 21.

Ten stands are being erected within the enclosure. A staff of twenty cameramen have been assigned by Pathe to take both regular and slow-motion views of the event.



Stan Laurel, Hal Roach's latest comedy acquisition, in action in "Frozen Hearts," released by Pathe.

Novelty Is Tied Up with Radio Broadcast

THE musical program of Crandall's Metropolitan theatre, Washington, D. C., was broadcast by radio through station WCAP, the radio station of the Chesapeake & Potomac Telephone Company on Thursday evening, October 11. The big musical feature of the bill consisted of the singing, by the entire audience, of the old favorite songs contained in "Golden Gems," the second of the "Sing Them Again" series by Norman Jefferies, distributed by Educational Film Exchanges, Inc.

Pathe Sales Head Says Comedies Are Needed

Stanley B. Waite, sales manager in charge of the two-reel comedy department, who has just completed a business tour, which took him to Albany, Rochester, Buffalo, Cleveland, Detroit, Chicago and Milwaukee, reports that the demand for two-reel comedy product is greater than ever before. The strongest contributing factor to this situatiou, according to Mr. Waite, is the exhibitor's conviction that his comedies must measure up in every way to the improved standards manifest in all the other divisions of his program.

First-run bookings on all the series of two-reel comedy product appearing on the Pathe schedule, were registered by leading theatres in every one of the cities visited, thus assuring the presentation in representative houses during the coming season of Hal Roach's "Our Gang," "Spat Family," Will Rogers, and Stan Laurel comedies, and of Mack Sennett's and Ben Turpin and all-star productions.

Day of Exploitation of Shorts Is Here

"The day of exploitation of short subjects is undoubtedly here." is the comment of "The Pepper Pot," the official house organ of the A. H. Blank Theatrical Enterprises, in their announcement of the signing of the contract covering the showing of the 1923-24 product of Educational Film Exchanges, Inc.

"For instance," continues the article, "the 'Siug Them Again' series are going over with a bang at the Des Moines theatre, where Manager Thayer has arranged that a quartette of male voices from Drake University lead the audience in singing the old songs. The 'Close Harmony' number was featured with Harold Lloyd's 'Why Worry?' this week."

Bay State Civic Leaders Plugging "Columbus"

In a letter addressed to the Olympia Theatres, Inc., of Boston, the Civic League of Massachusetts, one of the most influential organizations of that state, not only endorsed "Columbus," but offered its active co-operation in bringing the picture to the attention of the public.

Pathe officials single this tribute out as tangible evidence of the ready support that the "Chronicles of America" series, produced by the Yale University Press for distribution by Pathe, will secure from civic and patriotic organizations everywhere that they are booked for showing.

Educational Short Subjects Win High Praise

SEVEN subjects released by Educational Film Exchanges, Inc., are listed in the Photoplay Guide, published by the National Committee for Better Films, affiliated with the National Board of Review, covering the pictures reviewed by that board during September. These subjects are the Lyman H. Howe Hodge-Podge, "Speedville," the Mermaid Comedies, "High Life" and "Running Wild," featuring Lige Conley, the Christie Comedies, "Hold Everything," starring Bobby Vernon, and "Navy Blues," starring Dorothy Devore, and the Cameo Comedies, "The Limit" and "Moving," with Cliff Bowes and Virginia Vance in the leading roles.

Short Subject News

MONTY BANKS, the Grand-Ascher comedian, is shortly expected in New York, according to word received from the West Coast this week.

David J. Lustig is directing a series of six two-reel comedies starring Eddie Bowles for Stellar Pictures Corporation. The first two have been completed.

Seven cameramen are touring with Lloyd George, the former British premier, for news weeklies. Two of them represent British producing concerns.

Standard Cinema Corporation, which was incorporated recently, is planning on handling an extensive line of short subjects. Officers of the firm are negotiating with a number of short subject producers.

Babby Peggy is expected in New York within the next fortnight. It is expected that she will make some personal appearances while in the East.

Independent exchanges are clamoring for short subjects. Independent producers have curtailed their short stuff this season, according to exchange men who visited New York during the past week.

Harold Rodner has purchased the New York City and northern New Jersey distribution rights to C. B. C. Film Sales Corporation's Hallroom Boys Comedies and Screen Snapshots.



Genuine radio concerts were given in lobby of Strand at Waterloo, Iowa, by Arthur E. Weld, manager, during showing of "Via Radio"



Action stills from the Fox production, "The Exiles," starring John Gilbert.

Finds Shorts Booming Abroad

E. W. Hammons of Educational Says Conditions in Europe Better Than Ever

"CONDITIONS never looked better for the American-made short subject in England and Europe," said E. W. Hammons, president of Educational Film Exchanges, Inc., on his return October 10 from Europe and England, where he had been conferring with his British and Continental associates.

"Practically no short subjects are produced in England," said Mr. Hammons. "They depend entirely on the American-made productions. British concerns are producing longer features, generally using American stars and directors, but there is practically no comedy production. American-made comedies are the standard.

"The feature market is glutted with American and English-made productions. First-class theatres are showing for the first time features released here two and three years ago with a few exceptions, but the short subjects are put on the screen as soon as possible after the arrival of the negative from the United States.

"The Christie Comedies are very popular. They are firmly established, due to their consistent quality over a number of years and Mr. Christie's efficient distributors for the British Isles, the Christie Film Sales, Ltd. The Mermaid and Hamilton Comedies have made wonderful progress during the past year, and the general comment on them, outside of their excellent entertainment value, was on their clean comedy plots and gags.

"The one-reel Cameo Comedies are attracting a lot of attention, for there is nothing like them offered on the British market. The Bruce Wilderness Tales have established a firm foothold in England and in Europe in spite of the millions of feet of foreign-made scenic negative, which can be purchased for almost nothing over there.

"I was surprised at the exploitation accorded these short subjects in England. Their exploitation and printed matter on short subjects approaches that which is issued on long features in America. As a result, our comedians are as well known in England as they are on Main Street here."

'Jamestown" Pathe's Next Historical Film

"Jamestown," adapted from "Pioneers of the Old South," written by Mary Johnston, is in four reels. It deals with that period of American history in which England and Spain fought for control of North America. The drama involves such historical characters as Pocahontas, John Rolfe, King Powhatan and Sir Thomas Dale, English marshal of Virginia. Nov. 4 is set as release date.

New Haven, Ct., Gets Out "Columbus" Boost

PATHE'S release of "Columbus," first of the series of Chronicles of America pictures, and its announced opening at the Poli theatres on the eve of Columbus Day, was the occasion of a proclamation by the Mayor of New Haven.

As printed in the New Haven Register in connection with a full page of "Columbus" stills, and signed by David E. Fitzgerald, Mayor, this official statement makes probably the most remarkable indorsement of a series of motion pictures ever coming from such a source.

Resumé of Current News Weeklies

INTERNATIONAL NEWS NO. 84—Lakehurst, N. J.—Leviathan of the skies rechristened "Shenendoah," Mrs. Denby, wife of Secretary of the Navy Denby, officiating; Chicago, Ill.—Opera house model a mechanical marvel representing Auditorium during scene from "Rigoletto"; Sacramento, Cal.—Western girls raise army of turkeys for Thanksgiving; Milwaukee, Wis.—State Knight Templars figure in parade, a feature of big convention; Niagara Falls, N. Y.—Niagara's grandeur awes Lloyd George as Great Britain's former premier makes tour of Falls for first time; Placerville, Cal.—Steel pans serve as boats and solve transit problem in building of hydro-electric plant; Pupaliup, Wash.—International views of western race classic; New York City—Sperry air flivver tries to land beside Grant's tomb; Indianapolis, Ind.—Indiana pays tribute to James Whitcomb Riley; San Francisco—Hundreds mourn death of Chinatown's dead merchant and attend weird funeral rites; New York City—World's series opening game between Giants (New York National League club) and Yankees (American League club), showing the former winning; Washington, D. C.—World's series re-enacted on special board as thousands look on.

INTERNATIONAL NEWS NO. 85—New York City—Army loses first big football game of the season to Notre Dame team; Niagara Falls, N. Y.—Lloyd George, Great Britain's war premier, on first visit to Falls; New York City—Governor Smith meets future stars of the stage at rehearsal of National Stage Children's Society; New York City—Chinese youngsters make hit at East Side Baby Show; San Francisco—Orphan kittens find mother in kind hearted Boston Bull; Constantinople, Turkey—Turks cheer as Allied troops finally quit city after months of occupation; Washington, D. C.—President Coolidge addresses postmasters; San Francisco—Million-dollar blaze destroys six industrial plants; Hollywood, Cal.—Annual brawl at University of California furnishes exciting sport; Boston, Mass.—General Miles leads Spanish War Veterans observing 25th anniversary of fighting in Cuba; Los Angeles—Goats trained to answer call of milking; Boston, Mass.—Boston police hold parade, Gov. Cox reviewing; Mitchel Field, L. I., N. Y.—Parachute jumpers rehearse for army air carnival; New York City—Views from World's series with shots of leading players, including "Babe" Ruth and his wife.

PATHE NEWS NO. 83—New York City—World's series opens at Yankee Stadium as the Big City's rival players clash for supremacy; Albany, N. Y—En route to Canada with Lloyd George; Lakehurst, N. J.—ZR-1 becomes Shenandoah, christened by Mrs. Edwin Denby, wife of Sec'y of Navy; Dusseldorf, Germany—Separatists demand "Rhineland Republic"; A B C means "Always Be Careful" and is new slogan for Fire Prevention Campaign; Tokio, Japan—All nations co-operate with Japan in bringing succor to earthquake victims.

PATHE NEWS NO. 84—Constantinople, Turkey—Allied occupation of Constantinople ends; Yokohama, Japan—American relief active in quake area—U. S. Troops hire Japanese laforers to build temporary headquarters for victims; New York City—New York Yankees are champions of the world; Montreal, Canada—Dominion extends warm welcome to Mr. Lloyd George; Los Angeles, Calif.—Surgeon's skill saves life of Jungle Monarch at lion farm; New York City—Archbishop Hayes honors first-prize winner in Baby Contest held on East Side.

FOX NEWS, VOL. 5, NO. 4—Marfa, Tex.—British and Japanese military observers study war game as played by 5,000 U. S. Cavalryman; Brocton, Mass.—New England's biggest country fair comes to close; Red Wood City, Cal.—Festive Native Sons and straw hat season with jinks and born the world's biggest hay kelly; Argenteuil—Wine growers of France celebrate the 1000th anniversary of industry; Hempstead, L. I.—Teddy, a thoroughbred, illustrates for camera how dogs are trained for police pursuit work; Richmond, Va.—Bob Dugan steps from auto traveling 70 miles an hour; Berlin—Youth of Germany finds a novel way to display its pugilistic prowess, boxing on horseback; Norfolk, Va.—Sailors form a living wreath in memory of Roosevelt whose birthday, October 27th, is Navy Day; New York City—Giants defeat Yankees in first game of World's series.



Scenes from the new Monty Banks comedy, "The Boy In Blue," released by Grand-Ascher.



Ruth Heath and Cliff Bowes in scenes from "Heads Up," an Educational-Christie Comedy, directed by Norman Tourog

Department Stores in Peggy Contest

Two large department stores in Ohio have pledged their co-operation toward Century Comedies in which Baby Peggy appears in starring roles.

One of them is the May Company of Cleveland, which is considered one of the largest department stores in the country. After a purchase of several hundred dozen Baby Peggy dolls they assured the Cleveland Universal film exchange that they would start immediately on window tie-ups, newspaper spreads, etc., in connection with theatres running Baby Peggy comedies. A contest is imminent, and details may be worked out some time next week.

In Akron the M. O'Neill Company also has pledged co-operation of the best in connection with the dolls and Baby Peggy comedies.

Department stores, exhibitors and newspapers all profit on these co-operative tie-ups—the exhibitor coming in on all of the store's work. Exhibitors should prepare themselves to get in on all of this every chance they get.

"Pinhead" Latest Clyde Cook Comedy

"The Pinhead" is the title of the latest Clyde Cook comedy, in which the funster plays the part of a "simp" who seems to be the fifth wheel of every party. The Fox Educational Entertainment for this week is "Toilers of the Equator," which gives an insight into interesting phases of tropical life.

WHAT SHOWMEN THINK OF CURRENT RELEASES

Exhibitors' Box-Office Reports

EARLY RETURNS FROM WEEK RUN THEATRES

FAMOUS PLAYERS

Ruggles of Red Gap—

One of the best of its kind ever produced. Went across in fine shape. (Middle West.)

Played to only fair business, and did not seem to get across with much to spare. Ordinary program picture. (East).

The Covered Wagon—

Attendance has dropped off quite a little bit in the fourth week, and the picture is ending its engagement after fifty-six performances—twice a day for four weeks. (West.)

Wonderful picture. Business especially good. (West.)

To the Last Man—

Had a fairly satisfactory week, and production seemed to please. Is a good production of its type. (East.)

The Silent Partner—

Only a fair picture. Business not very good for this time of year in this house. (West.)

The Marriage Maker—

Missed fire. (East.)

Zaza—

Gloria Swanson's best in some time past and shows her in a totally different role. Went over to fair business. (Middle West.)

FIRST NATIONAL

Ashes of Vengeance—

A tremendous hit which packed the house. (East.)

A motion picture treat. Unusually fine. Splendid week's business. (Middle West.)

Fair business. (Middle West.)

Her Reputation—

Fair picture. Business nothing extra. (Middle West.)

A pleasing production. Just about an average week's business. (Middle West.)

Potash and Perlmutter—

Good picture. Business good. (Middle West.)

The title alone would bring them in. Proved popular attraction. (Middle West.)

The Meanest Man in the World—

Some liked it a lot. Some didn't like it at all. Although Bert Lytell, star, was appearing in person at a neighboring theatre, and George M. Cohan, author, was also appearing in person in a legitimate house, the picture didn't go over nearly as well as was expected. (Middle West.)

The Age of Desire—

Just the regular run of picture. Nothing special to condemn or recommend. Fair business. (Middle West.)

Ponjola—

Clever and unusual feature in which Anna Q. Nilsson made a decided hit. Pleased our patrons and did big business. (Middle West.)

Dulcy—

Constance Talmadge always draws a good crowd here. (Middle West.)

GOLDWYN-COSMO.

The Eternal Three—

It went very well here, and kept the interest wide awake all the way through. Has some tense moments and a big punch. Very good business. (East.)

An artistic work that was appreciated by a few. (East.)

Six Days—

An excellent picture that has been doing a big business and is being held over for a second week. (West.)

The title attracted many. Excellent business. (Middle West.)

METRO

The French Doll—

Good picture. Business excellent, aided by fashion show. (West.)

Star's exaggerated gyrations ruin this one. But the flappers like it, so business held up good. (East.)

Gorgeous and voluptuous is no name for it. Where Miss Murray is liked this one will be a knockout. Excellent business. (East.)

Strangers of the Night—

This one has met with such approval here, and has been doing a nice business on a week engagement, although not extraordinary. (West.)

Good picture. Business excellent. (Middle West.)

The Eternal Struggle—

Fair picture. Fair business, as house is popular. (West.)

Her Fatal Millions—

Did a good business the greater part of the week. Patrons were pleased. Ordinary program material. (East.)

The Three Ages—

Those who saw it liked it, but it did not draw the big crowds of the week. Would do well in a smaller house. (Middle West.)

UNIVERSAL

The Clean Up—

A good thriller. Business better than it had been for several weeks. (Middle West.)

Stormy Seas—

A fairly entertaining story of the deep. A much filmed plot. Business fair. (East.)

Drifting—

It made them sit up here all week. We thought it was well up among Miss Dean's best. Very good business. (East.)

The Merry-Go-Round—

This is an exceptionally strong box office attraction. Love story and direction excellent. Business good during the entire run. (Middle West.)

The Shock—

A Lon Chaney picture always does well here and this was no exception. Found a warm welcome with patrons. A ripping good melodrama. (East.)

FOX

If Winter Comes—

Unusually big second week. (East.)

Did so well with it held it over for another week. Papers and patrons praised it. (Middle West.)

This picture draws big in the first place because it was a book, but it is also a good picture and builds trade. Being held over for second week. Not a record breaker but a picture with which to do good business. (Middle West.)

Hell's Hole—

A very good show. Did consistently big business all week. (Middle West.)

Boston Blackie—

A fair picture. Has been drawing good houses. (West.)

The Lone Star Ranger—

Very much on the Mix style and therefore good entertainment. Went strong here. Very good business. (East.)

PATHE

Why Worry?—

Good picture. Business good in second week of showing. (Middle West.)

Good picture. Business good. (West.)

SELZNICK

The Common Law—

Another popular magazine story here given elaborate production. A real star cast. It takes well, the men liked it as well as the women. (Middle West.)

Well acted, interesting film drama, with splendid settings. Business good. (Middle West.)

VITAGRAPH

Loyal Lives—

Did only a fair business, and picture did not seem to take so well. (East.)

Masters of Men—

Good picture. Business fair. (Middle West.)

UNITED ARTISTS

The White Rose—

On the strength of Griffith's name picture did well, and was played second week. Seemed to make a strong appeal to women, but not so popular with men patrons. A good sob picture. (East.)

A typical Griffith offering that is drawing large houses but is not pleasing the patrons like former pictures did. Held over for a second week. (West.)

Fair business on this one. (Middle West.)

Very, very different from the sort of thing that has been classed as Griffith, but they liked it. A simple little story, but one that brings the tears. Excellent business. (East.)

F. B. O.

Daytime Wives—

Proved a fine drawing card. Lends itself readily to exploitation. (Middle West.)

Divorce—

The popularity of Jane Novak saved this one. Contains much hokum. Business fair. (East.)

WARNER BROS.

Little Johnny Jones—

Had a very profitable week, and picture struck a popular chord. Press coincided with opinion that it is a good picture. (East.)

Did not make much noise. (East.)

Where the North Begins—

Pleased dog lovers and movie fans generally. Rin Tin Tin rivals picture stars as an actor and hold-outs were of nightly occurrence. (Middle West.)

PROGRAMS FOR THE WEEK OF OCTOBER 14TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Capitol Theatre—
Film Numbers—The Green Goddess (Distinctive), Capitol Magazine (Selected).
Musical Program—Overture (Orchestra), Prologue (Ballet and Vocal), Recessional (Organ).

Rivoli Theatre—
Film Numbers—The Eternal Struggle (Metro), Rivoli Pictorial (Selected), It's a Gift (Pathe).
Musical Program — "Raymond" (Overture), Fowler and Tamara (Dancers), "Mary" (Baritone Solo).

Rialto Theatre—
Film Numbers—The Spanish Dancer (Paramount), continued from Rivoli.

Mark Strand Theatre—
Film Numbers—The Fighting Blade (First National), Mark Strand Topical Review (Selected).
Musical Program—"Martha" (Overture), "Mother Songs" (Male Quartette), "A Dish of Tay," "Gavotte" and "Merry-makers' Dance" (Vocal and Dance Prologue), Recessional (Organ).

Cameo Theatre—
Film Numbers—Puritan Passions (Hodkinson).
Musical Program—Special musical score written for picture (Orchestra).

44th Street Theatre—
Film Numbers — Scaramouche (Metro), continued.

Lyric Theatre—
Film Numbers—A Woman of Paris (United Artists), continued.

Ambassador Theatre—
Film Numbers—The White Sister (Inspiration), continued.

Central Theatre—
Film Numbers — Monna Vanna (Fox).

Criterion Theatre—
Film Numbers — The Covered Wagon (Paramount), continued.

Cosmopolitan Theatre—
Film Numbers — Little Old New York (Cosmopolitan), continued.

Astor Theatre—
Film Numbers—The Hunchback of Notre Dame (Universal), continued.

BROOKLYN

Mark Strand Theatre—
Film Numbers—The Bad Man (First National), Asleep at the Switch (Pathe), Topical Review (Selected).
Musical Numbers—"Chansonette," "Love," "Louisiana," "Steamboat Sal" and "First, Last and Always" (Symphonized Jazz Orchestra), Dornay Grand Opera Company in special thirty-minute version of "Pagliacci" in English: "Neath the Autumn Moon" (Vocal), "Will She Come from the East?" (Everett Clark and four Mannikins), "Torchlight March" (Organ).



This half-page ad was used by Manager Oral D. Cloakey of the Regent theatre, Ottawa, on "Richard the Lion-Hearted" (Allied P. & D.)

LOS ANGELES

Loew's State Theatre—
Film Numbers—The Meanest Man in the World (First National), International News, The Bee (State Rights), The Optimist (Educational).
Musical Program—"Tales of Hoffman" (Dramatic Soprano), "On the Merry Go Round" (Orchestra).

Grauman's Metropolitan Theatre—
Film Numbers — Her Reputation (First National), Pathe News and Kinograms, Pathe Review.
Musical Program—"Capriccio Espagnol" (Overture), "I've Got the Yes, We Have No Bananas Blues" (Organ with Slides), Old Time Songs (Soprano), Thirty People in Spanish Dance Scene from Feature (Prologue).

Clune's Theatre—
Film Numbers—The Fog (Metro), International News, Out of the Inkwell Cartoon (State Rights), Move Up (Pathe).
Musical Program — Max Fisher's Orchestra.

Hillstreet Theatre—
Film Numbers—Heroes and Husbands (First National), Aesop's Fables (Pathe), International News, The Steel Trail (Universal).
Musical Program—Six Vaudeville Acts.

Rialto Theatre—
Film Numbers—Hollywood (Paramount), continued.

Grauman's Third Street Theatre—
Film Numbers—The Courtship of Miles Standish (Asso. Exhibitors), continued.

California Theatre—
Film Numbers — Little Old New York (Cosmopolitan), continued.

Pantages Theatre—
Film Numbers—The Drivin' Fool (Hodkinson), continued.

Alhambra Theatre—
Film Numbers—Human Wreckage (F. B. O.), continued.

Miller's Theatre—
Film Numbers—Six Days (Goldwyn), continued.

Mission Theatre—
Film Numbers — The Extra Girl (Asso. Exhibitors), continued.

CHICAGO

Chicago Theatre—
Film Numbers — News Weekly, Topics of the Day (Pathe), The Gold Diggers (Warner Bros.), High Life (Educational).
Musical Program — "Tampa" (Overture), "Rose" (Specialty), "Parade of the Wooden Soldiers," and "Wonderful One" (Organ Solos), "In a Music Room" (Specialty).

Tivoli Theatre—
Film Numbers—Topics of the Day (Pathe), News Weekly, Potash and Perlmutter (First National), Easter Bonnet (Educational).
Musical Program — "Mignon" (Overture), "Volga Boat Song" (Specialty), "Banana Blues" (Organ Solo), "Saw Mill River Road" (Specialty).

Riviera Theatre—
Film Numbers—News Weekly, Digest, Potash and Perlmutter (First National), Easter Bonnet (Educational).
Musical Program — "Echoes of Switzerland" (Overture).

Roosevelt Theatre—
Film Numbers — Little Old New York (Cosmopolitan).

McVicker's Theatre—
Film Numbers — Fun from the Press (Hodkinson), World Events, The French Doll (Metro), Circus Days (A Fable).
Musical Program — "Capriccio Italien" (Overture), "Gypsy Airs" (Violin Specialty), "The Birthday Cake," anniversary spectacle (Specialty), "A Birthday Offering" (Organ Solo).

Woodlawn Theatre—
Film Numbers—Pathe News, Topics of the Day (Pathe), Review (Pathe), Safety Last (Pathe).
Musical Program—"Peer Gynt Suite" Overture, Xylophone Solo (Specialty).

Stratford Theatre—
Film Numbers—Scenic, Here and There with the Stratford Theatre Cameraman, Safety Last (Pathe).
Musical Program—"The March" (Overture), Stratford Theatre Anniversary Jubilee, including "The Realization of a Dream," "Cataracting Along Niagara," "The Dance of Joy" (Specialty), "Oh! Harold" (Prologue).

Randolph Theatre—
Film Numbers—The Drivin' Fool (Hodkinson), The Widower's Might (Universal).

SAN FRANCISCO

Strand Theatre—
Film Numbers — Pioneer Trails (Vitagraph), The Uncovered Wagon (Pathe), Kinograms.
Musical Program—"Molverin Blues" (Overture), "My Buddy" (Orchestra).

Loew's Warfield Theatre—
Film Numbers — The Bad Man (First National), Between Showers (Educational), Pathe News Kinograms.
Musical Program—"Orpheus" (Overture), "Ideas" (Singing, Dancing and Playing Novelty).

Cameo Theatre—
Film Numbers—Why Worry? (Pathe), continued.

Granada Theatre—
Film Numbers—Drifting (Universal), Runnin' Wild (Educational), Fox News and Kinograms.
Musical Program—"In China" (Musical Feature with Singing and Dancing).

Columbia Theatre—
Film Numbers—The Covered Wagon (Paramount), continued.

Capitol Theatre—
Film Numbers—The Hunchback of Notre Dame (Universal), continued.

California Theatre—
Film Numbers—The Extra Girl (Associated Exhibitors), International News, Dipping in the Deep (Educational).
Musical Program — "In Spain" (Overture with Dancing).

ROCHESTER

Eastman Theatre—
Film Numbers—Going Up (Associated Exhibitors), Eastman Theatre Current Events Magazine (Selected), Modeling (State Rights).
Musical Program—"Les Preludes" (Overture), "The Bird Song" from "Pagliacci" (Soprano Solo), "Sonia's Song" (Duo-Art and Film Novelty), Recessional (Organ).

SALT LAKE CITY

American Theatre—
Film Numbers—Daytime Wives (F. B. O.), The Fatal Photo (Hodkinson), International News, Fun from the Press (Hodkinson).
Kinema Theatre—
Film Numbers—Why Worry? (Pathe), continued.
Paramount Empress Theatre—
Film Numbers—The Spanish Dancer (Paramount), Pathe News.

PHILADELPHIA

The Stanley Theatre—
Film Numbers—The Three Ages (Metro), Sing Them Again (Educational), Topics of the Day (Pathe), Pathe and Fox News.
Musical Program — "Martha" (Stanley Orchestra), "The Three Ages" (Dance Numbers), Helen Hayes (Soprano).
The Aldine Theatre—
Film Numbers—Dulcy (First National), International News, Down to the Sea in Shoes (Pathe).
Musical Program—Aldine Theatre Orchestra (Overture), Helen Yorks (Soprano).
The Stanton Theatre—
Film Numbers—The White Rose (United Artists), Fox News.
Victoria Theatre—
Film Numbers—The Shock (Universal), The Midnight Cabaret (Vitagraph), Pathe News, First Episode, Mistress of the World (Paramount).
Karlton Theatre—
Film Numbers—Yesterday's Wife (State Rights), Kinograms, Pathe News, Navy Blues (Educational), Pathe Review, Japanese Earthquake (Paramount).
Regent Theatre—
Film Numbers—Loyal Lives (Vitagraph), Town Terrors (Fox).



Two-column ad on "Slave of Desire" (Goldwyn) at the Rialto theatre, Washington, D. C.

BOSTON

Boston Theatre—
Film Numbers—Drifting (Universal), Pathe News, Topics of the Day (Pathe), Aesop's Fables (Pathe), The Cyclist (Fox).
Musical Program—Orchestral overture and Accompaniment.
Modern and Beacon Theatres—
Film Numbers—The Eternal Three (Goldwyn), The Lone Star Ranger (Fox), International News, Topics of the Day (Pathe), Round 3 of the Leather Pushers, Series 3 (Universal).
Musical Program—Orchestral overture and Accompaniment.
State Theatre—
Film Numbers—The White Rose (United Artists), Pitfalls of a Big City (Pathe), Pathe News, Topics of the Day (Pathe).
Musical Program—Orchestral overture and Accompaniment.
Orpheum Theatre—
Film Numbers—The French Doll (Metro), Pathe News, Topics of the Day (Pathe).
Musical Program—Orchestral overture and Accompaniment.

NEWARK

Branford Theatre—
Film Numbers—Branford Review of Events (Selected), Topics of the Day (Pathe), Ashes of Vengeance (First National).
Musical Program—"Close Harmony" (Musical Novelty), "The New World Symphony," with contralto solo (Overture).

BUFFALO

Shea's Hippodrome—
Film Numbers—Strangers of the Night (Metro), Roll Along (Educational), Current Events (from Pathe and International News).
Musical Program—"The Evolution of Dixie" (Overture), "Impressions of My Vacation in Europe" (Organ Novelty), Millo Picco (Selections).
Lafayette Square Theatre—
Film Numbers—The Spoilers (Goldwyn), "Snub" Pollard comedy (Pathe), Current Events (Fox).
Musical Program—Selections from "Up She Goes" (Orchestra), "Meditation" (Organ Solo).
Loew's State Theatre—
Film Numbers—Broadway Gold (State Rights), Jungle Pals (Fox), Current Events (Pathe).
Musical Program—Medley of Popular Airs (Orchestra).
New Olympic Theatre—
Film Numbers—The Ramblin' Kid (Universal), Comedy (Pathe), Current Events (International News).
Musical Program—Vocal Selections by Kazimire Worch, "Martha" (Organ Overture).
Shea's North Park Theatre—
Film Numbers—Ashes of Vengeance (First National), Current Events (Pathe and International News).
Palace Theatre—
Film Numbers—The Man of Might (Vitagraph), Universal comedy, Current Events (International News).

ATLANTA

Howard Theatre—
Film Numbers—Ruggles of Red Gap (Paramount), Howard News and Views (Selected).
Musical Program—"Babes in Toyland" (Overture), Parish and Peru (Eccentric Dancers).
Metropolitan Theatre—
Film Numbers—The Green Goddess (Distinctive), Fun from the Press (Hodkinson), Metropolitan News (Selected).
Musical Program—"Second Hungarian Rhapsodie" (Overture), "Louisiana" (Orchestra).
Rialto Theatre—
Film Numbers—The French Doll (Metro), High Power (Educational), International News.
Musical Program—Overture (Selections).

BALTIMORE

Century Theatre—
Film Numbers—Zaza (Paramount), Back-Fire (Educational), Century Review (Fox and Educational).
Musical Program—"Lilac Domino" (Comic Opera company).
New Theatre—
Film Numbers — Why Worry? (Pathe), Current Events (Pathe).
Rivoli Theatre—
Film Numbers — The Bad Man (First National), Let's Build (Pathe), Current Events (Pathe).
Musical Program—Rivoli Quartet in repertoire.
Academy of Music—
Film Numbers — Scaramouche (Metro).
Metropolitan Theatre—
Film Numbers — Gold Diggers (Warner Bros.), Current Events (Pathe).

WASHINGTON

Metropolitan Theatre—
Film Numbers — The Huntress (First National), The Gown Shop (Vitagraph), Current Events (Pathe).
Musical Program—"By the Waters of Minnetonka" (Vocal Solo), "Natoma," selections (Orchestra), "Indian Moon" (Orchestra).
Palace Theatre—
Film Numbers—Strangers of the Night (Metro), The Knockout (Pathe), Current Events (Pathe), Topics of the Day (Pathe).
Musical Program—"Popular Hits" (Orchestra).
Cosmos Theatre—
Film Numbers—The Purple Highway (Paramount).
Columbia Theatre—
Film Numbers—Ruggles of Red Gap (Paramount), Current Events (International).
Musical Program—"Beautiful Galathea" (Overture).
Rialto Theatre—
Film Numbers—Slave of Desire (Goldwyn), Lodge Night (Pathe), Current Events (Fox).
Musical Program—"Tarantella," "Song of India" ('Cello Solo).

OMAHA

Rialto Theatre—
Film Numbers—Circus Days (First National), Pitfalls of a Big City (Pathe), Current Events (Kinograms), Fun from the Press (Hodkinson).
Musical Program — "Maritana," "Smilin' Through," "Dance Russe" (Overture), Hager and Goodwin (Piano and Vocal Numbers), Organ Solo (Selected).
Moon Theatre—
Film Numbers—Beyond the Law (State Rights), Breaking Into Jail (State Rights), Current Events (Moon Topical Review).



Attractive hand-lettered layout on "The Spoilers" (Goldwyn) at the New Garrick theatre, Minneapolis.

World Theatre—
Film Numbers—The Wild Party (Universal), Carmen, Jr. (Universal), Current Events (Movie Chats).
Musical Program—"Indiana Moon" (Organ Solo), Six Acts of Vaudeville.
Empress Theatre—
Film Numbers—The Exiles (Fox), Angling Oregon Waters (Scenic).
Musical Program—Musical Review, "Cluck Cluck."
Sun Theatre—
Film Numbers—Merry Go Round (Universal), Current Events (International News).
Strand Theatre—
Film Numbers—Zaza (Paramount), No Noise (Pathe), Current Events (Fox News).
Musical Program—"Mlle. Modiste" (Overture).

ST. LOUIS

Delmonte Theatre—
Film Numbers—The Green Goddess (Distinctive), Just Passing Through (Pathe), International News, Fun from the Press (Hodkinson).
Musical Program—The Radio Three (Vocal), Orchestra Numbers.
Kings Theatre—
Film Numbers—The Green Goddess (Distinctive), Full Speed Ahead (Fox), International News.
Musical Program—The Radio Three (Vocal), Orchestral Numbers.
Grand Central, West End Lyric and Capitol—
Film Numbers — The Fighting Blade (First National), Pathe News, Topics of the Day (Pathe), Aesop's Fables (Pathe).
Musical Program—Pantheon Singers (Grand Central only), Orchestral and Organ Numbers.
Missouri Theatre—
Film Numbers—Zaza (Paramount), Baby Peggy comedy (Universal), Missouri Magazine, Felix Cat Cartoon, Fun from the Press (Hodkinson).
Musical Program—Radio Act and Radio Exhibits for Radio Week, Three Little Maidens (Eccentric dancers).
Rivoli Theatre—
Film Numbers—Merry Go Round (Universal), International News, Fun from the Press (Hodkinson).
Musical Program — Rivoli Quartette, Orchestra Numbers.
William Fox Liberty—
Film Numbers—If Winter Comes (Fox), Full Speed Ahead (Fox), (Fox News and Educational.
Musical Program — William J. Strueber (Baritone), Orchestral and Organ Numbers.

CLEVELAND

Stillman Theatre—
Film Numbers—Ashes of Vengeance (First National).
Musical Program—"Kamenoi Ostrow" (Overture).
Allen Theatre—
Film Numbers—The Bad Man (First National), The Optimist (Educational), Pathe News, Topics of the Day (Pathe).
Musical Program—"Franz Lehar's Operettas" (Overture), "A Mexican Serenade" (Atmospheric Prologue).
State Theatre—
Film Numbers — Zaza (Paramount), Front, Boy, Front (Educational), International News.
Musical Program—"The Only Girl" (Overture).
Park Theatre—
Film Numbers—The Eternal Struggle (Metro), No Noise (Pathe), Kinograms, Topics of the Day (Pathe).
Musical Program—"Madame Boniface" (Overture), "Somebody's Wrong," "That Old Gang o' Mine," "Sitting in the Corner" (Jazz Unit).
Reade's Hippodrome—
Film Numbers—Drifting (Universal), The Leather Pushers (Universal), Plain Dealer Screen Magazine, International News.
Musical Program—"Mlle. Modiste" (Overture).
Standard Theatre—
Film Numbers—The Sting of the Scorpion (State Rights), Casey Jones, Jr. (Educational), International News.

KANSAS CITY

Newman Theatre—
Film Numbers—The Spanish Dancer (Paramount), Listen (Comedy), Newman News and Views (from Pathe and International).
Musical Program—"Don Caesar de Bazan" (Overture,), Egbert Van Alystyne and Clem Dacey, Coyne and French (Musical Dancers), Royal Syncopators (Orchestra), Recessional (Organ Solos).
Liberty Theatre—
Film Numbers—Red Lights (Goldwyn), Liberty Current Pictorial (From Pathe and International News).
Musical Program—Popular Selections (Overture), "Little Miss Hollywood" Recessional (Organ Solos).
Royal Theatre—
Film Numbers—Six Days (Goldwyn), continued.
Twelfth Street Theatre—
Film Numbers—The Birth of a Nation (United Artists), continued; International News (Universal).
Musical Program—Popular Selections (Overture), Recessional (Organ Solos).

DETROIT

Adams Theatre—
Film Numbers—The White Rose (United Artists), continued.
Broadway-Strand Theatre—
Film Numbers—The Country Kid (Warner Bros.), Fearless Flannigan (Educational), Current Events (International).
Capitol Theatre—
Film Numbers—The Fighting Blade (First National), Current Events (Pathe) and International), Zuyder Zee (State Rights).
Musical Program—Rubeville Quintette, "Love Is Just a Flower" (Song with Slides).
Fox-Washington Theatre—
Film Numbers—If Winter Comes (Fox), continued.
Madison Theatre—
Film Numbers—The Spanish Dancer (Paramount), Current Events (Pathe News), Hodge Podge (Educational).
Musical Program—Royal Marimba Band.

CINCINNATI

Capitol Theatre—
Film Numbers—Enemies of Women (Cosmopolitan), Capitol News, Topics of the Day (Pathe).
Musical Program—Orchestra
Gifts Theatre—
Film Numbers—The Common Law (Selznick), Comedy.
Walnut Theatre—
Film Numbers—Why Worry? (Pathe), Pathe News, Comedy.
Musical Program—Orchestra.
Strand Theatre—
Film Numbers—Six Days (Goldwyn), Pathe News, Aesop's Fables (Pathe).
Musical Program—Orchestra.
Cox Theatre—
Film Numbers — Scaramouche (Metro), continued.

DALLAS

Palace Theatre—
Film Numbers—Strangers of the Night (Metro), Aesop's Fables (Pathe), Topics of the Day (Pathe).
Musical Program—"Mavis" (Stage Picture Specialty), "Legend of the Nile" (Specialty), "Dreamy Melody" (Organ Solo).
Old Mill Theatre—
Film Numbers—Little Johnny Jones (Warner Bros.), Leather Pushers (Universal).
Melba Theatre—
Film Number—The Fighting Blade (First National).
Musical Program—Mrs. Leighton Cook (Soprano).
Capitol Theatre—
Film Number — Rosita (United Artists), continued.

SEATTLE

Coliseum Theatre—
Film Numbers—Ashes of Vengeance (First National), Fun from the Press (Hodkinson), Kinograms and Pathe News.
Musical Program—"Il Guarnay" (Overture).
Blue Mouse Theatre—
Film Numbers—The Love Piker (Cosmopolitan), Pop Tuttle's Russian Rumor (F. B. O.), Fox News.
Musical Program—"My Sweetie's Gone Away" (Overture), Flute Solo (Specialty), "In the Gloaming" (Organ), "The Quarrel" (Vocal Novelty).
Strand Theatre—
Film Numbers—Ruggles of Red Gap (Paramount), Kinograms.
Musical Program—Popular Medley in conjunction with Educational's "Sing Them Again" series.
Columbia Theatre—
Film Number—The Ramblin' Kid (Universal), Little Miss Hollywood (Universal), International News.
Musical Program—"Sweethearts" (Overture), John Vale and University of Washington Quartette (Vocal Selections).
Liberty Theatre—
Film Numbers—The Drivin' Fool (Hodkinson), Pathe Review, Runnin' Wild (Educational), International and Liberty News.
Musical Program—"Parade of the Wooden Soldiers" (Overture).
Winter Garden Theatre—
Film Numbers—Skid Proof (Fox), Urban Classic, Cracked Wedding Bells (Universal), Fox News.
Musical Program—Orchestra (Overture).

ST. PAUL

Capitol Theatre—
Film Numbers—The Eternal Struggle (Metro), High Flyers (State Rights), Capitol Digest (Pathe and International News), Scenic.
Musical Program—"The Firefly" (Orchestra), selections from "The Merry Widow" (Organ), De Haven and Nice (Novelty).

INDIANAPOLIS

Circle Theatre—
Film Numbers—Potash and Perlmutter (First National), Runnin' Wild (Educational), Pathe News, Kinograms.
Musical Program—"Merry Wives of Windsor" (Orchestra), "Yes, We Have No Bananas Blues" (Organ Solo).
Colonial Theatre—
Film Numbers — Masters of Men (Vitagraph), The High Flyers (Pathe), Pathe News.
Musical Program—Melody Sextette and American Harmonists playing popular melodies.
Apollo Theatre—
Film Numbers—Why Worry? (Pathe), Is Conan Doyle Right? (Pathe), Fox News.
Musical Program — "Low Down Papa" (Vocal), Apollo Entertainers playing popular selections.

DES MOINES

Des Moines Theatre—
Film Numbers—Circus Days (First National), Running Wild (Educational), The Hodge Podge (Educational).
Musical Program—Variety numbers by saxophone sextette.
Strand Theatre—
Film Numbers—If Winter Comes (Fox).
Rialto Theatre—
Film Numbers — Desire (Metro), Asleep at the Switch (Pathe).
Garden Theatre—
Film Numbers—Modern Marriage (State Rights), The Empty Bottle (Universal).
Palace Theatre—
Film Numbers—The Call of the Wild (Pathe), The Unreal News Reel (Fox).
Capitol Theatre—
Film Numbers—Tea with a Kick (Associated Exhibitors), News Reel (Fox), Fun from the Press (Hodkinson).
Orpheum Theatre—
Film Numbers — Can a Woman Love Twice? (F. B. O.).

HAL ROACH *presents*

The Call of the Wild

from the famous book by

JACK LONDON

*T*he story of a dog with a soul, in the old mad days of the Yukon trail, when might made right, and men and dogs had to fight to survive.

Directed by
Fred Jackman

Pathépicture
TRADE MARK



Hal Roach *presents*

The Call

A Feature



London's great book has passed through edition after edition; it has been read by millions; translated into foreign languages; it is the greatest dog story that has ever been written.

Primitive passions, love, hate, revenge, bravery and cowardice stamp the picture from start to finish. It is an epic of the far North, thrilling, beautiful, appealing.

It is a picture for *every* audience.



of the Wild

Though not yet shown to the reviewers, several trade papers "caught" the picture at its pre-release in Los Angeles

"A production that has universal appeal. . . Hal Roach has cut loose with a punch that registers. . . A picture that will appeal to everyone who likes a whiff of the open with a tang of the north. . . All the spirit of the London classic has been retained and it is a thoroughly interesting and novel production. . . Some remarkable photography. . . Action moves with a fine sweep and is animated with the utmost sincerity. . . Marvellous snow scenes, bleak wastes and wonderful silhouettes. Mr. Roach need have no fear for the success of his first dramatic effort. . . It should prove a money-maker for the exhibitor."—Exhibitors Trade Review.

"A very satisfactory adaptation of Jack London's novel. . . Provides fine entertainment. . . Should prove a satisfactory audience picture anywhere."—Film Daily.

"Pictorially beautiful with plenty of red-blooded action. . . All will find real enjoyment in this offering. Will undoubtedly prove a real box office magnet."—Atlanta Weekly Film Review.

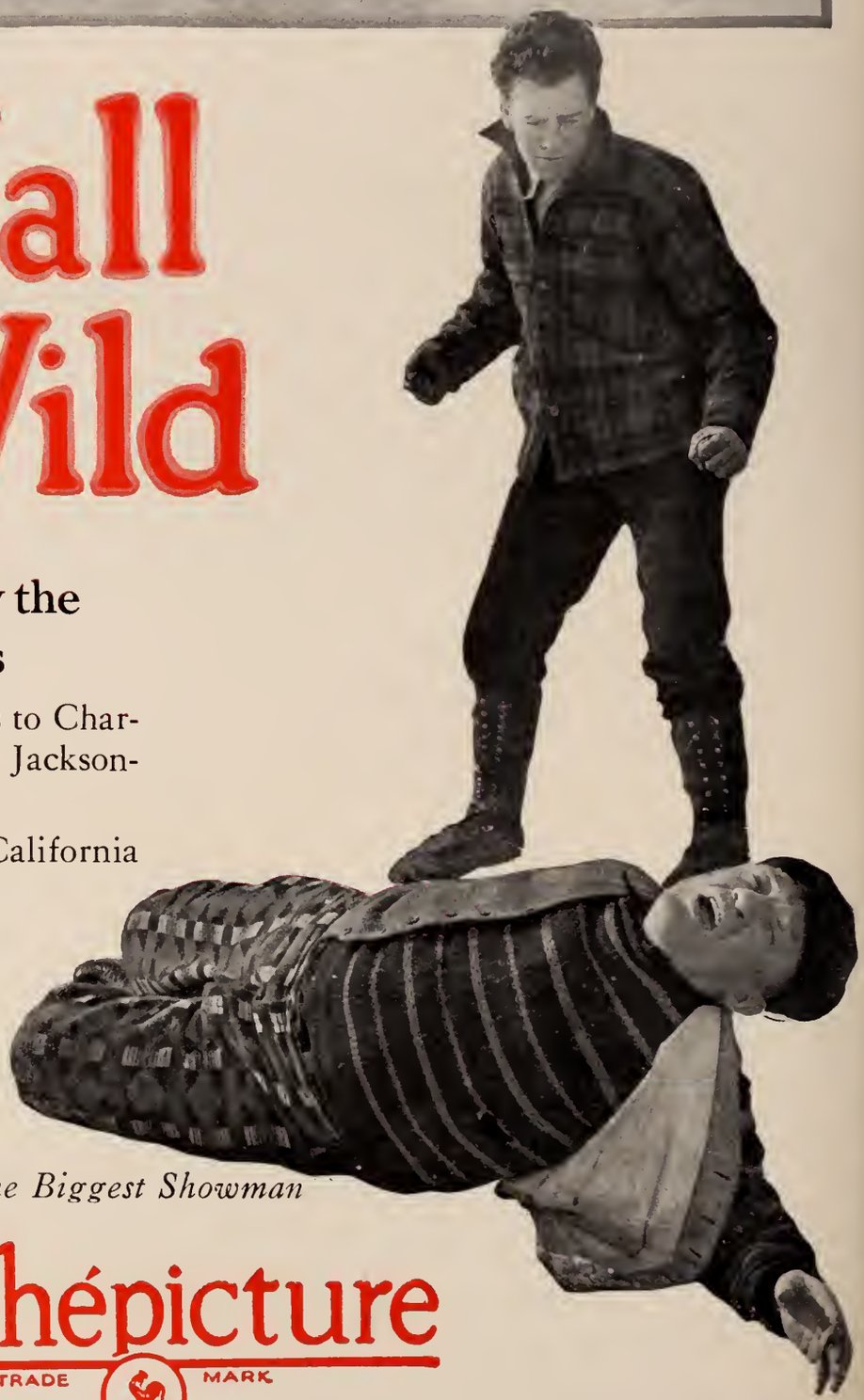
Pathépicture

TRADE MARK





The Call of the Wild



Booked, *before release,* by the Southern Enterprises

for *every* key city from Dallas to Charlotte, and from Memphis to Jacksonville.

Premier showing at The California Theatre, Los Angeles, extended to a second week in response to the demand. Increased attendance at every performance; enthusiastically praised by press and public.

A Picture Big Enough for the Biggest Showman

NOTICE
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Pathépicture

TRADE MARK

Exhibitors' Service Bureau—Pages 1999-2005



FULL VALUE GOTTEN FROM DISPLAY OF ORIGINAL GOWNS WORN IN "BLUEBEARD'S EIGHTH WIFE"

The original gowns worn by Gloria Swanson in "Bluebeard's Eighth Wife" (Paramount) were placed on display in the inner lobby of Loew's Palace theatre, Memphis, by Manager Harold Horne

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

George J. Schade, Schade theatre, Sandusky.

M. C. Horator, Alhambra theatre, Toledo.

Edward L. Hyman, Strand theatre, Brooklyn.

Theo. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.

Leo A. Landau, Alhambra and Garden theatres, Milwaukee.

E. R. Rogers, Southern District Supervisor, Famous Players-Lasky, Chattanooga, Tenn.

Stanley Chambers, Palace theatre, Wichita, Kan.

Willard C. Patterson, Criterion theatre, Atlanta.

E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.

F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.

Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.

Chas. Branham, Famous-Lasky, Ltd., Toronto, Can.

W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.

J. A. Partington, Imperial theatre, San Francisco.

George E. Carpenter, Paramount-Empress theatre, Salt Lake.

Sidney Grauman, Granman's theatre, Los Angeles.

Lonis K. Sidney, Managing Director, William Fox theatres, Denver.

: : THE CHECK-UP : :

Weekly Edition of Exhibitors Box Office Reports

Productions listed are new pictures on which reports were not available previously.

For ratings on current and older releases see Motion Picture News—first issue of each month.

KEY—The first column following the name of the feature represents the number of managers that have reported the picture as "Poor." The second column gives the number who considered it "Fair"; the third, the number who considered it "Good"; and the fourth column, those who considered it "Big."

The fifth column is a percentage giving the average rating on that feature, obtained by the following method: A report of "Poor" is rated at 20%; one of "Fair," 40%; "Good," 70%; and "Big," 100%. The percentage rating of all of these reports on one picture are then added together, and divided by the number of reports, giving the average percentage—a figure which represents the consensus of opinion on that picture. In this way exceptional cases, reports which might be misleading taken alone, and such individual differences of opinion are averaged up and eliminated.

	Poor	Fair	Good	Big	%	Length
FAMOUS PLAYERS						
Cheat, The	—	1	6	8	83	7,323 ft.
Lawful Larceny	—	—	8	6	83	6 reels
Purple Highway, The	—	2	6	2	70	7 reels
Ruggles of Red Gap	—	1	2	7	88	6 reels
Salomy Jane	1	2	9	—	61	7 reels
Silent Partner, The	—	1	10	—	67	5,866 ft.
To the Last Man	—	—	9	2	75	6,965 ft.
FIRST NATIONAL						
Circus Days	—	—	3	7	91	5,163 ft.
Dulcy	—	—	5	6	88	6,859 ft.
GOLDWYN						
Spoilers, The	—	—	5	11	91	8,028 ft.
Three Wise Fools	—	1	8	7	82	6,946 ft.
HODKINSON						
Critical Age, The	1	1	6	2	68	4,500 ft.
METRO						
Three Ages	1	—	4	5	80	6 reels
PATHE						
Why Worry	—	—	3	7	91	6 reels
PREFERRED PICTURES						
Daughters of the Rich	2	2	6	—	54	6,073 ft.
UNITED ARTISTS						
White Rose, The	—	1	3	9	89	10 reels

Geo. Rotsky, Managing Director, Allen theatre, Montreal, Can.

Phil. Gleichman, Managing Director, Broadway-Strand theatre, Detroit.

William Johnson, Director of Exploitation, Southern Enterprise, Inc., of Texas, Dallas, Texas.

Fred S. Myer, Managing Director, Palace theatre, Hamilton, Ohio.

L. L. Stewart, Director of Exploitation Theatre Dept., Famous Players-Lasky.

Joseph Plunkett, Managing Director, Mark Strand theatre, New York.

Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.

Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.

George Tooker, Manager, Regent theatre, Elmira, N. Y.

W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.

Harold B. Franklin, Director of Theatres, Famous Players-Lasky.

J. M. Edgar Hart, City Manager, Southern Enterprises, Fort Worth, Texas.

William J. Sullivan, Manager, Rialto theatre, Butte, Mont.

H. A. Albright, Manager, Jensen & Von Herberg theatres, Bremerton, Wash.

Thomas D. Soriero, General Manager, Century theatre, Baltimore, Md.

G. E. Brown, Director of Exploitation, Consolidated Enterprises, Inc., Memphis, Tenn.

A. Speery, Managing Director, Circle theatre, Indianapolis.

Inexpensive "Circus Days" Drive

Manager Gets Circus Parade, Band, Three Newspapers and Store Tie-up

GETTING citywide co-operation and exploitation at trifling cost was the achievement of Dee Robinson, manager of the Madison theatre, Peoria, Ill., and Al Sobler, First National exploitation man, on "Circus Days."

They persuaded the Peoria Journal Transcript to sponsor a "Circus Days" costume contest and parade for children. Thirty-five dollars were offered the children participating in the parade wearing the most attractive circus costumes. More than one hundred kiddies responded in costumes of large variety and assembled in front of the Madison, where awaiting them they found the Journal Transcript Boys' Band, consisting of thirty pieces, a camel donated by the local Shrine, a squad of policemen, several floats and gayly bedecked trucks and tractors contributed by the local Ford agency. Following the selection of the winners, the parade was formed and marched throug the main streets of Peoria, where it caused a veritable sensation.

In addition to a parade that extended for more than two city blocks the costume stunt netted the Madison theatre reams of valuable space in the news columns of both the Journal and Transcript.

Tie-up Made on Want Ads

A tie-up was also effected with the third Peoria newspaper, the Star, which selected names from the telephone book at random and scattered them among the want ads with a free pass for "Circus Days" awarded those whose names appeared. Display advertising space valued at $300 was devoted by the Star to publicizing this stunt. The cost to the theatre amounted to fifty tickets.

Peoria's largest department store devoted a full window display to circus toys and advertising on "Toby Tyler" with prominent mention of "Circus Days," which is based on the Otis story; the local Kresge five and ten-cent store offered free autographed portraits of Coogan to children purchasing school supplies at its stationery counter and used a window display to call attention to the premium, and three United Cigar Stores contributed window advertising announcing the fact that a certain brand of tobacco figured in the action of "Circus Days."

One week preceding the opening of "Circus Days" at the Madison, the lobby was festooned with circus pennants and an attention-compelling display in the form of a gaudy circus tent in miniature, which was placed in the center of the lobby and attracted no end of attention and comment. This direct house advertising was supplemented by the use of the "Circus Days" song as an overture, accompanied by screen slides.

Double-page Co-operative Ad on "Why Worry?"

When Sol Harris, proprietor of the Capitol theatre, Little Rock, Ark., booked "Why Worry," he saw in the title distinct possibilities for tying up local shops on an elaborate co-operative advertising stunt.

After Sol approached the principal business concerns in town and broached the subject of a co-operative advertising tie-up that would, by virture of the space involved, redound to the advantage of everyone concerned, he found twenty-seven firms willing to participate.

The result was a smashing broadside in the form of a double-page co-operative advertisement in the Arkansas Gazette on Sunday. In each unit of the display the idea of "Why Worry" when we can supply you with the commodity or service you need—was carried out. In the center of the layout Harris spread the major message of the display, an announcement of a week's engagement at the Capitol of "America's greatest Tickler—Harold Lloyd in 'Why Worry.'"



ARRESTING LOBBY SHADOW BOX ON "SIX DAYS" IN MILWAUKEE

This hand painted shadow box was used by Ascher's Merrill theatre, Milwaukee, in connection with the recent showing of "Six Days" (Goldwyn)



EFFECTIVE LOG CABIN LOBBY PIECE

Utilizing the western angle, Manager F. J. Miller of the Rialto theatre, Augusta, Ga., prepared this lobby set piece on "To the Last Man" (Paramount)

"Enemies of Women" Given Strong Opening Drive

William Epstein, manager of the Strand theatre, Laredo, Texas, picked "Enemies of Women," to open the Royal theatre which he recently took over from H. A. Daniels. The Royal Theatre was redecorated throughout and transformed into a beautiful and inviting picture house.

Manager Epstein and J. W. Falvella, advertising solicitor of the Laredo Times, who was engaged to aid in exploiting the picture, began a publicity campaign which brought the opening of the theatre and the name of the first picture to be screened to the attention of every resident in the city.

On the Saturday preceding the opening, the Laredo Times carried a double-page splash of advertisements from a score or more merchants, each one playing up the title "Enemies of Women" in large type in its own advertisement. In addition, the regular theatre advertisement was featured in the center of the double-truck. This advertising tie-up was arranged by Mr. Falvella.

An extensive billboard campaign was used. The theatre lobby was decorated with cut-outs from the posters, special cards and frames of stills.

Book Store Gives Window Over to "Scaramouche"

Leon Victor, who is handling the run of "Scaramouche" at the Shubert Belasco theatre, Washington, D. C., for Metro, obtained a highly creditable book window display for that picture.

Victor brought about a striking tie-up with Brentano's book store in the Capitol by using an exact reproduction of one of the carriages of the period and hundreds of copies of the photoplay edition of Rafael Sabatini's novel. "Scaramouche." The striking effect was procured in the simplest manner by ranging the books like a frame around the carriage, row upon row. The brilliant jackets of the books and the mass effect of their arrangement, coupled with the unique carriage attracted attention instantly and won much favorable comment.

Novel Tableaux Feature of Annual Style Revue

During the week in which he played "The Cheat" and "The Silent Partner," Manager George A. McDermit of the Rialto theatre, Macon, Ga., put over an elaborate style revue. He sold the idea to the local merchants and obtained the support of the Chamber of Commerce. A runway was built over the audience and elaborate lighting equipment provided for the occasion.

Various stores were represented in the display of fashions—a department store, men's wear store, jewelry store, millinery and shoe stores. All were not represented at each showing, but each had certain days. However, the last two days, there was a combination display and a special display of models in beautiful evening gowns.

Each day a tableau was featured. For instance, on Monday and Tuesday, a page in white appeared before the curtains with a card reading—"The Most Popular Models of All." Immediately the recruiting officers of the Army and Marine Corps marched down the aisle to the tune of "Auld Lang Syne." As they reached the center of the platform the curtains were drawn, revealing a young woman in the uniform of a Red Cross nurse, while the orchestra played "The Stars and Stripes Forever."

The preliminaries for the Wednesday night tableau were the same as the former, the page presenting a card reading—"The Best Models of All." The same Army and Marine officers marched down the aisle to the center of platform and as the curtains were drawn a Boy Scout was revealed, holding in his hand a large silk American Flag.

On Thursday the tableau displayed "The Sweetest Model of All"—a bride and groom—an illuminated background showing a church window.

Friday the tableau was "The Most Beloved Model of All." The house lights were lowered and as the orchestra played "Mother Machree" the curtains were drawn back, revealing a white haired old lady seated by a fireplace, its red glow reflected in her face.



UNIQUE "SPOILERS" DISPLAY PIECE
The Grand theatre, Centralia, Wash., used an automatic flapjack turner in the lobby on "The Spoilers" (Goldwyn) as shown here

This scene, of course, depicted . . . "Mother."

On Saturday the same tableau was enacted, except that for the climax, the marine and soldier marched down the aisle, and the curtains were drawn back, depicting the homecoming of the boys bearing gifts for "Mother." The soldier presented a large bouquet of flowers, and the marine, a large box of candy.

Twenty Million Marks Aid "Money, Money, Money"

Twenty million German marks were the outstanding feature of George Schade's exploitation campaign on "Money, Money, Money," at the theatre bearing his name in Sandusky, Ohio. The cost of the marks, in American gold, was two dollars.

It was less expensive than to print handbills, which was the purpose for which Schade used them.

The difficulty consisted in getting them over It required a full-sized trunk to transport them and the express charges cost more than the marks. Schade paid the express company and made his money on the advertising he got out of it in Sandusky and nearby towns.

Author's Endorsement Used on "To the Last Man"

Manager Thomas G. Coleman of the Galax theatre, Birmingham, Ala., put over a campaign on "To the Last Man" which, while not abnormally heavy, proved entirely adequate.

The additional lithographs, window cards, locally printed handbills, etc., attracted interest, since on the ordinary run of attractions large quantities of paper are not posted.

In order to attract further attention and back up the outdoor campaign, the entire front of the theatre was covered with beaverboard panels. The "Greater Movie Season" colors of orange and blue still retained gave quite a color flash. To supplement this an entire 24-sheet was mounted over the marquee next to the wall of building.

In all newspaper copy, throwaways, slides, personal interviews and on the lobby front, stress was laid on Zane Grey's statement that —"It is the best Western picture I ever saw. It has no fakes." In like manner Jesse L. Lasky's endorsement of the picture was incorporated into all advertising.

Pretentious Prologue Given With "Green Goddess"

Manager William Fait of the Eastman theatre, Rochester, expended special effort in his presentation of "The Green Goddess," and gave it the support of one of the most pretentious prologue offerings he has used to date.

A special drop depicting the shrine of the "Green Goddess" was painted for the occasion and served as the background for an impressive temple ceremonial in which seventeen members of the Eastman Theatre Ballet and three singers from the operatic department of the Eastman School of Music took part.

A devotional dance before the shrine served to create the proper atmosphere for the story, its effectiveness being materially heightened by the vocal rendition of the prayer from the opera "Lakme."



BUILDING UP AN EFFECTIVE SHADOW BOX DISPLAY IN LOBBY ON "THE BRASS BOTTLE"
Manager A. H. MacDonald of the Rex theatre, Eugene, Ore., and his advertising manager, Russell F. Brown, were responsible for this attractive lobby display on "The Brass Bottle" (First National)

"Human Wreckage" Showing Given Many Tie-ups

The showing of "Human Wreckage" at the Civic Auditorium, Portland, Ore., under the auspices of the municipal government, was given a forceful publicity and exploitation campaign by Vic Gauntlett. Some of the stunts put over by Mr. Gauntlett were:

An anti-narcotic week proclaimed by Mayor Baker of Portland, given wide space in all the city newspapers, and started off with a speech by the mayor from the stage of the Auditorium, preceding the picture, on the opening night.

Tie-ups with the Portland Telegram, responsible for a two-column page one editorial on "Human Wreckage," articles on the Portland Board of Censorship and its action in passing the picture without a single elimination, and finally the distribution of more than 60,000 rotogravure heralds, four pages in size, inside the Sunday Telegram the opening day of the engagement.

Narcotic paraphernalia, including opium pipes, hypodermics, samples of various banned drugs, etc., was exhibited in windows of three downtown stores at the city's busiest corners. Through arrangements with the police department, an officer in uniform was stationed inside each window all the time the exhibit was visible to the public.

A tie-up with newsboys of the city the first few days of the run, with the result that the boys, selling their papers on the street, would shout, "Oregonian—Telegram—paper here—get your paper and read all about the opening of 'Human Wreckage.'"

Tie-ups with the municipal authorities, resulting in one-sheets pasted on the front and rear ends of every street car, and the exhibition of a huge banner at the baseball park, carried about the field in the middle of each game. Tie-ups with the police department resulted in a special war on dope peddlers, and much newspaper publicity thrown to "Human Wreckage" from this source, a great amount of it being front page publicity in all the city papers.

Tie-ups with the state penitentiary at Salem, through which Governor Pierce of Oregon issued a statewide proclamation used by all newspapers, etc. One of the four hundred convicts that witnessed the showing of "Human Wreckage" at the penitentiary was also persuaded by Mr. Gauntlett to write a review of the picture, and this was given statewide publicity that had its share of power toward "selling" the picture to the Portland public.



MAKING STREET-CAR BALLYHOO GOOD

This ballyhoo on "The Abysmal Brute" (Universal) was arranged in Wellington, New Zealand, by Manager Coulter of the Paramount and Artcraft theatres

Phonograph Tie-up Made on "Enemies of Women"

Claude Miller, manager of the Strand theatre, Dayton, Ohio, and H. T. Snowden, of the Goldwyn-Cosmopolitan exploitation force, induced the Dayton Furniture company to tie up with the showing of "Enemies of Women" with a Victrola display. A special one-sheet art card used with this tie-up read: "Homes without music are enemies of women. A Victrola will make your home complete. Let us demonstrate and see 'Enemies of Women' at the Strand."

A book window was obtained at Elder & Johnson's store, with a double truck newspaper advertising tie-up, which was placed with the Dayton News.

Hosiery Tie-up Employed on "The French Doll"

In advertising "The French Doll," Manager H. B. Clarke of the Gariug theatre, Greenville, S. C., tied up with the Outlook Clothing Company, an exclusive ladies' ready-to-wear shop, to give away pairs of silk hose to ladies attending the matinee, who wore the exact size hose as Mae Murray. The newspapers gave special notice of this, and the stunt created widespread interest among the ladies.

The method of procedure in this contest was as follows: Each lady buying a ticket to the matinee was given a card with space for her name, address and the size of hose. This she would fill out and hand to the doorman. If her number corresponded to the correct size, her card was okayed by the manager and she was so informed, so that after the show she could secure the hose at the store mentioned.

A very attractive window display was also featured by the Outlook Clothing Company, showing the hose to be given away and also displaying a number of beautiful gowns, such as are worn by Mae Murray.

Lobby was made up of a large cut-out of Mae Murray, taken from 24-sheet. This was arranged in center against a scenic background made of wall paper and photographs and air brushed in beautiful colors. This set was illuminated by spotlight placed at the top.

Cigar Stand Tie-ups Given on "Three Wise Fools"

Manager M. C. Cooper of the Grand theatre, Grand Forks, N. D., obtained fourteen tobacco stand tie-ups for the showing of "Three Wise Fools" in his theatre. Special hangers were printed for these tobacco stands, advertising locally popular cigars and cigarettes.

A special story on "The Greater Movie Season," featuring "Three Wise Fools" and other productions, was obtained in the Herald. Window displays were obtained in several of the important stores; heralds and novelties were used freely.



STRIKING AND INEXPENSIVE FLASH IN DISPLAY FRONT FOR AUSTIN SHOWING OF "HOLLYWOOD"

The use of an abundant quantity of stars, streamers, pendants and the like gave Manager E. B. Roberts of the Majestic theatre, Austin, Texas, this appropriate front on "Hollywood" (Paramount)

Four Shoe Window Tie-ups Are Made on "Trilby"

Full advantage was taken of footwear tie-up possibilities on "Trilby" by the Chicago theatre, Chicago, in connection with the playing of that picture.

Four windows were devoted to the theatre's offering, the most remarkable being that of the Walk-Over Shoe Company. This was made available by reason of the national tie-up arranged through First National's New York office and the producing center, where Mlle. Lafayette was working in Hollywood on the one end and the Walk-Over shoe people on the other.

The fact that Mlle. Lafayette had such beautiful feet and that she wore Walk-Over shoes, which helped her to retain beauty and shape of her feet, were duly commented upon in a three-foot card that adorned the window. The display was arranged in contrasting light and dark colors. With electric lights from overhead it was equally effective at night time.

One of the unusual features of the tie-up was the use made by the Walk-Over people of quotations from the Chicago newspaper critics on "Trilby." This was done in smaller cards and handbills.



"WHITE ROSE" LOBBY DISPLAY GOTTEN UP LIKE REGULAR STAGE SETTING

Manager Frank A. Lacey's lobby display for "The White Rose" (United Artists) at the Majestic theatre, Portland, Ore., with border lights in green

Dignified Campaign to Put "Rupert of Hentzau" Over

Manager George E. Brown of the Imperial theatre, Charlotte, N. C., based his plans on "Rupert of Hentzau" on the assumption that a dignified campaign would reach that class of persons which would most enjoy the picture, so he used only standard outdoor advertising, lobby art work and newspaper copy to put it over.

Several special stories with art illustrations were featured, written with a view to reaching the class of people who would find the picture to their liking. He reports that this line of reasoning proved sound.

Advertising Stunts on "Six Days"

Six Day Sales Prove One Effective Tie-up to Exploit This Photoplay

SPECIAL contests, six-day sales and other special features have been used by various theatres to exploit the early runs of "Six Days." Several such ideas are presented here for the convenience of exhibitors.

For the showing of "Six Days" at Miller's theatre in Los Angeles a tie-up of an unusual character was obtained. This was a photographic contest arranged by Mr. Miller and his publicity director with the Sun Drug Company, which operates a chain of stores in Los Angeles.

The prizes were: First, a pastel painting, 28x42 inches, valued at $600, executed by Hubbard G. Robinson, well-known Los Angeles artist; second, an oil painting, same size, valued at $400, also painted by Mr. Robinson; third, a charcoal drawing, the same size, valued at $200, drawn by Mr. Robinson.

The contest was under the auspices of the Sun Drug Company, Charles Brabin the director; Corinne Griffith and Frank Mayo.

Merchant Tie-up Obtained

For the showing of "Six Days" at the Lyric theatre in Butler, Pa., Manager John A. Graham, assisted by William N. Robson, Goldwyn-Cosmopolitan exploitation man, got an unusual merchant tie-up in exploiting the picture. Several window displays were arranged, in several of which it was announced that each day during the showing of "Six Days" there would be a special article displayed in the window at a special price and that with each sale of this article on that day a ticket to "Six Days" at the Lyric theatre would be given free.

Many Stores Co-operate

Floyd Morrow, manager of the Regent theatre, Washington, Pa., obtained effective merchant tie-ups when he showed "Six Days." Several of the leading merchants in his town agreed to put on special sales of different articles for six days with appropriate displays in their windows tying up with the picture. A special price was made on one article for each day of the week and a ticket given to the showing of the film to purchasers of the articles. The merchants went in together on a special herald, advertising the tie-up.

The customary billing and newspaper advertising was done and the lobby was dressed with cut-outs from the striking six-sheet posters and with frames of stills.



WHAT ONE LADIES READY TO WEAR STORE DID FOR "THE FRENCH DOLL"

Manager George Rotzky of the Allen theatre, Montreal, arranged this tie-up on "The French Doll" (Metro), with a prominent store

Ottawa World Premiere Campaign

Details of Manager Cloakey's Stunts to Aid "Richard, the Lion-Hearted"

THE showing of "Richard, the Lion-Hearted," at the Regent theatre, Ottawa, constituted the world premiere, a fact of which Manager Oral D. Cloakey took full advantage in his publicity, advertising and exploitation campaign.

He started off with a teaser campaign in the Ottawa papers, "Watch for Season's Biggest Photoplay," and announcing a theatre "scoop" at the Regent. Street car cards, both inside and out, called attention to the daily papers for details of the "scoop." Five hundred half-sheet advertisements called attention to the "scoop."

Next came a private screening for two hundred Ottawa notables four days in advance of the opening, as the result of which there were several letters endorsing the picture, and a leading minister preached a sermon on the production.

For a week in advance of the opening a special trailer was used at the Regent. Special heralds were distributed on the Regent's "scoop" and giving information about the feature. Permission was obtained from the city council for a big banner across the street at main intersection near theatre.

Procession Delivers Print

Mr. Cloakey then arranged with the fire chief, police chief, the Dominion Express Company and Ottawa's crack regimental band for a parade in which the fire chief led, followed by Mayor Plant, after which came the regimental band, then the express wagon guarded by armed policemen, the wagon bearing this banner:

"This wagon contains film of 'Richard, the Lion-Hearted,' on its way to the Regent theatree under special guard for world's premier, starting Saturday, September 22."

Then came the chief of police with six armed men. The parade passed through the principal business streets and thence to the Regent, where Mayor Plant broke the seal of the film container. This was the first time the mayor of Ottawa ever had consented to help put over a picture, his co-operation and that of other civic departments being obtained because of the importance of the world premier showing.

Mr. Cloakey arranged with the morning newspapers to run off 4,000 extra copies the day before the opening and had his printers run the words, "Scoop. Word premier showing of 'Richard, the Lion-Hearted,' at the Regent theatre," in bright red ink across the front page. These papers were delivered at the homes in the residential section for the regular early morning deliveries.

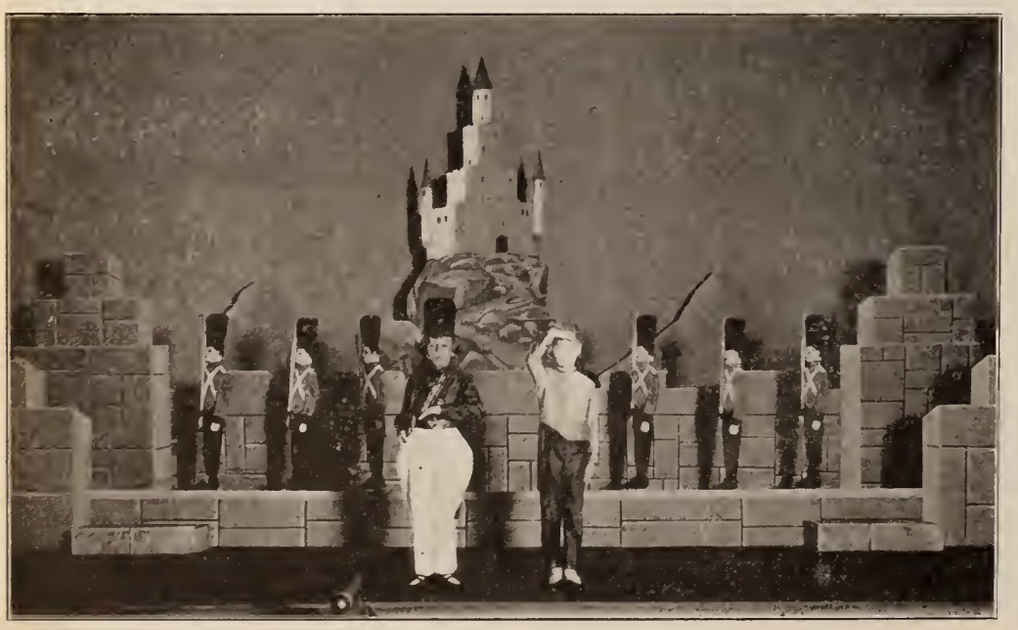
Twenty window displays were arranged for in the best business streets, one house devoting a special window to picture with old armor, spears, broad swords, and the like, and using wax models dressed in the costumes of the period of the picture. There was a purple plush background with baby spots playing on the armor and the wax figures.

There was a special lobby display of flags, shields, and the like, as suggested in the press book. Fifteen 24-sheets were used. A mailing list of 1,000 was used, while extra advertising space was taken in the newspapers; also in Hull, the city near Ottawa.

Girl Poses as Doll to Aid "The French Doll" Run

An excellent bit of exploitation was employed by the management of Loew's Valentine theatre in Toledo, Ohio, about two weeks ago in connection with the run at that theatre of "The French Doll." One of the largest windows of Toledo's biggest department store, The Lion Store, on Toledo's busiest commercial street was given over to an animated display on "The French Doll" which attracted big crowds to the window and to the theatre.

In the midst of the big window, set with a large lobby painting of Mae Murray and just enough clothing display to dress up the window, an animated French Doll, impersonated by a young and beautiful woman, stood on a raised stage. Her "animated French Doll" performances were instantly popular. The display aroused a lot of comment as it was both unique and extremely interesting.



UTILIZING JUVENILE APPEAL IN "PENROD AND SAM" PROLOGUE

Manager Willard C. Patterson of the Metropolitan theatre, Atlanta, Ga., staged the "Parade of the Wooden Soldiers" as a prologue to "Penrod and Sam" (First National), as shown



ATTENTION GETTING STREET STUNT

Manager Ben Apple of the American theatre, Troy, N. Y., had this man on the street giving away valueless foreign currency on "Don't Marry for Money" (State Rights)

Manager Utilizes Robbery on "Three Wise Fools"

The blowing of the theatre safe five days before the opening of "Three Wise Fools" was seized as a means of exploitation for the picture by William Goldman, owner-manager of the Kings theatre, St. Louis.

The Monday afternoon papers carried stories of the robbery with pictures of the cracked safe, and Monday evening Goldman ran a trailer with a still of the wrecked office, the ad copy emphasizing the fact that the robbers selected the Kings from among the 120 theatres of St. Louis as "the one where the crowds go. Kings of course!" the trailer read. "They were Three Wise Fools," even larger crowds will be here next week to see "Three Wise Fools," etc.

Ads on Tuesday advised the newspaper readers:

"Three burglars cracked our safe yesterday. They were ahead of time. 'Three Wise Fools' opens Saturday." The wrecked safe was also placed in front of the theatre with an appropriate poster on it and some stills of the crook scenes in "Three Wise Fools."

The picture was further exploited through tie-ups with leading business houses. A window was obtained in a downtown cigar store and 1,750 window posters were put up by the same company telling of the coming engagement of "Three Wise Fools." The distributor of the Dolly Varden chocolates also placed 600 window cards with pictures of Eleanor Boardman eating candy, while a window in the shopping district hooked up the picture with Blue Bird pearls.

Three clowns and a trained pig that drank milk from a bottle were used as a ballyhoo in the downtown sections, and also visited various public schools. The clown also worked the Veiled Prophet Parade and the roads leading to the International Air Championship races.

"Dumb-bell" Slogan Used in "Dulcy" Advertising

A popular chord was struck in St. Louis by the "Dulcy" advertising for the Skouras houses, including the Capitol, New Grand Central and West End Lyric theatres.

R. T. Smith, manager of the New Grand Central, the largest of these theatres, explains that while these houses spend freely in the exploitation of attractions the type of the clientele virtually restricts their efforts to newspaper advertisements with frequent direct mail appeals. The New Grand Central has a resident mailing list of more than ten thousand addresses, which are periodically circulated with "exhibitors' helps," and the newspaper ads of these theatres in combine stand in the first rank as to size, dignity and ingenuity in advertisement.

"Don't say paper, say Star" has for several years greeted the St. Louisan from every angle, it being the registered slogan admonition of the St. Louis Star of the daily evening newspaper field. Whether St. Louis is really saying "Star" is not as certain as that all St. Louis is familiar with this popular slogan, proclaimed on every hand by tongue, billboard or printed page. So popular has this slogan become that it has found its way into the slang as a jocular colloquialism.

Such being the case, the feature was adequately exploited when the Skouras houses charged "Don't say dumb-bell, say Dulcy!" The tying of the advertising for the Constance Talmadge picture to an already thoroughly exploited slogan was an achievement that paid the theatres well.

Aims "Hollywood" Campaign at Entire Community

Starting his work well in advance of the showing, Manager A. L. Snell of the Imperial theatre, Gadsden, Ala., put a thorough and comprehensive campaign back of "Hollywood" at that theatre.

Mr. Snell employed many angles in his advance work on this production. To begin with, all roads leading into Gadsden were placarded in advance with signs reading: "This way to Hollywood." These were painted by the house artist. Signs were tacked in every available spot along the road for five miles distant. The Railroad ticket heralds were also distributed in the rural delivery boxes along the road.

On Sunday before showing roto sheets were placed in the Sunday newspapers. In addition to this distribution, they were passed out to members of every Civic Club in the town, thus interesting the worth-while people.

Freight cars were bannered, thus carrying the message to people in nearby towns. Signs were placed on the spare tires of automobiles and a banner was displayed on the Southern Railroad ticket office.

A guessing contest was inaugurated, which created lots of interest. Frames bearing photos of twelve different stars in the picture were displayed in three different stores and the announcement made that passes would be given for the correct indentification of the stars. Mr. Snell reports that this stunt went over fine, resulting in good publicity and drawing crowds around the windows at all times.



USING 24-SHEET CUT-OUT ON FRONT

The Colonial theatre, Watertown, S. Dak., made this effective use of a founted 24-sheet cut-out on "Main Street" (Warner Bros.)

Modified Post Card Stunt Is Used on "Minnie"

A modification of the post card stunt that has been effectively used on "Minnie" found a response when used by Manager Roy Smart at the Noble theatre, Anniston, Ala.

Changing the method of attack, Manager Smart concentrated upon 300 of Anniston's most prominent married men as logical candidates. A few days before the opening they received postals reading:

"I know I'm ugly but I've got to have a beau. Won't you meet me at the corner of Tenth and Noble at 8 Monday night? Minnie."

This follow-up came afterwards: "I may be an ugly duckling but I got my man. Come down to the Noble Tuesday and see how I did it. Minnie."

Irate wives were up in arms for a time. It wound up as a laugh, however, because the men were able—even if tardily—to appreciate this joke upon themselves.

Pirate Angle Played Up in "Penrod and Sam" Front

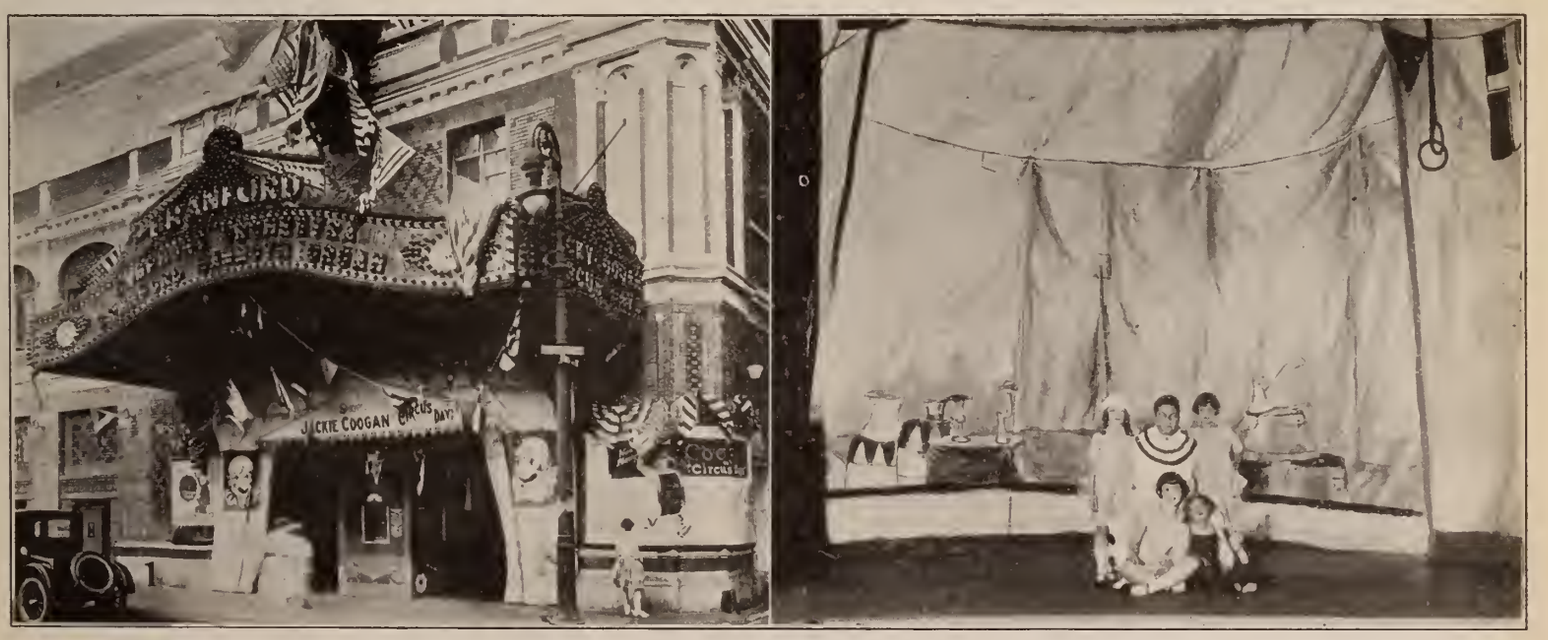
A somewhat different slant was given to his "Penrod and Sam" front by Manager Harry Browne of the T. & D. theatre, San Jose, Cal.

He played up the pirate angle, which, although not emphasized in the picture, comes in logically enough and made a corking good front. The display centered around the top and bottom of the box office window with a mask cardboard covering, that contrasted the skulls and crossbones and daggers on a black and white layout.

Wedding Herald Boosts "Bluebeard's 8th Wife"

Manager Miller Stewart of the Metropolitan theatre, Winnipeg, used a clever mailing piece on "Bluebeard's Eighth Wife." It was gotten up in the form of a wedding announcement, the copy reading:

"The Marquis and Marquise de Briac request the honor of your presence at the marriage of their daughter, Monna, to Mr. John Brandon on Saturday, the eighth of September, at the Metropolitan theatre, when she will become 'Bluebeard's Eighth Wife.'"



CIRCUS ATMOSPHERE INSIDE AND OUT OF THIS THEATRE DURING SHOWING OF "CIRCUS DAYS"

(Left) Front of the Branford theatre, Newark, N. J., showing decorations for "Circus Days" (First National); (right) A scene from the prologue presented on this same picture



Albert E. Smith, whose name is a synonym for "Vitagraph," sailed this week for England on a combined business and pleasure trip, but stopped long enough to pose for the cameraman.



This one of Edwin Carewe was caught just before he sailed for France and Algiers to film "Son of the Sahara," to be followed shortly by a company of players who will go down to Biskra, right on the edge of the Sahara, to get the real thing in "sheik" atmosphere.

WITH LENS AND PENCIL

ALBERT E. SMITH, President of Vitagraph, sailed Tuesday on the Berengaria for his annual trip to Europe. He will be abroad about a month, going first to London to arrange for the housing of Vitagraph activities under one roof, and thence to Paris where his company has greatly increased its activities and is now producing. Upon his return to New York, Mr. Smith will go at once to Hollywood. All production work of the company will be done there during the coming winter. He will be accompanied on the trip West by J. Stuart Blackton, who by that time will have completed "Let No Man Put Asunder," the Basil King story.

HAVING seen "A Woman of Paris" started on its metropolitan run, Charles Chaplin, after whose name must now be written director-producer as well as star, left New York for Hollywood Sunday.

THE mountain breezes say that Larry Weingarten, publicist extraordinary for Jackie Coogan, has left the Coast for Broadway to take over the town while he exploits "Long Live the King," the starlet's first for Metro.

THERE was a general exodus of First National officials to French Lick this week for the annual meeting. Richard A. Rowland, Harry Schwalbe, E. A. Eschmann, Moe Mark, C. S. Pinkerton, Felix Feist and Bruce Johnson were among those who caught the train from New York. Sol Lesser, just returned from Europe, and his brother, Irving, also departed. Most of them will be back by the time this meets the reader's eye.

ARTHUR KROCK, who has occupied an executive post with the Hays organization, has resigned to become assistant to Ralph Pulitzer, publisher of the New York World. Krock is one of the country's best known newspaper men. He was one of the late "Marse" Henry Watterson's mainstays on the Louisville Courier-Journal and subsequently editor of the Louisville Times.

ABRAHAM CARLOS, producr of "The Unknown Purple" and the Richard Talmadge series for Truart Film Corporation, left New York this week for Los Angeles to take active charge of the productions being made under the Carlos banner.

AMONG the visitors to Film Row this week were Fred Desberg, of Loew's Ohio Theatres, Inc., and Bob Lynch, Philadelphia Metro manager.

PROMINENT arrivals from the Coast on Tuesday were Joseph M. Schenck, Constance Talmadge and Mrs. Margaret Talmadge. Buster Keaton came in a few days previously and attended the World Series.

SIDNEY R. KENT, Paramount General Distribution Manager, is expected in New York shortly from Los Angeles.

CHARLES E. WAGNER, former trade paper man and secretary of the Washington Exchange Managers' Association, has resigned from the Hodkinson publicity department.

CHARLES WILCOX, of Graham-Wilcox Productions, London, is expected in New York shortly from abroad with the motion picture version of "Chu Chin Chow."

DENISON CLIFT, the former Lasky scenario writer and Fox director, who left California three years ago for a world tour, and who stopped over in London to become identified with English productions, where he established quite a name for himself, will return to Hollywood in November.



Sam Rork, producer of "Ponjola," which he explained to us was Kaffir for the stuff the bootleggers grow rich on. He assured us he could never take a good picture, but he'll probably retract that after he sees this.



When she found out that we were going to take motion pictures, Lois Wilson was worried because she didn't have her make-up, but this picture, snapped on the roof of the Seymour, proves that make-up isn't so necessary if you have the other requisites—such as beauty, for instance.

MONOGRAM PICTURES CORPORATION

ANDREW J. CALLAGHAN · · PRESIDENT

OFFER FOR THE INDEPENDENT MARKET

FRED THOMSON

in a Series of Six Western Pictures

"THE MASK OF LOPEZ"
"NORTH OF NEVADA"
"SHADOWS OF THE SAGE"
"THE SHERIFF OF TOMBSTONE"
"RIDERS OF THE RIO GRANDE"
"THE DESERT RANCH"

THE EXCELLENCE AND DISTINCTION OF EACH PICTURE
OF THIS SERIES ARE WORTHY OF YOUR CONSIDERATION

Action : Thrills : Suspense : Stunts : Romance

Presenting FRED THOMSON supported by

HAZEL KEENER
GEORGE MAGRILL
WILFRED LUCAS
DICK SUTHERLAND
PEE WEE HOLMES
BOB REEVES
JOE BUTTERWORTH
CHESTER CONKLIN
JOSEPH SWICKARD
TAYLOR GRAVES
DAVID KIRBY
FRANK HAGNEY
DOT FARLEY
and his Horse, SILVER KING

Produced and Supervised by
HARRY J. BROWN

Directed by
ALBERT ROGELL

512 FIFTH AVENUE · NEW YORK CITY · · PHONE · LONGACRE 5005
CABLE ADDRESS · "PICMONO"

Our story on the other side of this page is short but interesting

Andrew J. Callaghan



FRED THOMSON, on *Silver King*

Leading man in

"THE LOVE LIGHT" with MARY PICKFORD
"JUST AROUND THE CORNER"—A COSMOPOLITAN PRODUCTION
"OATH-BOUND" with DUSTIN FARNUM

Featured in

UNIVERSAL SERIALS—"THE EAGLE'S TALONS" and "THE LOST SUBMARINE"
to be released shortly.

Around Town With the Independents

By ROGER FERRI

AMONG the visitors to Warner Brothers' home offices this this week was Lou Berman, President of Independent Film Corporation of Philadelphia, who reports business in that section progressing encouragingly for independents.

NAT Beier, manager of Warner Brothers' New York State Exchange, returned to the metropolis from Buffalo this week, after completing a deal whereby Warner Brothers' product for that territory will be handled by Sidney Samson of the Bond Photoplay Company.

TOM CURRAN, special representative for Arrow Film Corporation, is in the Southwest for his firm.

WILLIAM ALEXANDER, who is now associated with Anderson Pictures Corporation, was due in New York late this week following a long stay on the Coast.

DAN W. FISH, foreign representative for Preferred Pictures, Inc., is due in London Saturday. He left New York last Saturday on the Majestic.

WHITMAN BENNETT has apparently made up his mind to confine his efforts in the future to the making of pictures that can be exploited on an extensive basis. He announced this week that he starts production early in November on "The Truth About Love."

BRYANT WASHBURN, the Grand-Ascher star, is spending the month of October in New York. He was the guest of the Grand-Ascher firm during the recent world's series.

ABE CARLOS, who is making pictures that Truart is distributing, left on Monday for Los Angeles to resume production activities. He came East with a print of "The Unknown Purple."

JOE FRIEDMAN, of Celebrated Film Players Corporation of Chicago, was a visitor to New York this week.

SAM WARNER of Warner Brothers has been very much on the go since his arrival in New York, to pinch hit for Brother Abe, who is still ill. He spent the week-end down in Philadelphia and on Monday ran up to Boston to give Bill Shapiro's Franklin Film Exchange the "once-over."

JERRY LEWIS, representing Timely Films, Inc., of New York, is spending several weeks in Ohio, visiting exhibitors. He will make his headquarters in Cleveland.

E. E. PERKINS, a veteran Northwest film salesman, had his loyalty to the Tri-State Film Exchange of Minneapolis rewarded this week when he took up the managerial reins of that exchange's new office in Fargo, North Dakota.

FRANK J. CARROLL has been selected by the newly formed Colorado Pictures, Inc., of Denver, to direct that independent firm's initial picture, "The Birth of The West."

IMPERIAL PICTURES, INC., OF CALIFORNIA is the newest independent organization formed on the Coast. It has been capitalized for $2,500,000, and is understood will deal principally with the distribution and production of pictures.

HAROLD RODNER, a New York independent exchange man, has decided in the future to devote himself entirely to the distribution of short subjects.

JESSE WEIL, formerly with Eddie Small and lately with Independent Pictures Corporation, joins Producers Security Corporation next week as publicity director.

CONTRARY to expectations the curtailment of the double bill policy in most sections of New England has not hampered business at independent exchanges in Boston and New Haven, according to admissions made by several exchangemen who came to New York this week.



One of the units in the Daytime Wives League formed to exploit "Daytime Wives"—(F. B. O.)

THE world series brought many independent exchangemen from various parts of the country to New York. Most of them left the metropolis on Tuesday.

JAKE WILK, who has been abroad for some time, is expected home shortly with pictures for which he has purchased the North American distribution rights.

JESSE J. GOLDBURG, President of Independent Pictures Corporation, arrived in Los Angeles this week. He will remain on the Coast for about ten weeks supervising production on a new series that his firm will state right.

SAM MOSCOW, of Moscow Films, Inc., of Boston, was another out-of-town exchangeman who visited the metropolis this week.

J. CHARLES DAVIS, 2nd, publicity director, is paving the way for the follow-up exploitation on "Gambling Wives," Arrow's big 192 x 24 special. W. E. Shallenberger, President of Arrow Film Corporation, since his return from his three-months' tour of the country, has been kept busy applying finishing touches to plans for the production.

ED PETERS, formerly an official of the M. P. T. O. A., and a former exhibitor leader of Texas, is now at the helm of his own independent distributing organization in New York.

ARTHUR ROSSON is now on Grand-Ascher's directorial staff, having already started work on the first Mildred Davis picture, according to word given out this week by the G-A publicity director, Cobb.

EXCHANGEMEN in Denver and Salt Lake City, are working on a plan for the re-mapping of their territories. Those territories have been hard-pressed during the past two years and exchangemen there complain that the percentage valuation of the territory is greatly exaggerated and that under the present rating it is almost impossible for them to buy in the open market on anything but a commonwealth plan.

E. H. GRIFFITH started last week to shoot on "Week-End Husbands," Daniel Carson Goodman's next Equity picture starring Alma Rubens. Maurice Costello also is in the cast.

DAVE STARKMAN, of Imperial Film Exchange, Philadelphia, who operated the Savoy theatre in Atlantic City, N. J., has closed the latter and is now devoting all his time to his exchange interests.

JACK MOWER will make a series of five-reel society features that will be released in the independent market as soon as his current contract with Universal expires.

LOU MARANGELLA, who is in charge of Warner Brothers' publicity on the West Coast, writes to the effect that his golf "has improved considerably," and a "full-fledged golf bug of the first order now."

TONY LUCHESE and Oscar Neufeld of De Luxe Film Exchange of Philadelphia last week refunded to exhibitors their first money on their new cooperative plan, which provides that the firm will return to theatre owners all moneys collected over a certain fixed picture quota.

LARRY SEMON, who is slated to make a series of five-reel comedies for the independent market as soon as his contract with Vitagraph has expired, arrived in New York this week.

HARRY WILSON, publicity director for Principal Pictures and the Lesser interests, spent several days in Cleveland last week. He returned on Monday, and will remain in New York until his chief, Sol Lesser, returns from abroad.

JOHN LOWELL, producer and star of "Ten Nights In A Barroom" and "Lost In A Big City," two Arrow pictures, came to New York from Gloversville, N. Y., this week to complete arrangements for the distribution of his next feature, "Floodgates," written by L. Case Russell.

More than 1800 exhibitors more than 7000 exhibitors will

"DAYTIME WIVES"

is the big

More Than 1800 Exhibitors

were asked their opinions on the value of "DAYTIME WIVES" as a Box Office Title and almost to a man they told us they believed it to be the biggest box office title the industry has had in years. Proof of the tremendous power of the title "DAYTIME WIVES" was the breaking of the box office record at the Central Theatre on Broadway in New York at the "Daytime Wives" premiere. And the beauty of it all is that the picture makes good its title 100%. That's what they all say, and by *they* we mean exhibitors who have paid for and played the picture.

THE CAST

Derelys Perdue
Grace Darmond
Wyndham Standing
Edward Hearn
Catherine Lewis
and many others

have already told us — and tell us after they have played it that

"DAYTIME WIVES"

gest box office title in 10 years!

Ask your nearest F.B.O. exchange for a copy of the huge exploitation press sheet. See the ideas, see the advertising all prepared, see the accessories, see the stunts all set for you to use, see the big double truck newspaper display ad idea which will alone pack your house. Your local merchants will eat it up because it is wonderful advertising for them as well as for you. Talk to your nearest F. B. O. Branch Mgr., or any F. B. O. salesman, they will show you how to clean up with "DAYTIME WIVES." A wonderful title—A wonderful cast—A wonderful production. Go to it. It's one of the "big ten" pictures of the present season.

F.B.O.

723 Seventh Ave., New York, N. Y.

EXCHANGES EVERYWHERE

Sales Office, United Kingdom
R-C Pictures Corporation
26-27 D'Arblay Street, Wardour Street
London, W. 1, England

Appraisals for Territorial Buyers

"The White Panther"

Phil Goldstone—6,000 Feet

(Reviewed by Roger Ferri)

Distribution Basis—$35,000.

Producer—Phil Goldstone.

Theme—A disillusioned Sirdar of Afghans, holding the English responsible for the shame of his daughter, plans the downfall of the sweetheart of the offending officer and daughter of the local Governor as the price of his vengeance.

Cast—Rex (Snowy) Baker is starred in this one, which is the first of a new series of four. He does well, and shines as a horseman of daring ability. The rest of the cast is well balanced with "Billy" Franey, in a light comedy role, attracting much attention with what little he does.

Classification—Military melodrama.

As a Whole—The story involved is interestingly told throughout without waste of footage. The director gave "Snowy" Baker and his beautiful white horse the right of way, and the star has things pretty much his own way. He will win patrons of houses where fast-moving, riproaring dramas of the fight-every-five-minute fashions are sought. The exchange man looking at this picture as a prospective buy will be favorably impressed with the massiveness of the settings and the group scenes which are cleverly handled. The picture has been produced in special fashion, and if your territory embraces theatres whose clienteles delight in getting a little logic along with romance in its melodramas, "The White Panther," as a whole, looks like an excellent buy.

Shortcomings—None.

Settings—Very good throughout. The exteriors, with India as the locale, are especially massive, and appropriately picturesque.

Photography—One of the strongest features.

Direction—Good, although the star apparently did what he wanted.

Exploitation—Producer-distributor is apparently depending upon exchanges to exploit this series, for very little has been said about the pictures in print.

Exploitation Possibilities—All depends on how far you can go; if you want to cash in maximumly you have many possibilities with the Indian "mystery teaser" stuff, although most of the stunts suggested in the campaign book are stupid and anything but original. The best bet is the story itself, for it invites teasers and tieups with carpet, antique, curiosity, clothes and sporting goods shops. And keep plugging on the mystery: "What is the White Panther?"

Producer Advertising—Little trade paper advertising.

Advertising Accessories—Posters, press book, heralds, cuts and mats and lobbies.

The Cast

Major Bruce Wainright ..... Rex (Snowy) Baker
Irene Falliday ..... Gertrude McConnell
Tommy Farrell ..... Phil Burke
The Governor ..... W. Bainbridge
Yasmini ..... Lois Scott
Shere Ali ..... Frank Whitson
His aide ..... Karloff Boris
The private ..... Billy Franey
The bandit leader ..... Stanley Bingham

Story by Jack Natteford. Directed by Alvin J. Neitz

SYNOPSIS—Irene, daughter of the British Governor of an Indian province, discovers her lost shawl on the person of Yasmini, who loves Tommy Farrell. The latter is in love with Irene and promises to regain the shawl. He succeeds, but not until after he has shamed the native girl in the eyes of her father and his subjects. The offended Shere Ali seeks revenge and Irene is kidnapped. Maj. Bruce Wainright, who secretely loved Irene, seeks her and after a series of adventures, aided by his faithful horse—the "white panther"—he rescues the girl and wins a wife.

UNDER the above heading productions are reviewed for state rights buyers only and opinions rendered are on the basis of distribution.

As soon as a picture is available for theatres, a second review covering the production from the exhibitor's angle will be published.

"The Bargain"

Tri-Stone—Five Reels

(Reviewed by Roger Ferri)

Distribution Basis—Not ascertained.

Producer—Not given. This is a re-issued film, made probably in 1914.

Theme—Regeneration of a two-gun bandit who steals money lost by the sheriff as his part of a bargain for freedom following a romantic marriage.

Cast—William S. Hart is starred in this reissue in which also appear J. Barney Sherry, J. J. Dowling and Clara Williams.

Classification—Western.

As a Whole—Not up to the standard as a vehicle of entertainment and adapts itself only for use as a second feature or in the cheaper houses. It has a virile story, but technically the picture is old in treatment. The presence of such players as Barney Sherry and J. J. Dowling help, although their work interests only as a means of making comparisons. The scenic surroundings are striking, the film having been made in the Grand Canyon.

Shortcomings—Antiquated western hokum, but the sort that first attracted the attention of the public to Hart.

Settings—Very beautiful, mostly exteriors. The latter can compare well with most of the westerns, the locations apparently having been carefully selected.

Photography—Acceptable.

Direction—Good.

Exploitation—Very little to sell exhibitors via trade publications, distributor apparently depending on exchanges to do their own exploitation.

Exploitation Possibilities—The title and star offer many possibilities for exploitation. The title can be hooked up with local stores. You might suggest the co-operative advertising section as the title furnishes a good excuse for this sort of co-operation. Publicity given William Hart by newspapers lately also can be capitalized.

Producer Advertising—None noted.

Advertising Accessories—Not given out.

The Cast

Two-Gun Man ..... William S. Hart
The Girl ..... Clara Williams
Her Father ..... J. Barney Sherry
Sheriff ..... T. J. Burke
Preacher ..... J. J. Dowling

Directed by Reginald Barker, Supervised by Thomas H. Ince, Story by William H. Clifford.

SYNOPSIS—News reaches a Western border town that the two-gun bandit is in the neighborhood. The sheriff and his men seek to prevent robbery of the stage coach, but through a ruse the bandit outwits them but is injured. He seeks refuge in a farm house, falls in love with and marries the owner's daughter, and determines to go straight. In seeking to return the stolen money he is finally captured by the sheriff who loses the money gambling. The two-gun man bargains with the sheriff, holds up the place and gets back the money. The sheriff keeps his part of the bargain by allowing the two-gun man to return for his wife and make his getaway into Mexico.

"Single Shot Parker"

Exclusive—Five Reels

(Reviewed by Roger Ferri)

Distribution Basis—$15,000.

Producer—Not credited. (Re-issue, formerly "The Heart of Texas Ryan.")

Theme—A sure-shot cowboy, seeking to fight off a band of rustlers, finds himself face to face with his ideal girl, only to discover that she is sought by the rustler's leader.

Cast—Tom Mix is starred in this re-issue picture, and he is supported by George Fawcett, Frank Campeau and Bessie Eyton.

Classification—Western.

As a Whole—The acting of the players, particularly Mix, is of first order, but the style of dressing, presence of antiquated automobiles, etc., will prevent booking of the picture in houses with fussy audiences, for a comparison would bring only laughs. However, for those who want dare-devil riding, a lot of shooting, fighting and falls, this one should fill the bill. As far as Westerns go this is as good as most of the ordinary Westerns released today. The only setback is the style of dress, but this the exchange man can easily remedy by inserting titles making audiences understand that the story was based on the period when the picture was taken. If that were done this re-issued picture should go over with a bang, for in the point of outdoor melodrama it is there. You don't have to worry about Tom Mix, for so far as he is concerned he is good in every particular. This is good for a second feature or neighborhood houses.

Shortcomings—Acting of woman lead, who certainly looms forth as an amateur alongside of Mix and Fawcett.

Settings—Mostly outdoor and typical Western interiors. The outdoor shots were well chosen.

Photography—Acceptable so far as Westerns go.

Direction—Acceptable.

Exploitation—Very little.

Exploitation Possibilities—The best possibilities are in the popularity of the star, although the picture warrants little exploitation.

Producer Advertising—Trade paper.

Advertising Accessories—Posters, slides, single and double column cuts, press sheet and 11x14 and 22x28 photogelatine enlargements.

The Cast

Jack Parker ..... Tom Mix
Colonel Ryan ..... George Fawcett
"Dice" McAllister ..... Frank Campeau
Texas Ryan ..... Bessie Eyton

Story by Gilson Willet

SYNOPSIS—Jack Parker, a dare-devil cowboy, is a mystery man and the best hand on the Ryan Ranch. He has fallen in love with a photograph of "Texas" Ryan, daughter of the rancher who returns from an eastern school. "Dice" McAllister, leader of the rustlers, falls in love with the girl and warns Parker to "keep his hands off." This challenge is taken up by Parker. Meanwhile the community is terrorized by the ranchers who become bold in their thievish operations. Under the pretence of a friendly call, McAllister calls on the Ryans and makes love to "Texas" who rejects his proposal. This does not satisfy the man. Parker is captured by the band, but, after a series of gun fights, he is saved by "Texas" to whom it is presumed he will be married.

Pre-release Reviews of Features

Gold Madness

(Principal—Six Reels)

(Reviewed by Frank Elliott)

THE outdoor settings in this picture and the photography are the best features of this story that follows along the usual James Oliver Curwood lines. The plot isn't very convincing, in fact, it is one that forces the observer to stretch the imagination more than usually found in a tale of this type.

It's not enough to put Guy Bates Post in a picture as a star. In fact Mr. Post does not fit the role of Jim Kendall at all. It is hard to associate his characterization with a Northwest Mounted sleuth. It is fortunate for the picture that much of its action takes place in the city where Mr. Post is given opportunity to get into the latest Bond street clothes and use his "distinguished looking glasses." By the way he's the first member of the Royal Mounted we've ever seen wear glasses.

The story has to do with the eternal search for gold, with the unfaithful wife of the gold seeker, his revenge and final triumph. According to tradition a redcoat always gets his man. In this case he gets his man and a woman.

Some of the shots which look like views in the Canadian Rockies are real treats for the eye, but the story shifts to the city early in its action and so this redeeming feature is not long enjoyed. The photography starts out very promising and we are given some unusually fine sepia shots, but this does not hold out when the scene shifts Friscoward. The story runs so straight along the much-worn path that the climax loses much of its strength. One can see the end soon after the beginning. This picture will doubtless please those patrons who aren't "fed up" on an old-time plot.

THEME. One of those Canadian Northwest Mounted stories in which the hero officer gets his man—and a woman.

PRODUCTION HIGHLIGHTS. The attractive mountain exteriors showing some fine scenic views. The beautiful photography in the early scenes. The meeting between the unfaithful wife and the husband. The attempt of Miss Madison to appear convincing.

DIRECTION. Having a poor scenario to work with the director has had a tough job to begin with. He has not succeeded in making the story convincing and the star has been allowed to do too much posing.

EXPLOITATION ANGLES. Your one big bet on this one is to play up the name of Guy Bates Post, who has been associated with some big productions such as "Omar the Tentmaker." Might get a bunch of money bags from the bank, pack them with paper and pile them in the lobby tying the display up with some appropriate advertising. Put over a bookstore window display on Curwood's books.

DRAWING POWER. A picture for the program house.

SUMMARY. Producers handicapped with ancient plot. It is a conventional story of the Canadian police of which the screen has had so much in the past few years.

THE CAST

Jim Kendall.....Guy Bates Post
Olga Kendall.....Cleo Madison
Scotty McGee.....Mitchell Lewis
Margaret Stanton.....Grace Darmond

Adapted from James Oliver Curwood's story, "The Man from Ten Strike City." Adapted by Fred Myton. Directed by Robert T. Thornby. Photographed by Harold James.

SYNOPSIS—While seeking a fortune in gold, Jim Kendall is deserted by his wife who flees with a mining stock swindler. Seeking to drown his sorrows, Jim joins the Canadian Northwest Mounted Police. He is ordered to Frisco to catch two swindlers, a man and a woman. The man proves to be the one who ran away with his wife and the woman the unfaithful spouse. Jim lures them back to the scene of the flight and justice. Jim wins the swindler's stenographer who has aided him as a bride.

A Prince of a King

(Dinky Dean Production-Selznick—Six Reels)

(Reviewed by Frank Elliott)

DINKEY DEAN, a Chaplin discovery, who made his bow in "The Kid," comes forward in a real, high-class production, every minute of which holds entertainment. It is without doubt one of the best photoplays for the children that has ever been screened. Exhibitors will go a long way before they find a production more suitable for the nation's juvenile fans.

Dinky Dean flashes some acrobatic stunts that would make the Barnum & Bailey stars take notice. He interprets his role just like a regular human being would act in real life. After seeing this sample of his work, we predict that other juvenile stars will soon be looking to their laurels.

Everything about the picture is distinctly high class. The settings are well done and there has been much attention paid to detail. The plot is laid in a mythical period of long ago in merrie England. This gave the producers an opportunity for using some fine costumes. The exterior sets are excellent examples of rural landscapes with the photography one of the features of the picture.

It will be interesting to note that "A Prince of a King" marks the return of Virginia Pearson, who appears as the queen. Then there are such well-known players as Eric Mayne, Joseph Swickard, John Sainpolis, Mitchell Lewis and Sam de Grasse.

The story is of the fairy tale type and will be hailed with delight by young and old folks. Mention should be made of "Brutus" a dog that contributes some of the stirring moments of the picture. The plot has some real suspense toward the end and works up to a fine climax.

THEME. A comedy drama of the costume type laid in old England in which we see a noble villain usurp the throne by poisoning the king and then attempting to kill the heir who, however, is saved.

PRODUCTION HIGHLIGHTS. The acting of Dinkey Dean. The fine cast especially Mitchell Lewis as the giant, Virginia Pearson as the queen and Sam de Grasse as Roberto. The clever work of Brutus, a dog. The fine settings and photography.

DIRECTION. Albert Austin has acquitted himself admirably in putting over Dinkey Dean in this picture. He has accomplished a big task. He has succeeded in keeping up the interest to the end and has packed some real punches into many of the scenes.

EXPLOITATION ANGLES. Feature Dinkey Dean as the youth discovered by Charlie Chaplin and who won fame in "The Kid." Play up the names in the all-star cast. Put on children matinees.

SUMMARY. A thoroughly enjoyable program picture that maintains interest through its unusual character sketches and dramatic and amusing incidents. Introduces a child actor who will soon be in the same class with other noted youths of the celluloid world.

THE CAST

Gigi, the Prince.....Dinky Dean
Queen Claudia.....Virginia Pearson
King Lorenzo.....Eric Mayne
Mario.....John Sainpolis
Urbano.....Joseph Skickard
Duke Roberto.....Sam de Grasse
Andrea, the Giant.....Mitchell Lewis
"Brutus," the dog.....By Himself

Adapted from the book "John of the Woods," by Abbie Farwell Brown. Directed by Albert Austin. Scenario by Douglas Doty. Photographed by Harry Thorpe.

SYNOPSIS—The usurper of throne attempts to do away with the heir, just born, but the little fellow is found by acrobats in a basket where he has been hidden by a sympathetic soldier. He eventually escapes from his captors and falls into the clutches of the usurper. However, the acrobats once more kidnap the boy, who again escapes and finds his way to the palace. He is placed on the throne and the usurper is arrested.

Cameo Kirby

(Fox—6931 Feet)

(Reviewed by Laurence Reid)

THERE are so many picturesque highlights in this melodrama that it is certain to score with any audience despite its old-fashioned conventions and the fact that every situation is clearly defined in advance. Its very ruggedness of theme—together with its colorful characters and the excitement accompanying its main situations—these are sufficient to carry it by a winner.

Certainly it is the best offering in which John Gilbert has appeared and in the title role he demonstrates a flair for romantic expression that justifies his position as a star. As the youthful gambler who plays straight he might have stepped forth from a Mark Twain novel.

The subject matter is not original, nor does it expose any novel touches. But it does register with a definite vitality which gives it its strength. A tale of the Mississippi of the glorious days when gamblers plied their profession upon its picturesque steamboats, it truly carries a punch and plenty of spectacular effects, one of which is an exciting steamboat race. There is an authenticity about it—a color and picturesqueness—which more than compensates for its familiar theme.

We know that from the moment when Cameo Kirby enters the poker match with the intention of restoring his winnings to the elderly gambler that he will be confronted with all the customary situations such as being marked by the crooked gambler for assassination—and being so involved in trouble that he has a difficult time proving his honesty to the honest gambler's daughter. We anticipate all these scenes, and yet their obviousness doesn't detract a single moment of interest—so well has the director fashioned his plot and detail. The wealthy Southerner kills himself before Kirby can restore him his winnings—which brings on the conflict between the youth and the crooked gambler—a conflict which terminates in a duel and death for the crook after a series of melodramatic adventures.

The love interest is well pointed and colors the picture with an adequate vein of sentiment. Gertrude Olmstead and Jean Arthur give mellow performances as the heroine and her companion and Alan Hale and Jack McDonald lend forceful contributions to the interpretation.

THEME. Romantic melodrama of early days on Mississippi steamboats when gambling prevailed.

PRODUCTION HIGHLIGHTS. Best acting part John Gilbert ever had. The steamboat race which provides thrills. The atmosphere and settings. The fast-moving climax. The color and detail. The highly creditable support.

DIRECTION. Has established all the color and romance of original play. Is rich in settings and atmosphere. Gets full melodramatic values and keeps the spectator's interest on the alert. Furnishes suspense with steamboat race.

EXPLOITATION ANGLES. Offers exploitation on title, the fact that it is the work of two famous authors and playwrights. Presents opportunities to put over novel prologue suggestive of the atmosphere of picture. Old-time melodies and dances, etc.

DRAWING POWER. Should interest patrons in any locality.

SUMMARY. The very title of this picture is alluring—and the production itself is high class. A melodrama of the old school made interesting through its action, romance and heart appeal. Well acted by Gilbert and supporting players.

THE CAST

Cameo Kirby	John Gilbert
Adele Randall	Gertrude Olmstead
Colonel Moreau	Alan Hale
Colonel Randell	Eric Mayne
Tom Randall	William E. Lawrence
Cousin Aaron Randell	Richard Tucker
Judge Playdell	Phillips Smalley
Larkin Bunce	Jack McDonald
Ann Playdell	Jean Arthur
Madame Davezac	Eugenie Ford

By Booth Tarkington and Harry Leon Wilson. Scenario by Robert N. Lee. Directed by Jack Ford.

SYNOPSIS—Wealthy Southerner is trapped into betting on a fixed steamboat race. Youthful gambler who is honest enters a subsequent poker game and wins the stakes. He intends to turn over his winnings to unfortunate gambler, but the latter kills himself. The youth is wounded in conflict with crooked gambler who establishes himself as avenger of the man who committed suicide. The hero meets the victim's daughter and they fall in love with one another. The complications are eliminated and the romancers find happiness.

The Acquittal

(Universal-Jewel—6523 Feet)

(Reviewed by Laurence Reid)

AS a rule a picture revolving around a murder trial with most of its action centered in a courtroom setting is inclined to drag inasmuch as there is no novelty introduced into the situations and incident. Here the director has taken Rita Weiman's successful play and worked it out ingeniously with emphasis placed on its treatment of the flashback in the taking of evidence. As a result the suspense is always indicated. Indeed the flashback treatment is the only method which could be used wherein a murder trial furnishes the background.

The picture starts off with a novel touch showing the principal figures involved with the transcript of the evidence. That the scheme of the author and director is to keep one mystified over the actual identity of the murderer—though the evidence is all against the defendant—is established in the manner in which the various figures give their testimony. The transcript is introduced and the action flashes back to each character's evidence. However, there is a gap in the State's case inasmuch as it is never brought forth what caused the death of the victim. It looks to us as if the district attorney relied too much upon circumstantial evidence. Certainly any alert prosecutor wouldn't fail to use every means possible to establish a motive for the crime—even to performing an autopsy on the victim inasmuch as poison is planted as the probable instrument of death.

But eliminating this analysis, the picture is ever interesting—made so by a director who has emphasized the mystery element and brought out the melodramatic detail by taking each witness' evidence. The courtroom episodes—and these take up most of the action—are well executed, and the figures are acted in all sincerity by players chosen for their adaptability. The climax in view of what has preceded it is rather clumsy—for the real assassin—the man who has been on trial confesses to the crime—and it is such a simple confession that it makes the district attorney look incompetent.

The manner in which the defendant is saved by his wife is genuinely novel. Indeed the case hinges on the hour in which the murder is committed. A theatrical touch is indicated when the wife brings in a butcher's scale which as you know always points to the top figure when not in use. It had covered the clock which hung right behind it. Despite the flaws of evidence the picture is a clever melodrama and certain to excite attention and be favorably received.

THEME. Murder mystery melodrama.

PRODUCTION HIGHLIGHTS. The courtroom episodes. The dovetailing of transcript of evidence with testimony of witnesses. The acting. The climax when real criminal is identified. The good settings.

DIRECTION. Gets right into his story and starts it off with mystery element. Plants evidence so that suspense is ever ahead. There are gaps in story which destroy logic, but director has covered them in a creditable manner—so that spectator's interest is on the alert.

EXPLOITATION ANGLES. The title and the cast. Also feature author and fact that play had long run on Broadway. Feature it as one of the most compelling mystery melodramas ever screened. Use cuts of stars with question mark—asking "Who killed Andrew Prentice?"

DRAWING POWER. High class melodrama—should appeal to all classes.

SUMMARY. A first rate mystery melodrama with suspense and interest maintained to finish. Gaps in plot, but story is well treated so that they are not noticeable to any extent. Coutroom sequences well handled.

THE CAST

Madeline Ames	Claire Windsor
Robert Armstrong	Norman Kerry
Kenneth Winthrop	Richard Travers
Edith Craig	Barbara Bedford
Andrew Prentice	Charles Wellesley
Carter Ames	Frederick Vroom
The Butler	Ben Deeley
The District Attorney	Harry Mestayer
The Minister	Emmitt King
The Maid	Dot Farley
The Taxi Driver	Hayden Stevenson

By Rita Weiman. Scenario by Jules Furthman. Directed by Clarence L. Brown. Photographed by Sylvano Balboni.

SYNOPSIS—Rich man is mystericusly murdered and one of his adopted sons is on trial for the crime. The defendant has married a girl which aroused his foster-brother's jealousy. She saves him from the chair, but the jealous rival with indisputable evidence forces a confession of guilt from him.

Slave of Desire

(Goldwyn—7 Reels)

(Reviewed by Frank Elliott)

BALZAC has reached the screen—one of his tales having been modernized for present day fans. Love, adventure and thrills have been woven into a celluloid document of real power, possessing in addition to its entertaining value of high degree a moral that selfishness can lead only to ruin.

Balzac was a student of human nature and his observations on the subject have been written in such a way that they have stood the test of time. To-day his books are still among the most popular of the shelves of the nation. And one of his most fascinating works is "The Wild Ass' Skin," from which this picture is adapted. And all praise to George D. Baker for his finished work.

"Slave of Desire," is a gem of the photographic art, the lightings and camera work being especially good. The plot carries pep, punch and power and is rich in dramatic moments.

Carmel Myers puts over one of the best character portraits of her career as the sorceress. Her gowns will be the talk of the feminine part of any city in which this picture is shown. And it should be shown in every village, town and city of the nation. George Walsh carries the leading role of Raphael, Marquis de Valentin, who, about to end it all in the Seine, is presented with a magic skin with power to bring him anything he desires. With each wish the skin becomes smaller. When it has been reduced to fit the palm of his hand, death is supposed to be near. But his last wish is for someone else—for a change. That unselfish wish saves him and his boyhood sweetheart, while the sorceress passes on into the great beyond.

"Slave of Desire" is a quality picture and should meet with universal approval.

THEME. Filmization of Balzac's love drama which seeks to point out the evils of selfishness.

PRODUCTION HIGHLIGHTS. Carmel Myers' characterization of the role of the Countess Fedora. The good support. The atmosphere of Paris. The scenes attending the presentation to the hero of the magic skin. The mountain scenes and avalanche introduced in the dream.

DIRECTION. The plot has been made to flow along smoothly from beginning to end which is a wonderful bit of work considering the difficulty of transferring Balzac to the screen. Good detail. Has builded up to a fine climax.

EXPLOITATION ANGLES. Tie-up with your literary societies on this one. Play up the fine cast. Get the style shop to co-operate with you on a fashion display using the photos of Miss Myers in her gorgeous gowns. Tell the folks of the fine moral it teaches.

SUMMARY. A high-class picture fit for the best houses in the land. Well acted and directed. Carries that much desired modern ingredient, pep. Characters live in this picture which is a real asset.

THE CAST

Raphael de Valentin	George Walsh
Pauline Gaudin	Bessie Love
Countess Fedora	Carmel Myers
Madame Gaudin	Eulalie Jensen
Rastignac	Wally Van
Gene Dauncourt	William von Hardenburg
Viscount de Champrose	William Orlamond
Duc de Navarreins	George Perliot
Taillefer	Nich de Ruiz
M. Gaudin	Herbert Prior

By Honore de Balzac. Directed by George D. Baker. Scenario by Charles Whittaker and George D. Baker. Photographed by John W. Boyle.

SYNOPSIS—Raphael, a poet, is down and out. A friend introduces him to society. He meets the Countess Fedora who reads his poems and he becomes a national figure over night. He falls desperately in love with the Countess, but she spurns him. Going into an antique shop to pawn a scarab, he is led into the presence of a wise man who presents him with a magic skin. This skin will bring his every wish. But when it reaches the size of the palm of his hand he will be near death, but if unselfishness should enter into his makeup by that time he might be saved.

Shifting Sands

(Hodkinson—5,098 Feet)

(Reviewed by Laurence Reid)

THE most obvious treatment of the eternal triangle is exposed here in a picture which is burdened with flowery sub-titles, mediocre acting and errors of omission and commission of production. One of the captions—to illustrate—says of the other man that he is "the type that women adore and men abhor," which isn't a clever way to introduce a character. One becomes quickly antagonistic toward him as a result.

But if that isn't sufficient the role is acted in a most amateurish manner. The manner in which he is introduced is bluntly executed. There is a quarrel between the wife and her husband which terminates when the philanderer hurls a bronze statue at him, leaving him for dead. So they journey to Tripoli where in the course of time the unfaithful spouse tires of him. The convenient note intrudes when the husband's artist friend and daughter meet the woman in Tripoli and promise to care for her little boy. And also for the sake of convenience the wife is accidentally killed when she steps back toward an open window in fear of the trespasser.

The scene shifts to the husband who recovers from his injury with a determination to locate his missing child. He goes to Tripoli too, but circumstances take him to the interior where he is given up as lost. However, before his departure the trend of the story indicates that the wife's demise was permitted to allow the injured husband to have a romance with the artist's daughter.

And so to the climax which introduces a sheik as chieftain of a bandit tribe. He proves to be our villain who is planted in the first scene as a man of French and Arab extraction. So he reverts to type and kidnaps the artist's daughter—who is rescued in the nick of time by the husband, an officer in the Italian army. After a due punishment of the home-wrecker, the unfortunate man is reunited to his boy—the only character to show his age in the lapse of ten years—and finds happiness with the girl.

A clumsily executed story carrying several gaps—but which is neatly mounted insofar as backgrounds are concerned. The Tripoli exteriors resemble the real thing—with the atmosphere suggestive in every detail. The best point is the photography. Gibson Gowland, a good actor when properly cast, is not adaptable to the role of the artist. At that he gives the best performance.

THEME. Domestic triangle revolving around philanderer stealing man's wife and finding punishment in the end.

PRODUCTION HIGHLIGHTS. The exteriors which look like the real thing. The street scenes in some city of Tripoli. The climax showing pursuit of desert bandits. The atmosphere. The photography.

DIRECTION. Never makes his story logical, much of the force of tale being spoiled through the captions which tell too much of the action. Rushes headlong from one scene to another with none of the threads of plot dovetailed. Allows coincidence to mar whatever reality it might possess. Players incapable of getting anything out of their roles.

EXPLOITATION ANGLES. Don't feature this as triangle story, but play it up as modern tale of love and retribution, featuring the desert exteriors and the Tripoli atmosphere. Put on Arabian dances, music, etc., much as "Song of India," or "Less than the Dust," employing adequate color and characters.

DRAWING POWER. For program houses.

SUMMARY. A mediocre story of the eternal triangle, clumsily conceived and directed hap-hazardly. Interest rests in production values—such as atmosphere and settings.

THE CAST

Barbara Thayer	Peggy Hyland
Dr. Willard Lindsay	Lewis Willoughby
Yvonne Lindsay	Mlle. Valia
Pierre Moreau	Richard Atwood
Samuel Thayer	Gibson Gowland
Leroy Lindsay, age 4	Tony Melford
Leroy Lindsay, age 14	Douglas Webster

Directed by Fred Leroy Granville.

SYNOPSIS—Wife leaves her husband after quarrel, and, taking her boy, flees with philanderer. They journey to Tripoli where after a few years she tires of him and longs to be reconciled to husband. The latter follows them to the Orient and refuses to entertain his wife. In fact he has become enamoured with daughter of an artist friend. He joins Italian army and eventually is reunited to his boy and saves the girl from bandit chief—who turns out to the trespasser of his home. The latter meets his death.

Defying Destiny

(Chaudet Production—Selznick—Six Reels)

(Reviewed by Frank Elliott)

LOOKS like Selznick has a box office picture here. Primarily because it is just the type of film play that "the folks back home" like. Tells about the rise and fall and then rise again of a regular American youth with his red-blooded romance appealingly woven into the entire fabric. The picture has a story to tell and in business-like way goes ahead and tells it. There are no frills, no elaborate scenic sideplay, just a regular plain entertaining tale that will please 90 per cent. of film fans.

Monte Blue and Irene Rich co-operate to put this one over. They give convincing performances while their support which includes Jackie Saunders, Russell Simpson, and Tully Marshall is high class.

The plot has all the ingredients of a business getter. Right off the handle we are introduced to a realistic storm and fire in which some thrilling rescues are staged. Then follows some dramatic moments in which the hero is accused of stealing some bank funds, the trial in which he is found not guilty and his fleeing from the town—driven away by public opinion. Then a sequence introduces plastic surgery in which some very prominent scars are removed from the hero's face and he returns to make the town pay. From this point on there is something doing every minute and it all ends as most pictures do—with the little girl in the big man's arms.

Technically the production is well nigh flawless. The sets are artistic and when necessary, as in the club ball scenes, quite elaborate. Photography and lighting are good and the titles are a bit different.

THEME. A romantic drama centering around the life-long love between a daughter of wealth and a son of poverty. Although scarred by flames and public opinion, the man never loses the girl's love and trust.

PRODUCTION HIGHLIGHTS. The splendid acting of Irene Rich and Monte Blue and most of the supporting cast. The thrilling fire and rescue. The court scenes in which hero is exonerated. The moments attending hero's return to the town.

DIRECTION. Chaudet has turned out a bit of real life in a most artistic and convincing manner. He has done it in a simple way. The plot has been made easy to follow and the characterizations are excellently drawn. Has builded up the action to a fine climax.

EXPLOITATION ANGLES.. Tell your patrons of the fine cast, especially Irene Rich and Monte Blue. Use the black and whites showing Miss Rich in gorgeous costumes in a fashion store window tie-up. Develop the plastic surgery theme into a discussion by local surgeons and ask your editor to run the various opinions.

DRAWING POWER. Suitable for large as well as small downtown and neighborhood houses.

SUMMARY. The fine acting of Monte Blue and Irene Rich make this a thoroughly worthwhile piece of film entertainment. The story is not startlingly original, but the way in which it is handled will grip most patrons.

THE CAST

Jack Fenton	Monte Blue
Beth Alden	Irene Rich
Dr. Gregory	Tully Marshall
Mrs. Harris	Jackie Saunders
Sam Harris	Z. Wall Covington
Mr. Wilkens	Russell Simpson
Mr. Alden	James Gordon
Mrs. Alden	Frona Hale
Jack Fenton's aunt	Laura Ames
Promoter	George Rheems

By Grace Sanderson Michie. Directed by Louis William Chaudet.

Photographed by Lenwood Abbott.

SYNOPSIS—Unjustly charged with theft of a bank's funds, youth is exonerated by court trial, but is driven from town by public opinion. In the city to which he flees he is injured when buried under falling debris at a fire, but he recovers and through plastic surgery his scars suffered in a fire in the old town are removed. He returns to the village, where he makes good and wins the banker's daughter.

Ponjola

(Rork—First National—6500 Feet)

(Reviewed by Fred Clements)

AN unusually interesting best seller becomes in its transference to the screen, an unusually interesting photoplay—one saturated with romance and adventure—one which may be catalogued under a familiar formula, but through a clever manipulation of plot and incident, coupled with most effective interpretation—to say nothing of an effective background—takes on a value which will further increase the circulation of the novel and bring a large patronage to the theatre.

The tale is laid in South Africa and features the exploits of a young Englishwoman who journeys to that distant country to escape the clutches of the law. The action starts in Paris and the introductory shots disclose the heroine balked in an effort to commit suicide by a stranger who is returning to South Africa and his promised bride. He takes her into his confidence—and as a result she resolves to forget her suicidal impulse. She even goes so far as to accompany him to South Africa disguised as a man—and right here we wish to state that Anna Q. Nilsson makes a startling appearance in her masquerade and manages to be more convincing than any contemporary who has essayed such a role—and discovers him a drunkard—the instrument of his degeneration being "Ponjola," Kaffir word for whisky.

You may be able to see the plot building all this time—and it does run true to form—but it grips you with its exciting adventure, its love interest and its heart appeal. The regeneration is effected—as it always has been effected whenever the spiritual and sympathetic factors enter—but before the conclusion which reveals the masquerader revealing her identity, one sees the betrayal of the hero by his partner who, to make matters worse, had married the fiancee. The episodes featuring the regeneration are fraught with thrills and lead up to a trial in which the heroine's identity and the past she was running away from are uncovered.

Let it be said that "Ponjola" is expertly acted by Miss Nilsson and James Kirkwood—the latter putting considerable feeling into his expression. Tully Marshall and Joseph Kilgour also contribute effective performances. We will also say that Miss Nilsson did not spare the shears in trimming her locks. It is a regular hair-cut. The picture looks like S. R. O.

THEME. Story of regeneration after hero has sunk to depths—he being rescued by girl whose love and sympathy have been aroused.

PRODUCTION HIGHLIGHTS. Something new in characterization—Anna Q. Nilsson's realistic performance masquerading as a man. The fine acting by James Kirkwood and Tully Marshall. The adventure and thrills. The atmosphere and settings.

DIRECTION. Has taken familiar formula and made it thoroughly interesting by clever handling of situations and details. Gets every ounce of drama from his climaxes. Makes characters real by clever handling of players. Stages it with appropriate atmosphere.

EXPLOITATION ANGLES. Tie up with bookdealers on sale of novel. Feature it as one of the biggest sellers. Play up cast—and use stills of Miss Nilsson in her novel characterization.. Put on atmospheric prologue.

DRAWING POWER. Suitable for all classes—high and low.

SUMMARY. A very interesting picture on an old theme. Director has kept it moving with crackling incident. Filled with romance and adventure and expertly acted.

THE CAST

Desmond	Anna Q. Nilsson
Lundi Druro	James Kirkwood
Count Blauhimel	Tully Marshall
Conrad Lyplatt	Joseph Kilgour
Eric Luff	Bernard Randall
Gay Lyplatt	Ruth Clifford
Ludhia Luff	Claire DuBrey
Mrs. Hope	Claire McDowell

By Cynthia Stockley. Directed by Donald Crisp

SYNOPSIS—Girl, to avoid tragedy in her life, is about to commit suicide when she is prevented by stranger. He takes her into his confidence and tells her he is returning to South Africa to his promised bride. She decides to accompany him without his knowing her identity—so she cuts her hair and dresses as a man. He becomes a rotter through a partner who has ruined him, but his regeneration is effected by the girl who discloses her real identity.

Book Week Campaign Is Completed

Organizations Pledge Support

BOOK week, conducted annually by the leading book publishers of the country for the past five years, is scheduled this year for the week of November 11 to 17 inclusive. In the past it has been known as Children's Book Week. This year it will be Book Week as well for the grown up.

The movement has the complete cooperation of the National Board of Review of Motion Pictures, and through that body the cooperation of the National Committee for Better Films. These organizations by various means of exploitation, publicity and advertising have in turn secured complete co-operation from women's clubs, parent-teachers associations, library associations and organized bodies of every character advancing the book week project as a means of arousing the general public interest in the reading of better books and the seeing of better pictures which are made from those selected books. This year a list of 83 pictures have been selected to supplement the 109 on last year's list. These pictures represent the work of fifteen producing concerns.

The aim of those behind the book week project is to have booked in as many picture houses as possible those pictures recommended by the National Committee for Better Films and to make of the display of those pictures the most prosperous week of the year for those exhibitors showing the selected pictures.

The value of the cooperation of the book seller and the exhibitor has been learned to the mutual benefit of both. This has been shown in the past year more than ever before by the way they have functioned together on the presentation of pictures. Scarcely a picture of importance made from a book has been released during the year without the producer immediately securing a national tieup with the book stores.

That picture displays in book stores have been a tremendous aid to local exhibitors there can be no question. Such stores as Gimbel Brothers of New York, Brentanos of New York, Marshall Field, A. C. McClurg, The Fair and Rothchild's of Chicago have devoted whole weeks to special displays of picturized books. These stores have in their daily customers a circulation probably as great as the leading newspapers and the displays are so elaborate that they are directly called to the attention of every customer.

On the other hand the value to the local bookseller of the picture on display at the movie house has been proven beyond the semblance of a doubt. According to publicity matter put out by the book week committee, there are many instances where a book that had little or no sale when introduced proved among the best sellers after it had been advertised for presentation on the screen.

As an instance of this, "Robin Hood" is advanced. It is said that some 40,000 copies of this book were sold within six months following the showing of the Fairbanks picture. Sales on other books that have thrived in a similar way are those on "Manslaughter," from which the Thomas Meighan picture was taken, "Main Street," "The Leather Pushers," "Burning Sands." "The Three Musketeers" and many others.

The National Book Week Committee has built up a splendid clientele through which book week interest is stimulated for both the book seller and the motion picture exhibitor. Supplementing the advertising of the exhibitor and book store is a mouth to mouth advertising campaign which few pictures outside of book week have the advantage of. The project is called directly to the attention of millions through the spoken word.

As an instance of how this campaign functions it is said that over one hundred communications have been sent to national and state presidents of the Federated Women's Clubs urging their support for better pictures and their patronage of those included in Book Week. Replies from these communications in every instance have been to the effect that every encouragement would be given to the idea. This means that the plea to support book week and its pictures will be read before millions of women in cities, towns and villages throughout the United States.

In addition to urging the support of the women the communications addressed to them called attention to the educational, artistic and dramatic values of both the books and the pictures.

Librarians throughout the United States have responded enthusiastically to the stimulation of the book week idea and will encourage the reading of the books and consequently the seeing of the pictures to be displayed during the week. The committee has dispensed over five thousand list and plan leaflets to member libraries of the American Library Association. The libraries consider it a splendid idea for increasing their circulation of good books and have a thorough appreciation of the value of a picture to increase the demand for their product.

Art leagues, civic organizations, public welfare bodies, university extension classes, educational societies, recreational leagues, schools and churches have all been bulletinized as a part of the National plan for drawing attention to this splendid book week movement. Ordinary projects upon which similar attempts have been made for publicity purposes usually meet with a cool reception through these channels. Such communications find their way into waste paper baskets, but in this instance thousands of replies have been received urging more information as to how help may be given and bearing copies of resolutions endorsing Book Week as a project worthy of the support of all.

With the foundation laid nationally the exhibitor has an unparalled opportunity to function through the same channels locally in making the week even more successful than it has been in the past. Approximately fifteen thousand letters have been sent to exhibitors apprising them of all of the details of the plan and telling them of the organizations in their local communities that have replied enthusiastically to the proposition or have been bulletinized regarding it. Every local exhibitor will find a number of local organizations ready to respond to his plea to make the Motion Picture Book Week a tremendous success. They are only too willing to publicize a movement that is fostered by the best book publishing concerns, the National Board of Review of Motion Pictures and the National Committee for Better Films. The general public knows with this exploitation behind the books to be read and the pictures to be shown there is no buncombe attached to the movement.

Grosset and Dunlap, publishers of New York City, have sent return postcards to every theatre manager in the country accompanying literature with regard to book week. These cards read as follows:

"I have received your announcements and shall be very glad to cooperate with your local book sellers. Please send me their names and addresses."

These cards have been coming back to the publishing house by every mail and the desired information has immediately been forwarded to the exhibitor. It seems likely that a complete tieup will be effected by bookstores and exhibitors well in advance of the actual opening of Book Week. With this link firmly established it should be an easy matter to weld the complete chain with local organizations that will make this the greatest publicity campaign ever waged in the interest of books and pictures.

Putnam's Sons Endorse Book Week Idea

G. P. PUTNAM'S SONS, publishers of New York City, are another publishing concern that have entered heartily into the spirit of book week and are urging the fullest co-operation between publisher and bookseller. "Ponjola," a Cynthia Stockley book from which the First National picture was made is a product of Putnam's Sons and one which has been aided materially by the issuance of the picture.

Another of their publications "That Marvel—the Movie," is one that should be read by every one connected with the industry, for it gives the history and the facts about the industry and points out its power for good or evil. The volume contains an introduction by Will H. Hays. The New York Times referred to it as "a most interesting study of the moving pictures. The whole volume is sincere and frank."

"Try and Get It" Among Popular Pictures

WHILE the best of pictures for display before all types of audiences are being selected that of the Grand-Asher Distributing Corporation "Try and Get It," cannot be overlooked. It is a production that gives promise of exceptional results in the large cities or the smallest communities.

Bryant Washburn Productions, Inc., is the producing company and the story is adapted from that famous tale of Eugene P. Lyle, Jr., "The Ringtailed Galliwampus."

Rarely has a more evenly balanced cast been selected than for "Try and Get It." In addition to Bryant Washburn, the star, it includes Billie Dove, Edward Horton, Joseph Kilgour, Rose Dione, Carl Stockdale, Lionel Belmore and Hazel Deane. Cullen Tate is the director and the story was adapted by Jules Furthman. Photography was by Kenneth McLean.

Grosset & Dunlap

Publishers

Broadway at Twenty-Sixth Street

(1140 BROADWAY)

ALEXANDER GROSSET
GEORGE T. DUNLAP

New York

CABLE ADDRESS
"GROSLAP"

October 1st, 1923.

Dear Mr. Exhibitor:

A few years ago we would not have felt that we could address a letter to the Moving Picture Exhibitor without an introduction beforehand. In those days, however, the Producers were not making their biggest successes from popular novels, while now--well, just glance at the page opposite this one and you will see a few of the Fall releases which were all produced from Grosset & Dunlap books.

Last season saw some splendid co-operation on the part of the Moving Picture Exhibitor and the bookseller in the same town on big productions like "The Christian" "When Knighthood Was in Flower", "The Flirt", "Robin Hood", "The Prisoner of Zenda" and many others. But it was only a start. This year will find more and more of the very biggest pictures produced from books which are being advertised all through the country in the way that counts the most -- by word of mouth.

We feel that the sale of hundreds of thousands of these books which have supplied the stories for the pictures you are exhibiting has publicity value to you, just as we feel that the tremendous amount of advertising which you and the Producers are doing for the pictures is worth something to the man who is selling the books. By combining the publicity both the Exhibitor and the bookseller will do a bigger business.

And so we are suggesting here that you take the list of Books on the opposite page and call on your nearest book merchant and hold a conference with him on the promotion of the big pictures listed on that page. Ask him to give you a window display of the book. Tell him that you in return will supply him with display materials and other assistance. You will find in most cases he has already been primed by the Grosset & Dunlap salesman who calls on him and he will be more than ready to co-operate with you. Where you worked together last year you will find him enthusiastic over the picture tie-up.

Any information or any assistance within our power will be cheerfully furnished if you will drop us a letter at any time.

Very truly yours,

GROSSET & DUNLAP

Save This Page!

This page shows only a few of the big photoplay productions made from Grosset & Dunlap books. Hundreds of thousands of these books in the attractive 75 cent edition are being sold in stores all over the country. Save this page. Consult your date book on these productions and then arrange with the book dealer in your community for a tie-up that will make money for both of you!

TO THE LAST MAN



by Zane Grey

Paramount has spent thousands of dollars in publicity and advertising for this great Zane Grey title produced from the book which has just been released in the Grosset & Dunlap edition. It is a fighting story of the west of the same epic proportions as "The Covered Wagon."

Every copy of a photoplay book sold means that the interest of a family is behind it—and that means the interest of hundreds of people in your town. Don't forget the importance of the man who sells the book from which the picture is made!

LITTLE OLD NEW YORK

by Rida J. Young



A truly great production is this picture in which Marion Davies stars. And the book is equally delightful. Here again you have the opportunity to exploit a book which has never been published before. Thousands of copies were sold during the New York run of the picture.

THE WHITE SISTER



by F. Marion Crawford

The beautiful Lillian Gish production of this most dramatic of all Marion Crawford's romances is on a par with pictures like "Robin Hood" and "Scaramouche." It will make hundreds of thousands of people want to read this poignant story of a beautiful nun's love.

CALL OF THE WILD



by Jack London

As Jack London wrote "The Call of the Wild" around the life of a dog, so has the picture been filmed. It is Buck's joys and sorrows and career that are dominant. This is the great author's best known hook and critics are unanimous in saying it is his best.

PENROD AND SAM

by Booth Tarkington



This picture based on Booth Tarkington's favorite book, has proved since its release in June to be one of the most successful features ever released by First National. Every dealer who has tied up with the picture has sold the book in remarkable quantities.

MICHAEL O'HALLORAN



by Gene Stratton-Porter

Here is the book put into pictures exactly as Mrs. Porter wanted it to be. A beautiful story of an American boy, a book that sells almost as readily as when it was first published, it is now being released throughout the country by W. W. Hodkinson as a splendid photoplay.

SCARAMOUCHE



by Rafael Sabatini

A tremendous Rex Ingram Metro production with a cast of 10,000 has been made from this great book. Every bookseller has an opportunity here for one of the greatest Fall and Holiday sales in the history of Reprints. You can sell hundreds no matter what the size of your community is.

THE LONE STAR RANGER

by Zane Grey



Tom Mix in a Fox Superspecial—that is what you have to tie up with this dramatic Zane Grey novel of which something like six hundred thousand copies have already been sold. You will sell hundreds before Christmas!

RUPERT OF HENTZAU



by Anthony Hope

A Selznick all-star production on the same superb scale as the picture of which it is the sequel, "The Prisoner of Zenda." The photoplay has just been released after a successful run in New York, and it is taking the country by storm.

THE CHEAT



by Russell Holman
and
Hector Turnbull

This book has never appeared in print before. It is a novel based on the story by Hector Turnbull which has been released by Paramount as a great Pola Negri Special Production. Here you have a $2.00 book to sell for seventy-five cents.

RUGGLES OF RED GAP

by Harry Leon Wilson



Paramount Pictures have made a corking photoplay from this book, directed by James Cruze of "Covered Wagon" fame. With all the publicity the picture will arouse and the success of this author's other books, you can sell a lot of "Ruggles."

THE COMMON LAW



by Robert W. Chambers

Selznick have produced a film masterpiece from this most popular of all Robert W. Chamber's stories. It is daring yet clean, with a galaxy of stars such as is seldom gathered into one picture. A beautiful new edition of the book liberally illustrated from scenes in the photoplay is now available.

MAIN STREET



by Sinclair Lewis

As the big Warner Bros. photoplay gets wider distribution booksellers will have one of the most splendid tie-ups ever offered. The book sells big on its own merits, but where dealers will tie up with the picture the sales will be phenomenal for a long time to come.

FIGHTING BLOOD

by H. C. Witwer



This book will outsell even "The Leather Pushers." The pictures (released by F. B. O.) are showing all over the country, and since they come in installments, the publicity is continuous. Thousands of men will buy this book in the Popular Copyright edition.

GROSSET & DUNLAP - *PUBLISHERS* - **1140 Broadway, New York City**

Grosset, Dunlap Pioneer of Plan

Appreciate Full Co-operation

NO BOOK publishing concern in the United States realizes more fully than Grosset and Dunlap the value of co-operation between the bookseller and the motion picture exhibitor. Grosset and Dunlap have books to sell and the exhibitor has pictures to sell. The publishers know that the showing of pictures made from their books materially helps in the selling of the books. They also know that every book they sell from which a picture is made makes customers for the motion picture house.

Consequently Grosset and Dunlap are doing everything in their power to line up local booksellers everywhere to swing behind and co-operate with local motion picture houses everywhere. They are bulletinizing the booksellers and they are bulletinizing the picture houses, urging them to get together to their mutual advantage, for they regard it a fifty-fifty proposition between them.

Samuel A. Jenkins, advertising Manager of Grosset and Dunlap, was among the first in the publishing game to realize the publicity possibilities between the exhibitor and the bookseller and he pioneered the movement for co-operation. That Grosset and Dunlap have realized handsomely from his foresight there can be little doubt. That the exhibitors have profited in the same way is evidenced by the fact that every picture now produced from a book seeks the National book store tieup.

Mr. Jenkins's enthusiastic comment on the movement was as follows:

"It seems a strange thing to me that even more motion picture exhibitors and booksellers are not giving each other the benefit of all of the publicity they can. The more books that are sold the more people will go to the picture houses to compare the picture with the book. The issuance of a book previous to the showing of the picture has untold value for the exhibitor. If this was not so there would not be so many books picturized. The producers of pictures know this. They know that the books create a ready market for their pictures. Take any of the most popular fiction of the last year and see the prices that are being paid for the picture rights to the book. Why there is scarcely a book published nowadays that does not find its way into the picture studio.

"Take the motion picture critics as a basis for the value of a book for picture purposes or *vice versa*. What is the principal thing the reviewer criticises? He immediately compares the book with the picture or the picture with the book. If that was not what his public wanted the critic would not make the comparison.

"Before it became a general thing for books to be made into pictures you would not find stores like Marshall Field and Gimbel Brothers featuring their show windows with a whole week's display of picture editions of popular stories. One has made the demand for the other and both have benefitted mutually."

Grosset and Dunlap have launched a wonderfully effective publicity campaign in an effort to get the fullest co-operation between the exhibitor and bookseller. A big double truck of newspaper size on exceptionally fine embossed paper with two-color cuts of displays in leading store windows in principal cities throughout the United States is being forwarded by them to both booksellers and exhibitors in every city in the country.

In it the message to the bookseller is as follows:

"If a book was largely advertised in your town by billboard posting, large and small, in the newspapers, on the trolley cars, and in all sorts of places, you would be very keen to get the full benefit of this advertising, wouldn't you? You would make a wonderful display. You would feature it in the front part of your store and in your window, and incidentally, you would put an ad in your local newspaper to the effect that you had this book to sell. Well, all this is being done in your town right now, almost every week, and you are getting it all for nothing. How far have you linked up this publicity?

"One of the biggest factors in bringing new buyers into your store is the display of motion picture titles for the name of the book has been so very largely advertised by the motion picture exhibitor right in your own town that it attracts the attention of the young woman in particular and of nearly everybody in general, many of whom become your regular customers. In the ordinary course of events it would be the work of years to attract all these people to your store."

And to the bookseller, exhibitor and publisher, Grosset and Dunlap sends this message:

"Bookseller, exhibitor and publisher should get together! We are sending over 7,000 moving picture exhibitors a broadside similar to this one, calling their attention to the real opportunity for a close link-up between the motion picture and the book.

"Do you know that more than $40,000 has frequently been paid for the picture rights to a good story? There must be some wonderful, interesting material in these stories to induce shrewd business people like the moving picture producers to pay this sum.

"Nearly all of the big titles from which the big moving pictures have been made recently are in the Grosset and Dunlap Popular Copyright list. Here's your opportunity to link up with the exhibitor in your town.

"Among the many methods for selling more moving picture titles, we simply mention a few of the obvious and natural ones. First, advertise them in your local newspaper when the theatre is advertising the photoplay. Next, get an announcement in the lobby of the theatre itself. Distribute an ad of the book in the theatre or put an ad in the theatre program. Use our slides on the screen in the local theatre. These are a few of the many ways that can be worked to advantage. Continuous, insistent, persistent effort is bound to bring satisfactory results."

According to figures submitted by Grosset and Dunlap approximately fifty per cent. more books have been picturized during the past twelve months than in twelve months previous to that time. Not less than thirty books were filmatized in a very big way last year, and indications are that an even greater number will be made into pictures in the coming twelve months.

Just how popular these books have become as a result of the motion picture advertising and the advertising of the publishers and booksellers may be judged by the fact that books which have had little or no sale for some time have increased to twenty, thirty and forty thousand copies within six months following the word that the book was to be picturized or that it was about to be shown on the screen.

Inexpensive editions of Grosset and Dunlap publications have been much in demand following such pictures as "To the Last Man," "Fighting Blood," "Under the Red Robe," "Penrod and Sam," "When Knighthood Was in Flower," "Manslaughter," "Peg O' My Heart," "The Flirt," "The Christian," "Rupert of Hentsau," "Truxton King," "The Leather Pushers," "The Rustle of Silk," "The Ragged Edge," "The Bondboy," "The Girl of the Golden West." "Michael O'Halloran," "Masters of Men."

The result of this pioneer work on the part of Grosset and Dunlap is certain to be tremendous, both in the field of motion pictures and in the field of books. The sale of the popular price photoplay editions of the books brings them within the reach of all, and the showing of screen versions of these same stories will attract to them a new class of readers, with consequent benefit to the bookseller.



Window display at Gimbel's, New York City, arranged by Grosset & Dunlap in connection with the showing of "The Cheat" at the Rivoli theatre

YOUR BIGGEST BET *for* NATIONAL BOOK WEEK NOV. 11th-17th

"Lorna Doone" represents by a long shot, one of the biggest bets for your box-office, during National Book Week, that the market offers today.

Here is a classic that has been read, and loved for three generations and a book that is known all over the civilized world.

In addition to its popularity as a novel, take this into consideration; Maurice Tourneur made a picture from the book that ranks as one of the finest things this industry has ever seen and that this production is receiving the greatest national tie-up through book stores, music stores, jewelers, shoe stores, department stores and the National Biscuit Company salesmen that any picture has ever received.

So—we repeat—"Lorna Doone" is your biggest bet for the week of November 11th to 17th.



The Cast

MADGE BELLAMY
JOHN BOWERS
FRANK KEENAN

MAURICE TOURNEUR
presents

Lorna Doone

Screen Version of R. D. Blackmore's Famous Story

Directed by
Maurice Tourneur

Photographed by
Henry Sharp

Scenario by
Katherine Speer Reed
Cecil G. Mumford
Wyndham Gittens

Costumes and Settings by
Milton Menasco

FIRST NATIONAL PICTURES

Distributed by

Associated First National Pictures, Inc.

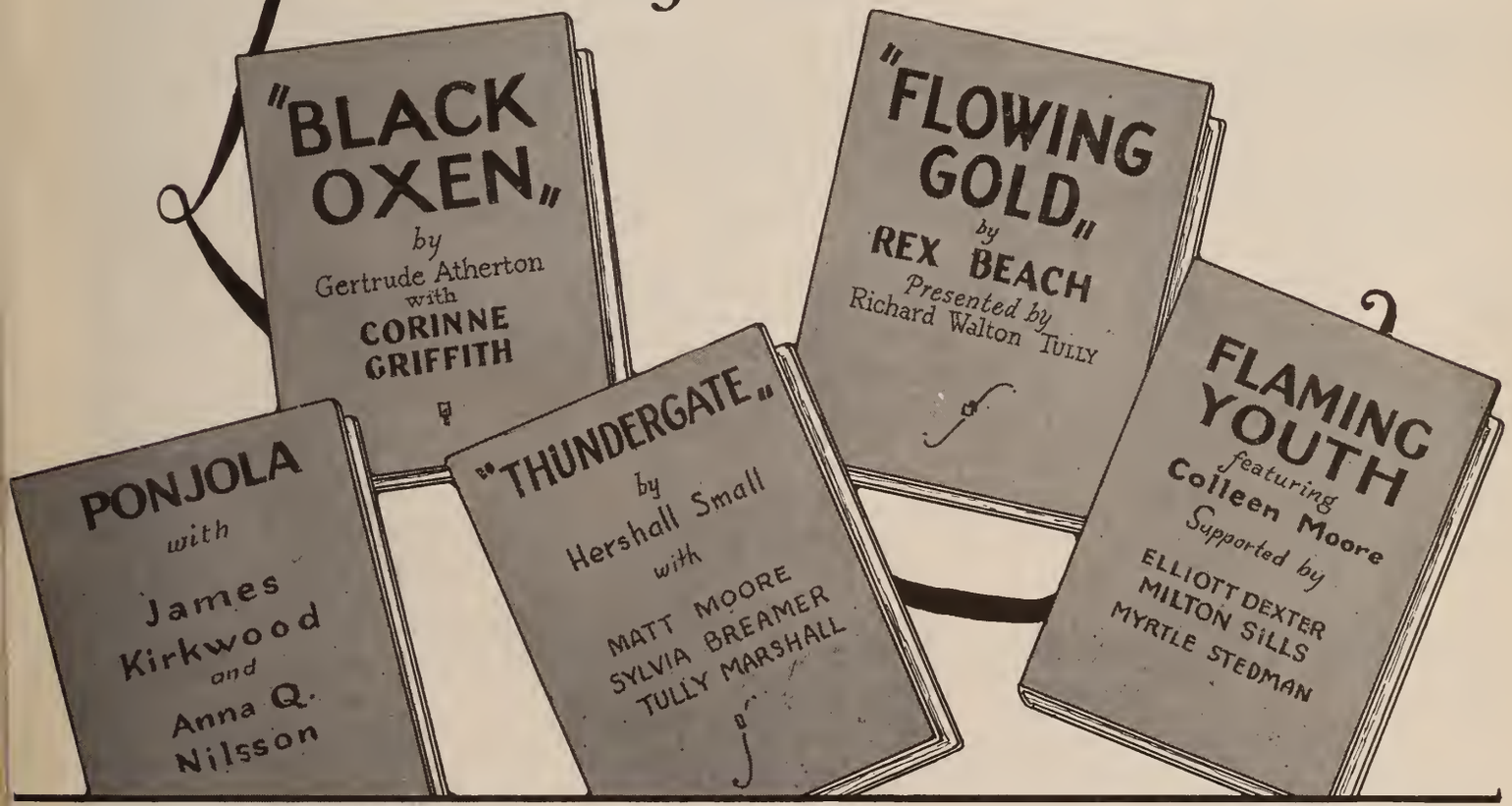


They're all FIRST

Available at all First National Exchanges

You can make some extra money during National Book Week - Nov. 11th to 17th if you book from this group of best sellers!

—and five coming pictures that will make money any week!



NATIONAL PICTURES

FIRST NATIONAL PICTURES

Foreign Rights Controlled by
Associated First National Pictures Inc.
383 Madison Avenue, New York

Twelve Universal Features to Be Displayed

IT is not strange that twelve of the Universal features have been selected for book week showing, for the Universal organization is turning largely to books from which to get its productions.

What has been voted one of the greatest pictures of all time is "The Hunchback of Notre Dame," from which Lon Chaney wins the reputation as the greatest character actor of the screen. His portrayal of the crippled creature has been hailed as a masterpiece wherever the picture has been shown. "The Hunchback" boasts some of the largest sets and greatest mob scenes of all time.

There is little to choose between the Universal pictures. They are all equally good and they cover a wide variety of subjects. There is Jack London's story, "The Abysmal Brute," a tale of a nice boy forced into prize fighting, with Reginald Denny in the feature role. "The Leather Pushers" is a series of two-reelers written by H. C. Witwer, in which Denny is also the star. No more humorous nor clever short stories have been transposed to the screen.

"The Flirt," a Booth Tarkington story, has been among the popular releases of the season and is receiving exceptional notices wherever it is shown. Others in the Universal list are: "Another Man's Shoes," with Herbert Rawlinson; "The Bolted Door," with Frank Mayo; "A Chapter in Her Life," with Jane Nevier; "Don Quickshot of the Rio Grande," a Western with Hoot Gibson; "The Power of a Lie," with an all-star cast; "The Prisoner," with Herbert Rawlinson; "The Ramblin' Kid," a horse race story with Hoot Gibson, and "The Scarlet Car," with Herbert Rawlinson.

Exceptional Goldwyn Pictures Are Selected

OUT of the selections made for Book Week no better choices could be made than those produced by Goldwyn Pictures Corporation. There are nine of them and they include the most successful productions of the screen. It is an aggregation of pictures that any producing concern could well be proud of.

Rex Beach's "The Spoilers" is a tale that has been very widely read and one of the most popular stories of that popular author. It is a yarn of the Alaska gold rush days with the most realistic fight that has ever been seen on the screen. Milton Sills and Anna Q. Nilsson head an exceptional cast.

"Brothers Under the Skin" is from the pen of that master of literature and fiction Peter B. Kyne. It is a comedy of husbands dealing with obstreperous wives and is told only as a Kyne can tell it. Helene Chadwick and Pat O'Malley head the cast.

"The Christian," taken from the Hall Caine novel, has Richard Dix and Mae Busch in the leading roles. It tells the well known story of conflict of an Anglican Priest between love and duty.

No stronger nor more popular picture has appeared on the screen recently than "Enemies of Women," from the Vicente Blasco Ibanez novel, a drama of the degenerate days of the Czar. Lionel Barrymore and Alma Rubens head an exceptional cast.

Other pictures selected from the Goldwyn list are, "The Green Goddess," with George Arliss; "The Ragged Edge," with Mimi Palmeri and Alfred Lunt; "Souls for Sale," with a complete list of filmdom stars; "The Strangers' Banquet," with an all-star cast, and "Vanity Fair," the William Makepeace Thackeray masterpiece, with Mabel Ballin.

Selznick Pictures Chosen for Book Week

AMONG the pictures adjudged especially suitable for Book Week showing are eight which are in the hands of Selznick for distribution. They are, "The Bohemian Girl," "The Cricket on the Hearth," "Milady." "Prince and the Pauper," "Prince of a King," "Toilers of the Sea" "Rupert of Hentzau," "Timothy's Quest."

"Rupert of Hentzau" is one of the most elaborate pictures ever shown on the silver sheet. An Anthony Hope story, it culminates the romance of Rassendyll and the Queen of Ruratania. Its costuming is gorgeous and its settings as extensive as those of the great costume pictures. One of the widest read of books it will appeal to young and old for book week showing. The cast, an all-star one, is equal in every way to the production.

"Toilers of the Sea" is taken from the famous Victor Hugo story, which has been read by millions of readers. It is an Italian fishing village story and boasts an all-star cast.

"Timothy's Quest" is by that much beloved authoress, Kate Douglas Wiggin, and tells of the humanizing of a New England Spinster by two children. Master Joseph Depew is featured in the picture.

"The Bohemian Girl" is too well known as an opera to need much reference. It recounts the romantic drama of the girl kidnapped by Gypsies and its appeal on the screen is even stronger than it was on the operatic stage. The popular Ivor Novello is the featured player. "The Cricket on the Hearth" is another of the popular Charles Dickens' stories that will remain a classic as long as the human race endures. The story is of a toymaker and his blind daughter and the cast is an all-star one.

Ten Are Selected from First National List

FIRST NATIONAL fared exceptionally well in the selection of pictures for Motion Picture Book Week by the National Board of Review. No less than ten of their productions are included in the list and the majority of them have an equally strong appeal for old and young. Taken from such classics as "Oliver Twist," "Toby Tyler," "Omar the Tentmaker," "Penrod and Sam," "Potash and Perlmutter" and others they must of necessity be included in the showing of pictures taken from the most popular stories.

No pictures have a more popular appeal to the younger element than those in which Jackie Coogan is the star. And the younger element includes all those aged from seven to seventy. Jackie is the star of two of the First National selected pictures, "Circus Days" and "Oliver Twist."

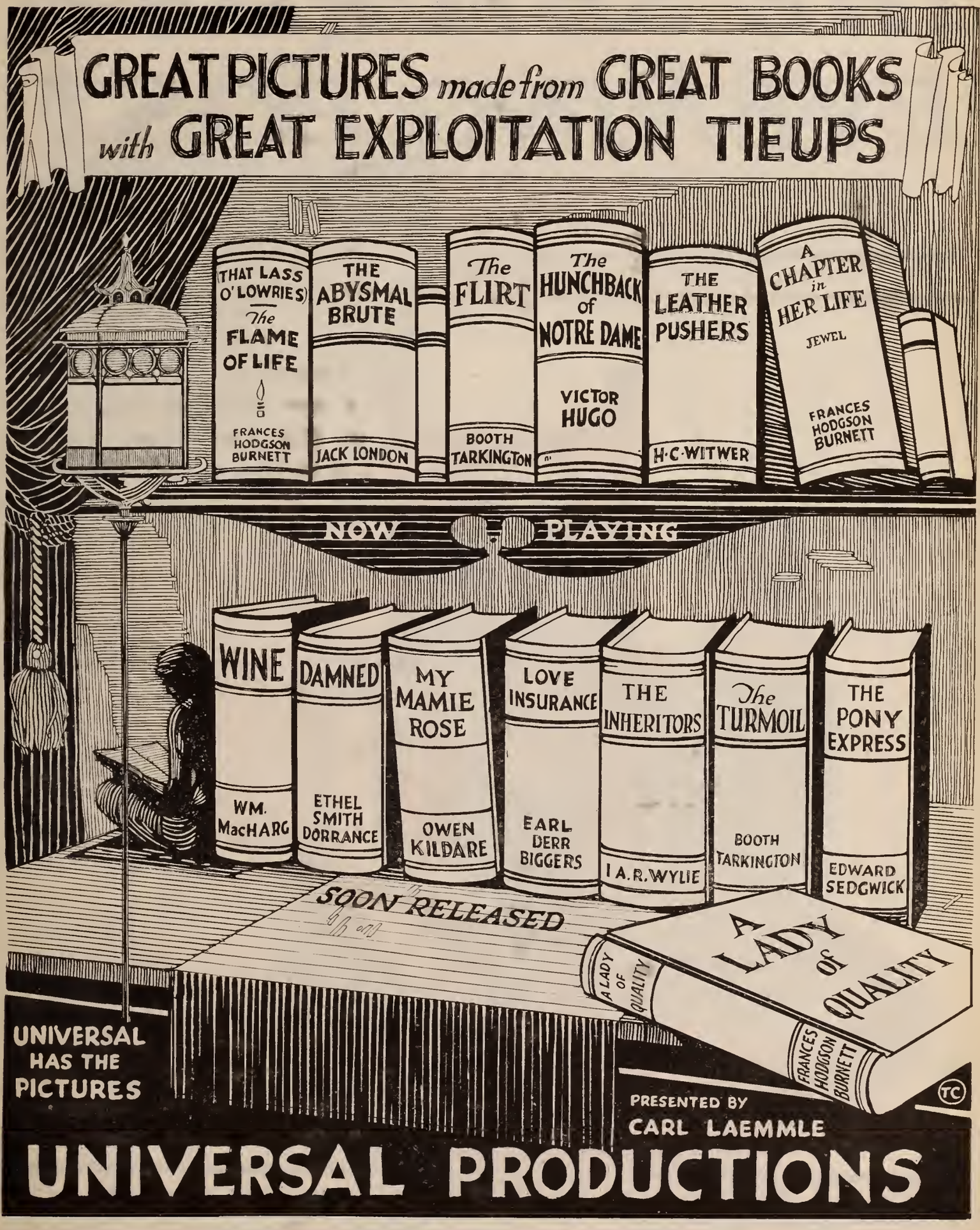
Where is the kid of any age who does not await the coming of the circus? In this picture made from the story "Toby Tyler" from the pen of James Otis by Jackie's parents every element of appeal in the circus is included. Mr. and Mrs. Jack Coogan, adapting the story for their own child, have included every element within the scope of Jackie's talents. It is the story of the small boy working in the circus to support his mother and the drama and pathos are generously interspersed with the well known brand of Coogan humor.

And aside from in "Circus Days," where could Jackie be seen to better advantage than in that leading classic of Charles Dickens, "Oliver Twist"? It is as the ragged little urchin that Jackie has probably been liked the best. No picture has ever showed him more likable than as the urchin in Oliver Twist, the tool of Fagan, the fence. No picture has a bigger appeal to young and old generally than one which depicts the slums of London as they were known and pictured by Charles Dickens.

The First National pictures include the best known stars in these stories selected for book week. There is Dorothy Gish in "The Bright Shawl." with Richard Barthelmess in the leading male role. This is regarded one of the best of the many Joseph Hergsheimer stories. And this same pair of stars are seen in "Fury," from the pen of Edmund Goulding.

Then there is "Money, Money, Money," with Katherine MacDonald as the star. And "The Fighting Blade," by Beulah Marie Dix, with Richard Barthelmess as the star.

"Omar the Tentmaker" is one of the most successful stage plays of all time and critics have said it has improved with the picturization. Guy Bates Post, star of the stage play, is also the picture star. "Potash and Perlmutter" is another of the most successful stage plays included in the First National List. "The Voice from the Minaret" shows the popular Norma Talmadge to splendid advantage.


GREAT PICTURES made from GREAT BOOKS
with GREAT EXPLOITATION TIEUPS
(THAT LASS O' LOWRIES) The FLAME OF LIFE
FRANCES HODGSON BURNETT
THE ABYSMAL BRUTE
JACK LONDON
The FLIRT
BOOTH TARKINGTON
The HUNCHBACK of NOTRE DAME
VICTOR HUGO
THE LEATHER PUSHERS
H·C·WITWER
A CHAPTER in HER LIFE
JEWEL
FRANCES HODGSON BURNETT
NOW PLAYING
WINE
WM. MacHARG
DAMNED
ETHEL SMITH DORRANCE
MY MAMIE ROSE
OWEN KILDARE
LOVE INSURANCE
EARL DERR BIGGERS
THE INHERITORS
I A.R.WYLIE
The TURMOIL
BOOTH TARKINGTON
THE PONY EXPRESS
EDWARD SEDGWICK
SOON RELEASED
A LADY of QUALITY
FRANCES HODGSON BURNETT
UNIVERSAL HAS THE PICTURES
PRESENTED BY
CARL LAEMMLE
UNIVERSAL PRODUCTIONS

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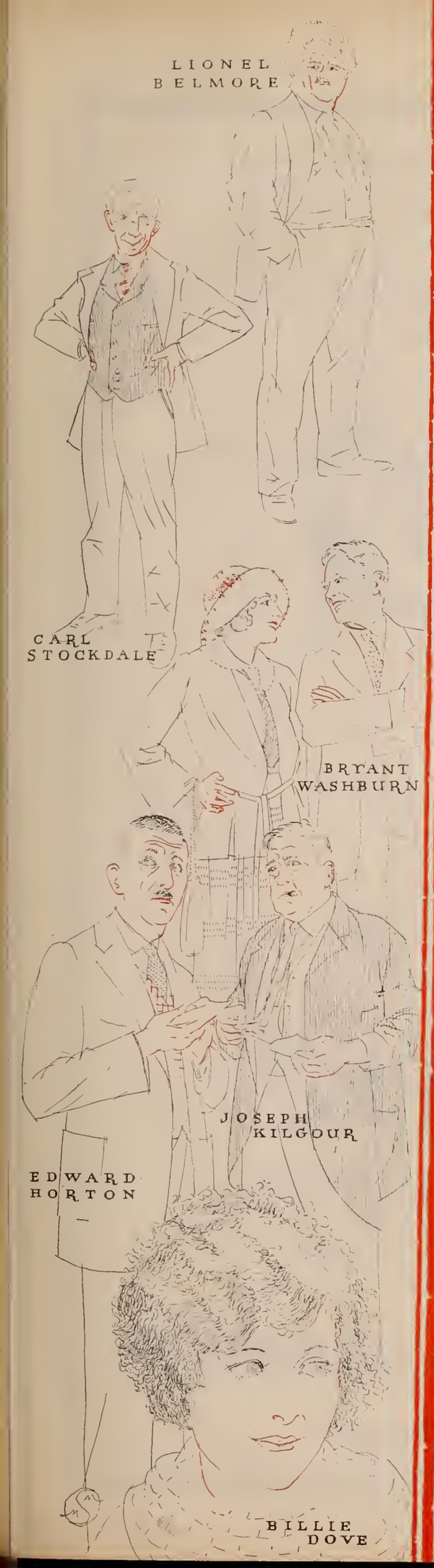
THE SATURDAY EVENING POST

Famous Story
By Eugene P. Lyle Jr.

"THE RINGTAILED GALLIWAMPUS"



All Star Cast - Billie Dove - Edward Horton - Joseph Kilgour - Rose Dione - Carl Stockdale - Lionel Belmore - Hazel Deane - Directed by Cullen Tate - Adapted by Jules Furthman - Photographed by Kenneth McLean - Produced by Bryant Washburn Productions Inc. Released by Grand-Asher Distributing Corporation



Samuel V. Grand *Presents*

BRYANT WASHBURN

and an All-Star Cast

in

"TRY AND GET IT"

Directed by

CULLEN TATE

Adapted by Jules Furthman from Eugene P. Lyle Jr's. Saturday Evening Post Story "The Ring Tailed Galliwampus"

Produced by

BRYANT WASHBURN PRODUCTIONS *Inc.*

Photographed by

KENNETH McLEAN

Released thru

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CULLEN TATE
Director



—the epic of lawless Alaska!



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With a great cast

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Barbara Bedford
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Ford Sterling
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GOLDWYN *Presents*

REX BEACH'S

THE SPOILERS

Directed by Lambert Hillyer

A JESSE D. HAMPTON PRODUCTION

A GOLDWYN PICTURE

A.13-3 COL.

Distributed by Goldwyn-Cosmopolitan

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NATIONAL COMMITTEE FOR BETTER FILMS

HAVE SELECTED FOR

MOTION PICTURE AND CHILDREN'S BOOK WEEK

THE FOLLOWING

SELZNICK PRODUCTIONS

RUPERT OF HENTZAU
A PRINCE OF A KING
TOILERS OF THE SEA
THE CRICKET ON THE HEARTH
THE PRINCE AND THE PAUPER
TIMOTHY'S QUEST
THE BOHEMIAN GIRL
MILADY

BOOK THESE PICTURES NOW

FOR THE WEEK OF NOV. 11-17

AT THE NEAREST

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A First National Picture
is being made from the novel

Ponjola

Cynthia Stockley

A great story it is—of the gold fields of Rhodesia—of the wild, adventurous life on the African veldt—of a girl disguised as a man who saves her lover from the curse of ponjola, Africa's poison drink. Read PONJOLA. It's great. $2.00.

That Marvel—The Movie

By Edward S. Van Zile

The author of this volume has a tremendous theme—and the possibilities which open up before the universal language of moving pictures are almost infinite in their variety and incalculable in their importance. His book, "That Marvel—The Movies," gives the history and the facts about the industry and points out its power for good or evil. The volume contains an introduction by Will H. Hays.

The New York "Times" calls it "a most interesting study of the moving pictures. The whole volume is sincere and frank." At all bookstores. $2.00.



G. P. PUTNAM'S SONS

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Pictures Selected for Book Week

National Board of Review Announces Complete List For Special Showing

THE list of books selected this year by the National Board of Review for showing during Book Week could hardly be improved upon. All of them have a book source and were reviewed and selected by the disinterested volunteer committees of the Board within the past twelve months.

The success of Children's Book Week has led to the extension of the idea to include pictures based on literature even where both picture and source are distinctly for adults.

The complete list of selected stories follow:

Alice Adams, David Copperfield, The Destroying Angel, Lady Godiva, Silas Marner, The Bright Shawl, Circus Days, The Fighting Blade, Fury, Money, Money, Money, Oliver Twist, Omar the Tentmaker, Penrod and Sam, Potash and Perlmutter, Voice from the Minaret, Canyon of the Fools, Fighting Blood, Flying Dutchman, Our Mutual Friend, Snow Shoe Trail, Thelma, Brass Commandments, If Winter Comes, Just Tony, Lone Star Ranger, Mixed Faces, Monna Vanna, Monte Christo, St. Elmo, Snowdrift, Truxton King, Village Blacksmith, Brothers Under the Skin, Christian, Enemies of Women, Green Goddess, Ragged Edge, Souls for Sale, Spoilers, Strangers' Banquet, Vanity Fair, Affairs of Lady Hamilton, Down to the Sea in Ships, Puritan Passions, All the Brothers Were Valiant, Famous Mrs. Fair, Fog, Hearts Aflame, Quincy Adams Sawyer, Scaramouche, Where the Pavement Ends, Call of the Wild, Without Benefit of Clergy, Shadows, Virginian, Bohemian Girl, Cricket on the Hearth, Milady, Prince and the Pauper, Prince of a King, Toilers of the Sea, Rupert of Hentzau, Timothy's Quest, Douglas Fairbanks in Robin Hood, Garrison's Finish, Richard the Lion Hearted, Salome, Suzannah, Tess of the Storm Country, The Abysmal Brute, Another Man's Shoes, The Bolted Door, A Chapter in Her Life, Don Quickshot of the Rio Grande, The Flirt, The Hunchback of Notre Dame, Leather Pushers, The Power of a Lie, The Prisoner, The Ramblin' Kid, The Scarlet Car, Masters of Men, Brass, A Dangerous Adventure, Main Street.

Offer Many Advertising Mediums

Exhibitors Booking Book Week Pictures to Receive Splendid Support

EXCHANGES representing companies which have been fortunate enough to have some of their pictures included for showing during Book Week, November 11 to 17 promise the exhibitor the fullest cooperation in the way of exploitation and publicity aids. Every effort is to be made this year to publicize book week as it has never been publicized before.

In addition to all those publicity mediums that have been outlined in this Book Week section, slides may be introduced in the theatres announcing Book Week Pictures. Most of the companies will furnish stills to the exhibitors for posting in libraries, book stores and wherever else they can be displayed to advantage.

An attractive one-sheet poster, "Motion Picture Book Week," in colors for young people's and family performances can be obtained at ten cents each from the principal exchanges or from the National Committee for Better Films. The books themselves should be exhibited in book stores and libraries. Newspapers will give space to the performance as a community event.

The theatre is the logical and popular place for the exhibition of these films. If, however, no theatre should be available, they might be rented for use in school, library, church or other auditorium.

In booking these pictures recommended for Book Week it should be remembered that to capitalize fully on the week the exhibitor needs only to follow out the leads already established for him and to take advantage of all those offered. It must be remembered at all times that the movement has the unanimous support of hundreds of thousands outside of the picture industry.

The majority of exhibitors have been endeavoring for a long time to make of their house a popular community center. This movement affords the exhibitor an opportunity to establish himself in that direction.

Women's Clubs, churches, Y. M. C. A.'s, Y. W. C. A.'s, fraternal organizations, school authorities, civic leaders, charitable organizations and all other organized bodies are heartily in accord with Book Week. The pictures to be displayed were chosen only after the most careful consideration in the hope that they were just what the public wanted for such an occasion. This seems to be the unparalleled chance to cash in.

Grosset, Dunlap Offer Good Advice

Here are some words of advice from Grosset and Dunlap, by using which the bookseller and exhibitor can realize handsomely, the Exhibitor through book week and the book seller for a considerable period thereafter:

"Set aside a week right now! Call on your nearest exhibitor with your plan and let him read what one store did with the cooperation of the picture people, and get him to supply you with stills, posters and other accessories. Let Grosset & Dunlap help you. Write for generous advertising materials. But remember that you can't put on a display of this kind unless you have the books to back it up. Attend to that first of all."

Regional News From Correspondents



Washington



CARL LAEMMLE, president of the Universal, visited his Washington branch last week. Later he went to Baltimore, accompanied by Manager H. S. Brown of the local office.

Attending the weekly grievance and arbitration committee meeting of the Maryland, D. C., and Virginia Film Board, Friday, were Harry Bernstein of the Virginia exhibitors, Frank Durkee of the Maryland Exhibitors' League, and Proprietor Frylander of the Roosevelt (colored, film), theatre in Baltimore.

Miss Odom, executive clerk of the Maryland State Board of Motion Picture censors, was a visitor at the local exchanges, Friday. She is quoted as saying that few deletions have been made necessary in recent films passed by the Maryland board.

President R. Clinton Robin (Pathe manager) and Executive Committee Secretary J. A. Bachman (Educational exchange manager) of the F-I-L-M Board of Trade in the Washington region, announce the recent appointment of J. F. Driscoll, formerly of Bayonne, N. J., as executive and corresponding secretary of the regional board, effective at once. Mr. Driscoll has recently graduated from the Georgetown University Law School.

Manager F. L. McNamee announces the following changes in the personnel of Washington branch of F. B. O. exchanges: Miss "Pat" Shobert has been promoted to confidential secretary to the manager. While familiarizing herself with the new duties, she is breaking in her successor as contract clerk, Miss Aline Roberts.

Harry M. Crandall left Friday for French Lick Springs, Indiana, to attend the fall convention of First National's regional franchise holders.

The Baltimore News, which runs a two and one-half page dramatic and film section on Monday evenings, has made a new feature in the shape of pen and ink drawings of Baltimoreans owning, operating or managing the city's dramatic enterprises. A recent subject was Frank R. Durkee, head of the chain, composed of the Palace, Belnord, Faust, Schanze, Patterson and Community theatres. The caption noted that "Mr. Durkee, who is president of the Motion Picture Exhibitors' League of Maryland, is the Maryland representative on the Washington regional F-I-L-M Board of Trade's joint exchange-exhibitor arbitration and grievance committee." When in Washington, Mr. Durkee told the MOTION PICTURE NEWS representative that the Patterson theatre, which at present is a 600-seat neighborhood house, was being remodeled by the addition of a balcony, and by other structural changes and improvements, so that it will be, in the near future, a thoroughly modern theatre in the 900 to 1,000-seat house class.

It is announced that a new picture theatre, to be known as The Community Playhouse, will open its doors shortly, at Elkton, Md.

Chincoteague Island, Va., is soon to have two thoroughly modern picture theatres. As previously noted, one is being financed by the Lewis-Insley-Henderson-Sully Eastern Shore Tri-State circuit. The other projected theatre is being erected by J. T. Powell, of the island, who for several years has operated the venerable Chincoteague Opera House. The antiquated play-house in which many barnstormers and stage celebrities of other days have appeared, will be scrapped, following the opening of Powell's new auditorium.

Jake Flax of the Liberty-Federal Film Exchanges, Inc., recently motored to Chincoteague Island by the new Causeway route. He was accompanied by Herndon Edmunds, of the Washington office of Metro.

As a symbol of the return of normal seasonal business in Baltimore film theatres, the daily movie chart of the Baltimore News this past week listed thirty-three theatres as showing films. The list was headed by the Schubert-Academy, under lease to Marcus Loew and the Metro Pictures Corporation, for the Baltimore run of "Scaramouche," now entering its fourth week in Baltimore. Later the Carl Laemmle production of Victor Hugo's "The Hunchback of Notre Dame" is to be shown there, followed by "The Covered Wagon." Following the special engagement theatres, are listed the other thirty-two film houses, both first run and neighborhood classes being included. However, there are at least forty film theatres now in operation, according to Mr. Durkee, as a dozen of the smaller white, and colored theatres do not carry daily advertising. The thirty-two theatres listed are: Apollo, Aurora, Belnord, Blue Bell, Boulevard, Bridge, Broadway, Capital, Clover, Cluster, Colonial, Columbia, Garden, Good Time, Grand, Hampden, Harford, Hippodrome, Horn, Lafayette, McCoy, McHenry, Metropolitan, New, Palace, Parkway, Pimlico, Princess, Rialto, Rivoli, Walbrook, Wizard, and York theatres.

Frederick, Md., is getting a new movie novelty at the hands of W. O. L. Decker and the Tri-State theatre circuit of the Blue Ridge states. Known as the "Frederick News" this local movie reel is to be shown at the City Opera House once a month. The October release was shown last Wednesday and Thursday, and shows local people in the many historic and picturesque "locations," in and near Frederick.

Joseph Young, manager of Preferred Pictures, announces the appointment of H. R. Murray, formerly with F. B. O. exchanges in the Pittsburgh and Washington territories as salesman for Maryland and Virginia, succeeding Mr. Earps, who has entered the service of Louis Reichert, regional manager for Selznick Distributing Corporation, and is covering portions of Tidewater, Virginia, and North Carolina for the Washington Selznick exchange.

J. M. Collins of Richmond, Va., has sold his interest in the Hippodrome theatre at Covington, Va., to Mr. Sherrill, who is now operating it.

A. T. Howison of New York, is the latest addition to the recently depleted sales force of the local Paramount exchange. Miss Agnes Raffo is the latest annexation to the film inspection staff of the exchange.

The Capital (girls) Athletic Club, organized by Mrs. Locher and her private secretary, has received quite a bit of notice on its fall and winter swimming program in the Sunday paper pink sporting sections, photos of the girls and an account of their program being conspicuously played up.

Assistant General Manager John J. Payette of the Crandall contingent, accompanied by Manager E. A. Sherwood, of the Exhibitors' Film Service exchange, spent several days of last week in New York City to see the World Series. General Manager Joseph P. Morgan and Mrs. Morgan entrained Wednesday for the Metropolis, also to act as special observers at the Polo Grounds.

Samuel M. Boyd, private secretary to Harry M. Crandall, owner of the Crandall amusement activities and of the First National franchise, is being overwhelmed with congratulations. Mr. Boyd, who recently served as secretary to the managerial-union joint arbitral board that terminated satisfactorily the wage dispute, and is permanent secretary of the Washington Exhibitors' League, has just been admitted to the Bar of the District of Columbia. Sam graduated from Georgetown Law School last year. He worked day and night at the Crandall executive offices while studying Blackstone and Coke, attending classes and passing all examinations.

The Savoy theatre at Wilmington, Delaware, has changed its policy for a short time, and is featuring revivals of film favorites in productions of two or more years ago.

The Lyric theatre at Frostburg, Md., took care of local ball game fans during the recent World Series by the installatoin of an electric scoreboard.

S. B. Lust of Super-Films, Washington, has spent a couple of weeks in Baltimore advancing the showing at Loew's Hippodrome, there, of "Deserted at the Altar." His Baltimore aide, H. H. Hartlove, drives around Baltimore in his sedan with a wax model, dressed as a bride, bearing the legend, "I was Deserted at the Altar." A stage wedding is to be given on the Hippodrome stage. The same extensive and thorough exploitation employed by Mr. Lust in Wilmington, Del., and Richmond and Norfolk, Va., and other cities, is to be used throughout the Baltimore campaign.

Sam Lust, brother of Sidney B. Lust, is to marry Miss Helen Hayden shortly. Sam is in the shipping section of Preferred Pictures exchange here.

Miss Mildred Crandall, now a student in National Park Seminary, Washington, D. C., was favored by the society editor of The Sunday Herald with a finely reproduced photo and the announcement that father H. M. Crandall's new home at 16th and Buchanan streets will be ready prior to Miss Mildred's formal debut.

Film premieres to be held here shortly are the southern premiere of "The Hunchback of Notre Dame," the first local showing to the public of "The Covered Wagon," Griffith's "The White Sister," and the national premiere of Cecil B. DeMille's "The Ten Commandments." The local presentation of "Little Old New York" is to be at the Rialto.

Film Flashes From the Florida Territory

CHARLIE SAPPAL, who operates the Maceo, Tampa, is making some history. The Maceo is for the exclusive patronage of colored people, and what acts, or shows, he has used in his house have always been negroes. But now Mr. Sappal has booked the Ugly Brothers' Minstrel, an all-white company, for a two days' showing at his house. This is probably the first all-white show that has ever played to an all-colored audience in Tampa.

J. A. Waterman, W. E. Lee and M. G. Gibbons filed in the office of the circuit court at Tampa, last Wednesday, a charter for a new amusement company to be known as the "Hillsboro Amusement Company, Inc." Mr. Waterman is the president of the Consolidated Amusement Company of Tampa, who operate all of the downtown theatres in that city. He is also interested in the Sarasota at Sarasota. Mr. Lee is the Mayor of Plant City.

Seattle

THE entire Film Row of this city was overcast with a spirit of sadness last week as a result of the sudden death of Mrs. Dorothy Lachman Rosenberg, wife of Al Rosenberg, owner and general manager of the De Luxe Feature Film Company. A slight cold contracted by Mrs. Rosenberg developed into pneumonia, and her death came upon her twenty-fifth birthday, barely a week after the first signs of her illness. Mrs. Rosenberg is survived by her husband; Robert, their two-year-old son; Mr. and Mrs. Lachman, her parents; and four brothers. Film and theatre men and women from over the entire state were present at the funeral, held in Seattle on October 7, and scores of beautiful floral tributes gave evidence of the esteem in which Mrs. Rosenberg was held and the sorrow at her passing.

Lannon and Sheffield's Greater Features exchange moved recently from their old quarters at 2010 Third avenue to a new and more spacious office at 2006 Third avenue, vacated a week or more ago by the Kwality Pictures exchange.

Following his return from a short road trip, Manager Seth D. Perkins of the Goldwyn-Cosmopolitan exchange, is hard at work with his staff working on plans for the coming Jimmy Grainger Week, November 25 to December 1.

Charles Beale, formerly manager of the Film Booking Office exchange in Portland, Oregon, is now Portland representative for the Vitagraph company, working out of the Seattle office, according to an announcement made by Manager H. A. Black here recently. Mr. Black has just returned from a short trip to Portland and the Oregon territory, and is now supervising the work of his salesmen in the Washington district.

E. A. Lamb, salesman for Manager Paul R. Aust's Selznick exchange, has returned from a short trip into the eastern part of Washington, and will spend a few days around this city before starting on another tour to Portland and Oregon districts, which will keep him away for a number of days.

Fred G. Slyter has just joined Manager Charles E. Feldman's First National branch as salesman, and will cover part of the Washington state territory. Before coming here, Mr. Slyter was field manager of short subjects for the same company in the entire western division.

Guy F. Navarre, manager of the Fox branch, has been out of the city for the last several days on a trip to Boise and other points in Idaho and Montana. Announcements regarding first run bookings for some of the new Fox product were expected upon his return to the local exchange.

L. K. Brin, manager of the Kwality Pictures Company, has been confined to his home for several days by a severe cold, but expected upon his recuperation to make a short sales trip to Portland during the time that his first Warner Brothers picture, "Where the North Begins," was running at the Rivoli theatre.

A. H. Huot, manager of Film Booking Offices branch, is back in the city after a brief tour of some of the key towns in Washington.

W. A. Lamont, formerly booker at the American Releasing Corporation exchange until its absorption by the Selznick organization, has just become head booker at the Greater Features branch, in their new offices.

Motion picture theatre men and representatives from Film Row gave up much of their time early in October to the Seattle Community Chest drive, when they covered their districts in this city soliciting offerings and subscriptions to the fund of $775,000, which will carry the combined charitable organizations through another year of work. The drive is held one week each year, and at that time people of the city are asked to donate toward financing the combined philanthropic institutions of the city. Aside from collecting more than their allotted portion of subscriptions, the theatre men, both large and small, furthered the drive by exhibiting reels and slides in their houses all during the week, urging the audiences to contribute their share toward the Community Chest fund.

John G. Von Herberg, general manager of the Jensen-Von Herberg circuit, left recently for an extended trip to New York and other points in the East, and has been leaving business transactions to be handled by Ed J. Myrick, assistant general manager, during his absence. Mr. Von Herberg was accompanied by C. S. Jensen, who heads the organization in the Oregon territory, with general offices in Portland.

Tom Williams, for three years a doorman at John Hamrick's Blue Mouse theatre, left that position recently and is now enjoying a vacation in this city, preparatory to formulation of definite plans for the future. Mr. Williams was connected with the Blue Mouse since it opened in 1920, even having been employed there during its construction as a night watchman. He has been replaced by C. H. Metcalfe, formerly connected with the Rialto theatre in Wenatchee, during the time that Floyd G. Wesp, now assistant manager at the Blue Mouse, was manager of that show house.

E. Spjut, a newcomer among the motion picture theatre men of this territory, has taken over the ownership and management of the Bijou theatre at Marysville, Wash., according to word just received here. Madame Paul, a veteran showwoman of this state, was former owner of the house, having operated it for a number of years. The sale of the Bijou leaves her without a theatre, but Madame Paul upon a recent visit declared that she would soon be in the exhibiting field again—time and place unknown at present.

Ray Grombacher of the Liberty theatre in Spokane was a recent visitor in this city, spending several days here at the theatres and on Film Row. A. O. Jones, owner and manager of the Grand theatre, in Burlington, was also one of the infrequent visitors to Seattle who spent a few days here early in October.

The Weihe Sisters, instrumentalists and vocalists, who have been featured on several programs in California theatres recently, presented a musical novelty on Manager Hal Daigler's Columbia theatre program last week.

Canada

ALD. W. A. SOMERVILLE of the Toronto City Council has purchased the property at the northeast corner of Danforth and Woodbine avenues, Toronto, on which to erect a suburban moving picture theatre having a seating capacity of 1,200 at a cost of $100,000. The property has 100 feet frontage on Danforth avenue and is 180 feet in depth. The site cost $26,000, or over $200 a foot, which is a good price considering the distance from the downtown section of the city. Ald. Somerville's theatre will come into direct competition with the Palace theatre, a Famous Players house managed by Charlie Querrie and also with the Allen's Danforth theatre, another large theatre of the Danforth district.

Montreal, Quebec, has a brand new picture theatre and it is the first new film house that has been thrown open there in many months. The new place is the Corona theatre, Notre Dame street west and Atwater street, and the ownership of the house is vested in the Independent and United Amusements, Limited, Montreal, which company owns and operates the Strand, Regent, Papineau, Belmont, Plaza, Moulin Rouge and other local picture theatres. The special musical program was under the direction of Willie Eckstein, piano soloist at the Strand.

George Nicholas, managing director of the company, announced on opening night that Thomas Keegan, formerly assistant manager of the Papineau theatre, which was opened two years ago, had been appointed manager of the new Corona. The latest house seats about 1,200.

The Star Theatre Company, Limited, is the name of a newly incorporated amusement firm which has been organized at Carleton Place, Ontario, with an authorized capitalization of $40,000, to operate the Star theatre at that place. The directors of the company include William Wilson Tabor, merchant; William James Hughes, druggist; Samuel Alexander Torrance, and William Alfred Johnson, theatre manager, all of Carleton Place, and David E. Grant of Ottawa, insurance agent.

James T. Moxley, manager of the Russell theatre, Ottawa, and manager of the Regent theatre, as well, for years, was initiated into active membership of the One Hundred Club of Ottawa, an exclusive business men's organization of the Canadian capital, on Friday evening, October 12. As a silent boost, Mr. Moxley presented each of the 175 persons present with tickets for the theatre performance at the Russell on Monday evening, October 29, which is to be a One Hundred Club night.

The shareholders of the Garrick theatre, one of the centrally located moving picture houses of Winnipeg, have selected D. E. L. Fisher of Winnipeg as manager of this locally owned theatre in succession to Walter P. Wilson, the first manager of the Garrick, who resigned to take charge of the Lyceum theatre, Winnipeg, at a high salary. As soon as Mr. Fisher took charge of the Garrick he announced that, starting October 20, the weekly programs would open on Saturday instead of Monday. The Garrick has been a highly popular theatre during the two years that it has been operated. It is centrally located.

The Capitol theatre, Winnipeg, a Famous Players house, conducted a unique competition among the ladies of the Manitoba capital during the week of October 8 for the presentation of "Trilby," starring Andree Lafayette, the new French star. The theatre co-operated with the Real Silk Hosiery Company by presenting one pair of silk stockings to the first 50 ladies attending the theatre who wear the same size stocking as the film star. Rannard's Portage avenue shoe store also joined in with the stunt by donating two pairs of selected shoes to the first two ladies having the same foot measurements as Andree Lafayette. Coupons to be filled in by the ladies were available at the theatre as well as at the stores, the necessary details being supplied by the patrons themselves.

John T. Fiddes, formerly manager of the Tivoli and System theatres, Montreal, has taken over the lease of the National theatre, Winnipeg.



Albany



"VIC" BENDELL, former manager for Goldwyn in Albany and more lately for the F. B. O. offices, and still more recently associated with his brother, Robert, in handling the Selznick Distributing Corporation's product, has just transferred his affections to Hodkinson, and from now on will cover central and northern New York for this concern. George Dillon, general manager for Hodkinson, was in Albany Monday and planned an aggressive selling campaign for Mr. Bendell. It is quite possible that if things break right that Hodkinson will shortly open an exchange here. Mr. Dillon attended Monday's meeting of the Albany F. I. L. M. club.

Harry McNamara is building a new theatre in Valatie. The house will seat about 400 persons, and as soon as completed will result in Mr. McNamara's other house closing.

Charles Walder, manager of the Goldwyn exchange in Albany, did a fine stroke of business in Gloversville the past week when he closed with Meyer Schine for Goldwyn's output over the entire Schine circuit. This completes all key points in the capital district.

Oscar Perrin, accompanied by Mrs. Perrin, spent the week-end in New York City, returning to Albany on Monday.

The WGY orchestra of Schenectady, which has been heard by hundreds of thousands of radio fans, will play each Sunday from now on at the State theatre in Schenectady in connection with the picture shown that day.

Ben Apple, owner and manager of the American theatre in Troy, was in New York last week attending the World Series games.

Miss Marie Wheeler, manager of the Merit exchange in Albany, was in Gloversville, Johnstown and Amsterdam the past week arranging playing dates.

H. C. Bissell, formerly connected with United Artists as a salesman, but who came lately with the Goldwyn exchange in Albany, was suddenly stricken with appendicitis in Malone, and was operated on in that city.

Jimmie Sper, who has been handling the Al Lichtman pictures out of Albany, has just been transferred to his old stamping ground in Buffalo, leaving for there last Thursday.

There is one road man who fairly dreads northern winters, remembering his experiences of a year ago, when he drove 25 miles in an open sleigh and was nearly frozen to death. He is Simon Feld, connected with the First National exchange here and covering northern New York territory. Mr. Feld was in Watertown the past week seeing exhibitors.

Alec Herman, live-wire manager for First National in Albany, was in Utica last week and reports much business booked.

B. Morganrath, who has been special representative for Fox, has just been added to the Goldwyn sales force in this city and will cover the Capital district.

Back from New York, where he spent all of last week, Marvin Kempner, manager of the Paramount exchange here, is rather inclined to cuss a bit by reason of the fact that he was unable to see even so much as one of the World Series games. The one day when Mr. Kempner could attend the game, he found himself unable to secure a ticket of admission.

The State, Strand and Albany theatres in Schenectady are being well advertised these days in a converted Ford car carrying posters announcing pictures that are being played at each house.

The Strand in Albany is this week trying out old-time songs, with every one joining in. The idea seems to have caught on and may be continued from time to time.

Charles Marshall, a well-known exhibitor of Ausable Forks, was among the buyers on Film Row this week.

Frank Bruner, manager of the Pathe exchange, is having a run of hard luck with his automobile. The car was injured to the extent of $300 in a collision two or three weeks ago, and last Sunday figured in another smash-up, much smaller, in Schenectady.

The Avon in Utica has just been made a demonstration theatre for Paramount productions in this part of the State.

L. E. Fitzgibbons, of Utica, has been added to the sales forces of Paramount and will cover northern New York in place of J. H. Moran, resigned.

Charles Sesonske, of Gloversville, was in town during the past week.

An admission of 25 and 40 cents again prevails at the State in Schenectady. When the house first opened, nearly a year ago, these same prices ruled. Business fell off, however, and the admission dropped to 25 cents, being later raised to 35 cents.

At the Lincoln in Troy the price of admission has been raised to 30 cents, which is ten cents under that now being charged by its chief competitor, the Troy.

Charlie Walder took a portion of his bonus check recently and bought himself one of the handsomest Elks' pins in all Albany. The pin is set with diamonds. Mr. Walder, through his work for Goldwyn, has managed to land two bonus checks, and in each case divided with his office employees, feeling that they had shared in his success.

Over 500 orphans in Syracuse attended the Robbins-Eckel theatre in that city last Saturday as guests of one of the newspapers. Automobile trucks and street cars, donated, transported the tots to the theatre.

Edgar Weil, one of the most popular motion picture theatre managers in Syracuse, has suffered a nervous breakdown and is now recuperating at Little Rock, Ark.

Automobile thieves operating in Ogdensburg stole a brand new car from in front of the Strand theatre the other night while the owner was inside enjoying the picture.

There is talk of three new theatres, two in Watertown and one in the neighboring village of Alexandria Bay. One of the theatres in Watertown will have at least 3,000 seats and will play pictures at a ten-cent admission. The other house in Watertown will be built on the north side of the city, which has not had a motion picture theatre for several years. The third house being planned would be built and managed by the Robbins Amusement Company, and would be located at Alexandria Bay, in the heart of the Thousand Islands.

In the capacity of host there are few exchange men or film representatives who can equal Bernard Frank of Syracuse, representative of Pathe in that territory. All of which is by way of appreciation of the kindness shown to the Albany correspondent of the MOTION PICTURE NEWS on a recent trip to Syracuse, and during which Mr. Frank not only provided the tickets to a football game, but also the automobile to the grounds.

The Mark Strand theatre in Albany is to be the scene this Winter, beginning Nov. 3, of weekly symphony concerts, in which the combined orchestras of the Mark Strand and the Troy theatre will be featured. Uly Hill, managing director of the two houses, is entirely responsible for the innovation. The idea has the approval and endorsement of the women's clubs as well as the musical organizations of the two cities. The concert will take place at 10.30 o'clock Saturday mornings, lasting for about one hour and fifteen minutes, and with Julius Boxhorn, leader of the Mark Strand orchestra, conducting. There will be several solo numbers each week. Admission will be thirty cents.



Cleveland



MANY happy returns of the day to William Raynor, manager of Reade's Hippodrome, Cleveland. He had a birthday last Saturday. He might have overlooked it. But his associates did not. Goaded on by Milton Korack, assistant manager of the theatre, the Hippodrome employees and vaudeville artists appearing that week staged an elaborate birthday party for him on the stage. There was a dinner served to fit the occasion. An orchestra was engaged to supply dance music. And to top it off in style, Raynor was presented with a beautiful silver and gold cigarette case as a memento of his associates.

The Stillman theatre, Cleveland, celebrated Saturday, Oct. 13, nationally called "the sweetest day in the year," by making over 1,800 kiddies happy. The theatre management staged a special Saturday morning matinees for orphans and children of every institution in the city in honor of the day. The candy merchants of Cleveland presented every one of the Stillman theatre guests with a box of candy. The Boy Scout band played in front of the theatre preceding the performance, and more Boy Scouts were ushers and distributors of the candy boxes. The newest Harold Lloyd picture, "Why Worry?" was the feature of the day. This picture has not yet been shown in Cleveland, so the kiddies were luckier than the grown-ups. "Captain Kleinschmidt's Adventures in the Far North" was also on the program. Maurice Spitalny, musical director, gave his youthful audience not only a complete overture, but threw in a couple of violin solos by himself as good measure. The Sweetest Day in the Year? Ask any one of those 1,800 girls and boys who were guests of the Stillman theatre last Saturday and they'll tell the world it was.

A. G. Constant, who runs picture houses in East Liverpool and Steubenville, was in Cleveland recently.

J. F. Allman, manager of the Pike theatre, Dover, spent the first three days of the week in Cleveland taking in the shows. They were three busy days for Allman, for he went to all the first-run picture houses, as well as to the "legits" and vaudeville.

Norman Moray has been appointed manager of the Cleveland First National exchange. Moray is not a stranger in Cleveland. He came here from Indianapolis last Spring to become manager of the local Pathe exchange, and has made many friends, all of whom wish him well in his new environment.

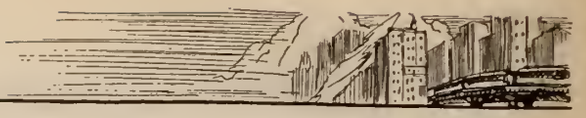
Oscar Ruby is the new manager of the Cleveland Pathe exchange. Ruby has been with the local Pathe outfit for six consecutive years. That's some record in the movie business. He began at the bottom of the ladder and has risen steadily until now he has reached the top.

R. S. Schroeder, Pathe district manager, spent the week in the Cleveland exchange, filling the interval between the resignation of former exchange manager Norman Moray and the appointment of present exchange manager Oscar Ruby.

Robert Fox, manager of the local Fox exchanges, is in New York.



Chicago



L. RUDOLPH, well known theatre man, has purchased the Emmett theatre, 4338 Wentworth avenue, from Brunhild & Young. Mr. Rudolph recently disposed of his Violet theatre in Milwaukee, and for the present will devote his entire attention to the management of the Emmett.

Assistant General Manager Clyde Eckhardt, of Fox, was in Chicago conferring with Local Manager Sid Meyer last week. Chicago's film row still looks good to Mr. Eckhardt, although his duties keep him in New York most of the time.

Walter Strassheim, who for some time has been connected with the Lubliner & Trinz organization, is now manager of the Ben Hur theatre.

"The White Rose," now playing at the Orpheum theatre, is being exploited in Chicago by Pat Campbell, who has on several previous occasions done the publicity work for Griffith productions in this locality and has a host of friends in Chicago.

Walter R. Shiel, William P. Chapin, Robert E. Gumm, H. Stanley McLeod and James E. Rocap, of Indianapolis, incorporated the Exhibitors' Supply Company of Indiana and will engage in the business of buying and selling for theatres at the Hoosier capital.

Roy Alexander has been appointed manager of Universal's Chicago exchange and assumed charge of the office on October 17th, on which date Herman Stern severed his connection with this exchange. Mr. Alexander made such an excellent record in Chicago as salesman, manager of the short subject department and country sales manager that he was promoted to manager of Universal's Kansas City exchange, where he has been located for the past year. He is one of the most popular film men in the territory, and Chicago picture men are much pleased over his return to this city. Mr. Stern has not announced his future connection, but it is understood that he will remain in the picture business in an important executive capacity. I. R Leserman, a veteran of the Universal organization, became supervisor of sales when Mr. Alexander took charge of the office.

James Douglas, veteran showman, who recently returned from South America, where he operated several theatres, has purchased the Empress theatre, Springfield, from George Koehn. In addition to managing the Empress, it is understood that Mr. Douglas will co-operate with George Hickox in putting on presentations and supervising productions at the Chatterton.

Executives and members of First National's sales staff helped Sales Manager C. E. Bond celebrate his birthday on Tuesday evening at his home. The popular manager was the recipient of several gifts suitable to the occasion.

Architects Rapp & Rapp are preparing plans for a $500,000 2,300-seat theatre, which will be erected at Archer avenue and Robey street by H. Schoenstadt & Sons. It is understood that work of construction of the new house, which will be known as the Archer, will be started at an early date. Upon completion of the new playhouse the present 800-seat Archer theatre will end its career as a show house and may be remodeled into a garage. Schoenstadt & Sons now operate five theatres in Chicago—the Brighton Park, Halfield, Atlantic, Boulevard and Archer.

Arbitrary cuts ordered by the Censor Board in films to be shown here by Lecturer Newman and "The Bad Man," a First National feature, and other pictures, which have come before the board recently, may result in a general shake-up in the board, according to rumors on film row and around the City Hall.

W. K. Hollander, of Balaban & Katz organization, who has been confined to the hospital for some time, is reported to be improving and is expected back at his desk within a few days.

The many friends of L. M. Carlson, of the Rosenfield & Hopp Co., will regret to learn that he lost his wife last week. Mrs. Carlson passed away at their residence in Rock island.

Harry Rathner, Sol Lesser's representative, was in Chicago last week checking up on Coogan releases and conferring with the local First National sales staff on sales plans for "The Meanest Man in the World," featuring Bert Lytell.

Aaron Jones has returned from New York, after signing up Mary Pickford's new feature, "Rosita," to follow D. W. Griffith's "The White Rose" at the New Orpheum when the Griffith production has completed its run. This may not be for some weeks, as, according to Ralph Kettering, of the Jones, Linick & Schaefer organization, "The White Rose" is a big, popular success. Another feature that Mr. Jones viewed in New York and which he is quite enthusiastic about is Charlie Chaplin's "The Woman of Paris," the first picture to be directed by the famous comedian.

George Gibson, superintendent of the Chicago Rothacker laboratory, is back at the Diversey Parkway plant again after four months spent at the Rothacker-Aller plant in Hollywood. His visit to the West Coast laboratory was in accordance with Watterson R. Rothacker's policy of an interchange of executives and ideas between the two laboratories.

Joseph Hopp made a booking trip to New York last week and arranged for the playing of some of the biggest musical shows on the road at his Fort Armstrong theatre, Rock Island. According to the arrangements he made, "The Gingham Girl," Irene Castle's company, and Ed Wynn's show will be among the musical productions which will play one-night stands at the Fort Armstrong under the Schubert & Erlanger management.

Sam Morris, of Warner Brothers, was a Chicago visitor last week and spent a couple of days in conference with Manager Eddie Silverman, of his company's local exchange.

Earl Silverman is now north side salesman for First National, having been promoted from booker. Charles Fanning takes his place as chief booker. Mike Caswell will fill the vacancy caused by Mr. Fanning's promotion as second booker and Al Halperin becomes third booker, coming from the shipping department. Miss Gabbert has taken the place of Miss Bowman at the cashier's window.

President Carl Laemmle stopped in Chicago this week, en route to the West Coast studios of his company. He was accompanied to Chicago by General Sales Manager E. J. Smith. R. D. Anderson, general manager of the International News Service, was also making his headquarters at Universal's Chicago exchange this week.

An audience of unusual distinction was present at the first night of "Little Old New York," the Goldwyn-Cosmopolitan picture, starring Marion Davies, which had its formal Chicago opening at the Roosevelt on Monday night. Balaban & Katz set aside the entire mezzanine floor for city officials, society leaders and notables of the art and literary world who attended this performance. Interviews with these leaders in civic life were printed in the daily press on the day following the opening, and all were laudatory of this picture, which has made such an exceptional success during its New York run.



Kansas City



A SHAKE-UP occurred in the First National Kansas City office last week, L. J. McCarthy, assistant manager, being promoted to manager of the Omaha branch office, while Tom Byerly, who has been traveling in southern Missouri for First National, will succeed Mr. McCarthy. Mr. Byerly will be succeeded by H. E. Corbin. The Omaha territory is familiar to Mr. McCarthy, as he formerly traveled out of that key center.

Damage amounting to $7,00 was done to the Pershing theatre, Argentine, Kan., a suburb of Kansas City, last week by flood waters from the Kaw river. The house is owned by Fred Meyn. An organ, costing $6,200, was damaged beyond repair, while 200 seats were ruined.

Richard Melvin, assistant manager of the Kansas City Fox office, has been transferred to the Cincinnati office and left for that post last week. He will be succeeded by C. M. Reap, formerly of Albany, N. Y.

It was with genuine regret that Kansas City's film colony learned of the resignation of "Colonel" William Yoder, district manager of Pathe in the Southern territory. Mr. Yoder will go to Oklahoma City and then for a four weeks' motor trip to California. His plans for the future have not yet been outlined.

J. J. McCarthy, known as the "whiz bang" salesman for First National in the Kansas City territory, has resigned and will go to California in search of improved health.

W. E. Shallenberger and Tom Curran, president and special representative, respectively, of Arrow Pictures Corp., were in Kansas City last week visiting friends. Mr. Shallenberger is on his way East from the Coast.

Herb Stultz is the latest addition to the F. B. O. sales force in the Kansas City territory. He formerly was with Select and Universal and is covering the northern Kansas territory.

Roy E. Churchill, branch manager of the Kansas City F. B. O. exchange, and Sam Benjamin, Oklahoma City branch manager, were nothing else but highly enthusiastic over the sales conference in Chicago last week. Both were disposing of some mighty flowery language about the Kansas City film colony upon their return.

The Capitol Enterprises have moved headquarters from 115 West Seventeenth Street, Kansas City, to the Davison Building, Seventeenth Street and Grand Avenue, thereby obtaining much more office space for the concern which has enjoyed an unusual growth the last few months.

The life of a bookkeeper became entirely too monotonous for "Curley" Wilson of Pathe last week and he proceeded to join the sales force of Associated Exhibitors, covering the Kansas territory.

Several changes have been made in the sales forces of Kansas City exchanges the last week. E. J. Eagen has been added to the Fox staff, covering Kansas, while two new salesmen have been added to the First National force, Harold Cass, formerly with Fox, who will cover the northwestern Kansas territory, and H. W. Beddoe, who will travel in northeastern Kansas, he having formerly been First National branch manager at Oklahoma City. Albert W. Eaton has joined the Preferred Pictures force.

FILM SALESMEN OPPORTUNITY—Want two representative men for the Chicago country territory. This is an opportunity for a permanent connection with an established National Organization controlling thirty-two branches.

If you are ambitious, a steady producer and can sell a meritorious product, as well as yourself, and desire to make a change for your betterment (we have recently raised Eight Salesmen to branch managers), address in strict confidence with full particulars, Motion Picture News, Box C, 752 S. Wabash Avenue, Chicago, Illinois.

Buffalo

AL BECKERICH was showered with congratulations the past week on the occasion of the second anniversay of the new Loew State theatre, the success of which is due in great measure to the live wire methods of Mr. Beckerich in attracting the public to the box office. In connection with the anniversary celebration Al put over a big two-page display in the Buffalo Times, and among the advertisements were many from the film exchanges wishing "Al" continued success. Mr. Beckerich has been connected with the theatre business for the past 19 years. He is now president of the Buffalo Theatre Managers' Association. The local State theatre is one of the most elaborate in the entire Loew chain.



Al Beckerich

Frank Young, who last year resigned as booker at the Select exchange to take over a similar position with Vitagraph, is now back on his old job at Select, where he succeeds Al Barnett. "Al" has become a member of the sales staff and will cover the Syracuse and Binghamton districts for Select. He has been booking and looking after the city sales. Mr. Young's successor at Vitagraph has not as yet been announced.

Claude Saunders, in charge of exploitation for Paramount, has been in the Buffalo territory setting demonstration points. H. Powers is a new member of the local F. P.-L. sales staff. Dick McManus, branch manager, is in St. Louis recovering from an operation.

Chester A. Saunders, manager of the United Artists' exchange, has engaged L. A. McCaffrey of Pittsburgh as a member of his sales force. Bill Allen is now representing U. A. in Syracuse.

Manager T. W. Brady of the Goldwyn office announces the resignation of Sherman Webster as a member of the sales force. Mr. Webster has been succeeded by W. Smith, who comes to Buffalo from Detroit.

W. L. Gibson, formerly with Pathe in Pittsburgh, is now associated with the local First National office as a salesman. "Andy" Smith is still at the F. N. exchange pending the appointment of a manager.

W. R. Sheehan, general manager of the Fox Film Company, came to Buffalo this week to attend the wedding of his sister, Estelle. Arthur Regan, a graduate of Canisius College, is being taught the film business at the local exchange. Bill Mahoney, Fox salesman, is sporting a new Durant. Victor Allen Warren of the Strand, Messena; Fred A. Rice of the O-at-Ka, Warsaw, and Ned Kornblite have all written Clayton P. Shechan, district manager, telling him how good some of the new Fox product is.

E. J. Hayes, who is associated with Mort Shea in the distribution of the Dempsey-Firpo fight pictures in New York State north of Westchester County, now has his office in the Bond Photoplays Corporation Building in Franklin Street. He has engaged Clarence Williams, formerly treasurer of the Teck theatre, and Harry Devere, formerly with Pathe, as members of his sales force.

Phil Gentille, Graphic booster, is visiting towns along the southern tier and in the Syracuse territory this week in that new Ford of his. Phil expects to use a dogsled to make the same territory this winter.

Nat Bier of Warner Brothers has been in Buffalo turning the W. B. product over to Bond Photoplays Corporation for distribution in the Buffalo and Albany district.

George Weeks, division sales manager, has taken over supervision of the Buffalo Paramount exchange, which work was formerly done by Harry Ballance. Mr. Weeks was in town last week.

We have it on the authority of one of the local district managers that there have been 84 changes in exchange heads in Buffalo in the past four years.

Now that Eddie McBride is treasurer at the Teck theatre, the film men are able to get seats in the front row, instead of the last, as formerly. The other night we saw old Bill Allen and Percy Emslie of United Artists and Vitagraph, respectively, perched in the bald-headed row. Eddie is an old film man himself, having been connected with the Fox exchange for several years.

Lillian Walker received an ovation when she made her debut at the Criterion last Monday night as leading lady of the new stock company presented by Clark Silvernail. Miss Walker has a host of friends in Buffalo.

Over 30 producers, distributors and buyers of motion picture advertising film attended the convention in Rochester last week of the Screen Advertisers' Association. Douglas A. Rothacker of the Rothacker Film Manufacturing Company of Chicago, serving his second term as president of the association, presided.

George Eastman has returned from his trip to Alaska and British Columbia, which lasted two months. Mr. Eastman said that he was glad to get home and declared that after his transcontinental journey to the mountain fastnesses and the desolate sections of the Yukon territory he is more convinced than ever that "Rochester is a mighty fine place to live in."

Western New York exhibitors will be interested to know that old "Andy" Sharick, who used to visit their towns and exploit Selznick pictures like a Barnum circus, is now manager of accessories sales at the Warner Brothers' home office in New York. "Andy" is a former Buffalo newspaper man and for several years was in charge of exploitation at the local Select exchange. His whereabouts became known this week when Manager Arthur L. Skinner of the Victoria received a letter from the old "fillum plugger."

Harry E. Thompson, for the past two years manager of the local exchange of Associated Exhibitors, has been appointed manager of the New Haven office of the same company, according to an announcement by Harry E. Lotz, district manager. He assumes his new duties on Monday, October 22. He has been succeeded at the Buffalo office by H. L. Levvy, fr many years a First National salesman in western New York. Mr. Thompson made a host of friends among exhibitors hereabouts during his stay in Buffalo, and he goes to his new position with the well wishes of both showmen and exchange associates.



Harry E. Thompson

Madame Nellic Melba, famed for her golden voice, spent last week-end in Rochester. One of the principal reasons for the visit was a desire to see the Eastman theatre. "How do you like the Eastman theatre?" she was asked. For a moment she paused, then, lifting her hands with a dramatic gesture, she exclaimed: "Oh! It is a fairy tale! There is not one bit of fault in it. Say for me that the people of Rochester should go down on their knees and thank God for the great patron they have in Mr. Eastman. I sat in the theatre in various seats, and I thought it perfect."

A unique musical act on this week's program at the Eastman theatre is a film fantasy entitled "Sona's Song," featuring David Pesetzki, Russian concert pianist, who appears in a film and in person. The film centers around a haunting Russian song which Soloti composed and which Mr. Pesetzki plays.

Cincinnati

WHILE the weather in the territory served out of the Cincinnati film exchanges has not been strictly what might be called show weather, it has had no effect on business to any great degree. Salesmen in the field report that buying is very brisk and the exhibitors are willing to pay more for their film than before, providing that they can get the right attractions.

A visitor in town last week was John Oster, Jr., manager of the Spencer theatre, Washington C. H., Ohio. While here he bought several large pictures which he will show as feature attractions at his house in the near future.

J. Petischer, manager of the two picture houses in Aurora, Ind., and a chain of theatres in that section of the state, blew into the Film Building the other day.

Among the visitors at the exchanges last week were Mr. and Miss O'Connor, of the Dream Street theatre, Columbus, Ohio. No, they are not father and daughter, they are brother and sister.

S. E. Wall, manager of the Columbus and Cincinnati Trucking Co., called at film headquarters to take up the matter of more expediency in the transportation of film between the two towns. All of the film between Cincinnati and Columbus is being shipped by truck.

Dave Helbig, city salesman for Metro, was successful in closing several big accounts this week in the city, and also in Norwood.

W. C. Bachmeyer, district manager for Metro in this territory, is out on a business trip and will make Huntington and other towns in West Virginia.

Hillard T. Snowden, formerly publicity director with Goldwyn Pictures Corp. and Libson Enterprises, is going to be an exhibitor at last. He is going to take over the opera house at Greenville, Ohio, and will be glad to meet the film boys in the lobby of his theatre. He said before leaving Cincinnati that he was going to have a sign made to read "I know my theatre is bad—how is your film?" This for the salesmen. The boys all wish him luck on his new venture.

Fred Tyne, owner of the Columbia theatre, Portsmouth, Ohio, was a visitor at the Metro office.

Last week Marcus Loew, well known theatrical and motion picture magnate, arrived in town for a brief visit.

D. J. Chatkin, sales manager for Educational, was in town for a few days this week looking over the business at his office and calling on a few of his friends.

William Kerr, salesman for Metro in Kentucky, just arrived after a two weeks' trip in his territory. He says that most of the exhibitors that he has called on in the past weeks are looking forward for one of the best seasons in history.

Harry Ross, district manager for Paramount, came in to town to talk over the winter's releases with Ike Libson, local exhibitor.

Andy Sankers, manager and owner of the Gem theatre, Hamilton, Ohio, was a visitor at film headquarters.



Boston



GEOFFREY L. WHALEN, sales manager for Eastern Feature Films, is now a professor of medical jurisprudence at the Massachusetts College of Osteopathy. His specialty is forensic medicine. He was one of the pioneers in teaching the value of the motion picture in tuberculosis prevention work and in blood transfusion operations. He toured the country in the cause of the National Society for the Prevention of Tuberculosis, doing much to dispel the old fear of hereditary transmission, and took part in the making of the first motion picture of arterial blood transfusion. He is also a dramatic speaker of note, and when, back in 1918, he gave a motion picture show to the blind here in Boston, making them see it by the graphic manner of his description, the Boston papers were full of it.



Geoffrey L. Whalen

Every once in a while the wilds of Maine open up. This time two exhibitors from the inside came out and hit Boston. One came from Caribou and the other from Presque Isle. They bought for their year's programs and combined their Boston business trip with a pleasure jaunt to the Brockton Fair. They were W. V. Howe of the Upper House, Presque Isle, and R. A. Flora of Power's theatre, Caribou.

Jefferson D. Levine, with Federated Films, has recently been entertaining his father, Jefferson D., Sr., and his mother, they having come up from New Orleans for a month's visit. Jeff, Sr., says the North is a great country, but he went back before the winter dropped. Jeff, Sr., is a Gulf of Mexico pilot. When our Jeff is home he is in New Orleans, too. In retaliation as it were. Jefferson D., 3rd, will spend the winter with Jeff, the first, in New Orleans.

Leon Gorman, a former salesman in the Boston district, is now at Old Orchard, Me., as manager of a small chain of picture houses that have their headquarters there. He reports a highly successful summer season in the Maine watering places.

The Melrose theatre, one of the most popular of the north suburban houses surrounding Boston, has come under the direction of A. G. Pearson as manager.

William DeWolf and Fred Murphy, within whose hands lie the destinies of the Alhambra and Quincy theatres, both in the Massachusetts city bearing the latter name, did a lot of things during the summer months to make those houses still more attractive and popular. The Alhambra boasts a new pipe organ of late design and great range. The Quincy has gone through the hands of cleaners, painters, decorators and carpenters and looks like new.

Daniel Finn, manager of Gordon's Olympia theatre in Lynn, Bass., has resigned his post there to take over the management of Loew's northern New England houses in Lynn, Lowell and Haverhill and Portland, Me. Scores of friends, regretting that they must lose him from Lynn, gave a banquet in his honor prior to his departure from the Shoe City. The toastmaster was City Councilman Michael J. Carrol, while Mayor Harlan P. McPhetres gave Mr. Finn a diamond tiepin as a token from the many friends present. Rene Bouillarde, a former newspaper man from Scranton, Pa., and more recently manager of a Worcester theatre, has taken Mr. Finn's place as manager of the Lynn Olympia.

Boston is about to lose one of its best liked exchange men. Bob Bertschy, Boston exchange manager for Associated Exhibitors, has handed in his resignation to take effect October 20. During his stay here he has won many friends.

James Partridge, who has been the Pathe manager in New Orleans until lately, has taken over the duties of Pathe New England manager, succeeding Stanley Waite.

Fred Morris has got even Joe Roth jumping these days around the Federated film exchange in Boston, F. B. O. franchise holders for New England, since he took over the exploitation duties there. He is lining up the Grand-Asher stuff and milling away at "Human Wreckage." He was recently the invited guest of 150 Rotarians in New Britain, Conn., and gave the boys a heart-to-heart talk on the work being done by Mrs. Wallace Reid. They officially indorsed the work being done by Mrs. Reid.

Charles Whitely, shipper for Eastern Feature Films, has joined the sales staff of the same organization and is handling the Greater Boston territory. His old job has been filled by John Martin.

After the New England Film Board of Trade held a luncheon meeting the other day, at which Fred Murphy, the president, presided, and where C. C. Pettijohn, general counsel for Will Hays, was the honor guest, the group adjourned to the Deaconess Hospital for a visit to George J. Schaefer, Famous Players-Lasky division manager, who recently underwent an operation for appendicitis. He is getting along well.

Eugene L. Perry, formerly with Famous Players in Oakland, Cal., is now New England manager for the William P. Grey interests, who have their offices in the Social Union Building in Boston.

John L. Reardon has resigned from the sales staff of American Feature Films. Joe Roth, general manager for Federated Films, has been in New York at a sales convention held there by F. B. O.

The State theatre free school of opera, sponsored by M. Douglas Flattery, managing director of the Loew theatres in Boston, opened Saturday for its first session. The school will be under the direct charge of Madame Doree, president and founder of the Opera Guild of New York. She will be assisted by her daughter, Grace, and by Arthur Wooley. One of the plans of the school is to present every fourth week at the State theatre, Boston's largest and finest picture house, one fo the many light operas available.



Philadelphia



OSCAR NEUFELD of the De Luxe film exchange was unanimously re-elected president of the Philadelphia Film Board of Trade at its regular monthly meeting. Mr. Neufeld accepted the office a year ago under protest because of his numerous other duties, but his administration has been so constructive that he was the unanimous choice again this year. Other officers elected were P. A. Block, Paramount branch manager, vice president; Ben Amsterdam of the Masterpiece exchange, treasurer, and F. B. Willis of Fox, secretary. The committee appointed to represent the organization on the arbitration board consists of Jos. Hebrew, branch manager of Fox, John Bethel, branch manager for Vitagraph, and Wm. Humphries, branch manager for Hodkinson.

The annual dinner of the board will be held Nov. 5th at the Beaux Arts Cafe. The board is now formulating plans to re-zone the city and eliminate a prevailing practice of jockeying of prices.

Jerome Safron, who has been special representative of F. B. O. in Eastern United States, has been appointed branch manager of the Philadelphia office of F. B. O., succeeding Jack Flynn, who resigned to join Sam Frank in the operation of the Eagle and Palace theatres, Hammonton, N. J., which they purchased from C. C. Culshaw. Prior to becoming special representative Mr. Safron was branch manager at Albany, Detroit and New York. In addition to Mr. Flynn, Gus Coates, E. C. Daniels, and Sam Frank of the sales force resigned, together with Vincent Confronti, shipper, who was succeeded by Joe Hall. Herb Givern, who was district manager for Paramount out of its Chicago office is now a member of the sales force of the Quaker City office of F. B. O., together with Otto Horowitz, Sydney Fleisher, John Shaffer, and Carl Schwartz, who will have charge of the city sales. J. R. Kitchen will continue to handle the up-state territory.

W. A. V. Mack has been appointed Philadelphia branch manager of Pathe, succeeding Charles Henschel, who has been made district manager in charge of eight eastern exchanges of Pathe. Mr. Mack came from the Buffalo office, and was at one time in Philadelphia in charge of the Select exchange.

With the re-establishment of the exploitation department of First National, C. C. Pippin has been placed in charge of the work in Philadelphia and vicinity.

Miss Marion Green, who was Miss Philadelphia in the Atlantic City beauty pageant, has signed a contract with Oscar Neufeld and Tony Luchesse of the De Luxe Exchange to appear in one of the C. B. C. productions to be made on the Coast. Although no vehicle has yet been definitely chosen it will in all likelihood be "Pal O' Mine."

John Thornton, who has been office manager for the Philadelphia branch of Hodkinson, has resigned and joined hands with C. M. Goodman of Electric Theatre Supply, distributing Educational pictures.

Twelve Philadelphia exchanges are now using the uniform contract. They are Metro, First National, Vitagraph, Paramount, Goldwyn, Select, Electric Theatre Supply, distributing Educationals, Hodkinson, Fox, F. B. O., Universal and Pathe. The uniform contract has not yet been endorsed by the board because it is not used by the entire membership.

Charles Cherry, who has been managing the Victoria theatre for the Stanley Company since his return from Baltimore, has been appointed resident manager of the Aldine.

Approximately $900 was cleared at the benefit given for Leon J. Behal, short subject sales manager for the De Luxe exchange, who was injured when he was struck by an automobile in front of the exchange several weeks ago. The benefit was in the nature of a midnight performance given through the courtesy of the Stanley Company in the Globe theatre.

Harry Ringler, projection expert, who is now serving as president of the Local 307, I. A. T. S. E., and who was formerly chief projectionist at the Globe theatre, has been added to the sales force of L. Schwaab & Son.



Salt Lake City



THE Orpheum theatre on West Second South street opened for the winter season last week, after being dark since late last spring. The house was taken over from the Orpheum interests by the Ackerman and Harris vaudeville concern. The policy this winter will be to present five acts of vaudeville and a first run feature picture on each program.

W. A. Corby, manager of the local Film Booking Offices exchange, has gone to Montana to devote his interest to the coming season products.

The local Pathe exchange won first place in the recent sales contest held all over the United States for exchanges of this corporation. Notice was received last week from the home offices by Manager W. G. Sieb that he and his force were formed the winning combination. The prizes amount to cash outlays totaling six hundred dollars and there is much jubilation and pride at the local exchange.

A new officer has been added to the local Pathe exchange in the person of R. B. Epperson, who arrived last week to take up his duties in the capacity of assistant to Mr. Sieb, and booker. Epperson is well known throughout the western territory, especially here, as he was formerly associated with the Universal exchange here. At the time of his acceptance of the Pathe position he was identified with the Universal exchange in Pittsburgh.

W. L. Wessling, western division manager of Pathe, arrived in Salt Lake City, returning from Denver, where he has been for two weeks. He will remain here in conference with Manager Sieb for several days, pursuant to the policies of putting over the new features on the 1923-24 program.

B. A. Gurnette, Universal manager, returned last week from a successful trip throughout northern Utah territory, including Logan, Brigham City and Ogden. He made the trip with R. H. Campbell, who at present has gone to Wyoming for several days, and will then return to his regular southern Utah territory.

Joe Solomon, Pathe salesman, returned from a trip to Nevada and is laid up in bed, having taken ill on his trip.

V. P. Whitaker, special representative for the Associated Exhibitors, was in Salt Lake City recently, working on the new pictures controlled by this company. Accompanying Mr. Whitaker was J. S. Woody. While here, they conferred with George Hays, local manager for Associated Exhibitors. Mr. Hays left immediately after their visit for Boise, Idaho, to line up the pictures there.

W. F. Adamson, resident manager for Hodkinson, has made a short trip to Provo, Utah.

A sales conference, which proved to be successful in every way, was held at the local offices of Famous Players last week. Sidney R. Kent, general manager of distribution, was present and talked to the boys on the new policies governing the recently adopted plan of letting the public select their own pictures, and explained the dope on the new titles. Business at this exchange is hopping along in great style, according to H. W. Braly, manager. The salesmen who attended the conference were: Joe English, who covers the Montana territory; Ed Loy and Cy Gulbransen, who cover Idaho conjointly, and Joe Samuels of the Utah section.

L. J. McGinley, salesman with Famous Players-Lasky exchange, has torn himself from his duties and hied himself to the East, where he will spend a three weeks' vacation with his mother in Connecticut.

H. W. Braly, manager of the Famous Players-Lasky exchange, returned recently from Great Falls, Montana, where he went to supervise the transfer of the Japanese earthquake pictures. As soon as these prints were landed at Seattle, Eddie Spimon, aviator, dashed to Great Falls with them in his plane. From there they were rushed to New York City.

J. D. Solomon is back from a three weeks' trip through the Montana territory, where he was kept busy with the pictures that appear on the Goldwyn-Cosmopolitan program.

G. L. Cloward, manager of the Metro exchange, has returned after visiting the key cities of Montana.

The patrons of the American theatre were treated to a thrill when a fire broke out in the ceiling of the American Dansante, the ball room above the theatre proper. A wire broke in the built-in lighting fixtures, and soon the roof was ablaze. The dance patrons quickly, but orderly, made their safe exit. Then the smoke poured down into the theatre. Due to the coolness of the employes, the theatre was soon emptied without a panic or any injury. The damage to the building amounted to about five thousand dollars, which is covered by insurance. The program showed the next day as usual.

Out of town exhibitors who "made" film row last week were: George Lindsay, operating the Crescent theatre at Eureka, and the Star at Payson; I. H. Swenson, proprietor of the Angelus theatre at Spanish Fork; T. M. Chessler, owner of the Princess theatre at Bingham Canyon; Mr. Martin, manager of the newly opened Phoenix Construction Co. theatre at Alexander, Idaho; and Joseph Beenin, owner of the Ward theatre at Taylorsville, Utah.



St. Louis



THE St. Louis Amusement Company is spending some $5,000 in alterations and improvements at the Pershing theatre, Delmar Boulevard, near Hamilton Avenue, and the house will be re-opened shortly. It may be used for a musical stock company. Nat Koplar is doing the work.

Al Bartlett, salesman and former exchange manager, has accepted a position with the Rudolph Wurlitzer Company and will specialize in the sale of organs for motion picture houses and theatres.

Tom McKean, local manager for F. B. O., has returned from the Chicago sales gathering of that organization with a beautiful gold metal awarded to him for ranking among the ten best salesmen of the F. B. O. organization. He is very proud of his prize.

"Buns" Derby is now with the Selznick-Select organization as special representative. James Drake, exhibitor and theatre manager, has been made exploitation chief for the St. Louis exchange of W. W. Hodkinson.

George Gambrill, for a number of years motion picture critic of the St. Louis Globe-Democrat, and later press agent for the Shubert vaudeville circuit, is now in charge of exploitation and publicity for the St. Louis Paramount exchange. He comes from Oklahoma City, where he held a similar position with the Famous Players-Lasky office.

Fred Young, formerly of Des Moines, Iowa, has been added to the sales staff of the local Hodkinson exchange.

C. D. Hill, Hodkinson manager, is back from a trip to Indiana.

Exhibitors seen along Picture Row during the week included Jack Pratt of Fulton, Mo.; Mr. and Mrs. I. W. Rodgers of Poplar Bluff and Cairo; J. Rosenthal, Cutler, Ill.; C. C. Jones, Cambria, Ill.; Luttrell of Jacksonville, Ill.; Tom Young, Dwyersburg, Tenn.; L. W. Finke, Gem theatre, Nashville, Ill., and Jim Reilly, Alton, Ill.

Spyros Skouras, head of Skouras Brothers' Enterprises, has returned from a business trip to Chicago.

William Goldman, of the Kings, who had just got back from a trip to Chicago, departed Monday for the Windy City again.

Andy Wright has resigned as manager of the Delmonte theatre, Delmar Boulevard, near Clara Avenue. He will be business manager for the Ernest Evans Company.

Harry Niemeyer, back from his European trip, has again taken charge of the publicity work for the Delmonte theatre.

H. J. Arnold has bought the Lyric theatre at Vincennes, Ind. The house was formerly owned by the Wilkinson-Lyons Enterprises. The Consolidated Realty & Theatre Company, Chicago, has taken over the Pantheon, the other Wilkinson-Lyons house in Vincennes.

George Jacobs has opened the Grand theatre in Terre Haute, Ind., as a high class photoplay palace. It formerly was devoted to the so-called legitimate stage.

The American theatre, Terre Haute, Ind., has been closed by Fox & Kutzbaugh, who recently took over the Indiana theatre in that city. The Indiana will play feature pictures and Pantages vaudeville.

Charley Sweaton is now in charge of the American theatre, Evansville, Ind., and is devoting it to big pictures. He has changed the policy to one feature picture weekly instead of two changes.

Tom Walsh has sold the Sourwein theatre, Brazil, Ind., to Samuel Grimes. For the time being at least the policy will be unchanged.

N. M. Baskette has joined the sales staff of Metro in St. Louis. He formerly was with Goldwyn and is well known to the exhibitors of the territory.

M. F. Baker, who operates the three houses in Keokuk, Iowa, was a visitor to Pathe.

Jack Underwood of Enterprise spent the greater part of the week in the territory.

Roy Dickson of Selznick Select is back from a profitable trip to Hannibal, Quincy and vicinity.

Dawson Watson, St. Louis painter, has brought back some interesting pictures from a summer spent in Hollywood. The nucleus of his exhibition was painted in the studios of Douglas Fairbanks during the shooting of scenes for "The Thief of Bagdad." The pictures have been put on exhibit at the Healy Galleries, 4512 Olive street. The paintings abound with the color and form of the Orient, the scenes visualizing Bagdad and other Arabian Nights cities.

What takes place inside a gasoline engine when an automobile is traveling in high was shown to the St. Louis Automobile Club of St. Louis at the Western Rowing Club the evening of October 13. A three-reel technical film made by the Department of the Interior, Bureau of Mines, showed the cycles through which the gas travels from the time it enters the engine until it leaves as burned gas.

Production-Distribution Activities

Goldwyn Pictures Win Medals

TWO American-made motion pictures, both from the Goldwyn studios, have won highest awards, the Grand Gold Medal and a gold.. medal at the Chamber of Commerce and Industry of Turin, International Exhibition of Optical and Cinematographical photography, according to word received at the Goldwyn offices.

An interesting fact is that both of the pietures which took the big awards at the exhibition were those made in accordance with the Goldwyn policy of photographing scenes of stores in their natural settings.

Carol Dempster Greeted With Wite Roses

"The White Rose" at the Stanton in Philadelphia had a lively publicity and advertising campaign, and Carol Dempster made a personal appearanee after being entertained at tea at the Bellevue-Stratford hotel by a group of Philadelphia society debutantes. She was presented with a great bunch of white roses by Mayor J. H. Moore on whom she ealled in his executive offiees.

The white rose motif was carried out through all details of Miss Dempster's appearanee. She was met at the Broad Street Station by the young debutantes each of whom wore a white rose. The drivers of three big limousines also wore a white rose, as did all the policemen on the route from the station to the Bellevue-Stratford. There Miss Dempster again saw white roses being worn by bell-boys, hotel attendants, and everybody who had anything to do with the tea that was tendered by her weleomers.

Preferred Pictures Are Popular in Canada

George Jeffreys, speeial representative for Preferred Pictures Corporation, returned to New York this week from Canada where, he reports, the Preferred product is meeting with an enthusiastic reception from exhibitors. The first five productions of the fifteen to be released this season have already been sold in every key city in the provinces of Ontario and Quebec, in Nova Seotia and throughout the entire west, he says.

Mr. Jeffreys has arranged for day and date pre-release screenings of "The Virginian" the last week in October in the seven provinces of the Dominion. He finds that Canadian theatre owners are anticipating this production as one of the best bets of the fall.

Praise for "Strangers of Night"

Premiere at Capitol Theatre Brings Commendation from N. Y. Reviewers

"STRANGERS OF THE NIGHT," the Fred Niblo production of Walter Hackett's stage sueeess, "Captain Applejack," opened its New York premiere at the Capitol theatre reeently and was given an enthusiastic reception by the New York press reviewers.

"If one expected Fred Niblo to make an exeellent picture out of 'Captain Applejack'—and here is one who did—one will not be disappointed," wrote Harriette Underhill in the New York Tribune. "He has transferred to the sereen all of the delightful little subtleties which made the play such a sueeess."

"'Strangers of the Night,'" wrote the eritic of the New York Telegram, "is one of the most alluring films, with its quaint mingling of present day life on shore and the rollicking life on sea in the days when the Jolly Roger flew from the masthead of pirate eraft."

"Niblo has produeed a piece with amazing and always likable fidelity to the original play," wrote the reviewer of the New York Sun.

"This film version of 'Captain Applejaek' fairly talks and danees in aetion," wrote the critic of the New York Post. "And what a cast—Matt Moore, Enid Bennett, Barbara La Marr and Robert MeKim."

"Under the title of 'Strangers of the Night,' Walter Hackett's stage comedy of adventure and romance, 'Captain Applejack' is now on view at the Capitol—and a rollicking good film it is." Thus wrote the reviewer of the New York Mail.

"'Strangers of the Night' is going to take mighty strong," began "Irene" in the Daily News. "The action is like a true spark of life. It's a long time since we've seen so much in one pieture without getting drowsy."

"What is shown of 'Strangers of the Night' at the Capitol is so good," stated the critic of the New York Times, "that one feels a regret that it terminates as soon as it does."

"A picture that holds interest every minute," wrote Norman Lane in the New York Ameriean.

"As far as we could note the ehange in title from 'Captain Applejaek,' 'Strangers of the Night' is the only one made from the great play to the film now at the Capitol theatre," wrote Don Allen in the Evening World.

"Strangers of the Night" is a Fred Niblo production for the Metro-Louis B. Mayer forces. It was adapted by Bess Meredyth and photographed by Alvin Wyekoff.

Mailmen Greet Producer and Star

Emory Johnson and Ralph Lewis Honored at Annual Picnic of Mail Workers

WITH upwards of 3,500 postal clerks of Los Angeles and their families and friends eheering enthusiastically, Emory Johnson, producer of "The Mail Man," and Ralph Lewis, star of the production, were introduced to the happy throng at Rose Hill Park, Los Angeles, the occasion being the annual pienic and jollification of postal workers.

The features of the event were the screen tests taken by Mr. Lewis and Mr. Johnson of more than twenty pretty young girls, daughters of the Los Angeles mail workers. The winner of the eontest will be awarded a role in Emory Johnson's next photoplay, production of which will begin in the early future in New York City, where the noted young director will go to shoot his early scenes next week.

Banners heralding the coming of "The Mail Man" were placed in many prominent spots in the big park, one huge sign appearing at the entranee to the grounds on Huntington Boulevard.

Screen followers in Los Angeles and other cities on the West Coast, agree that the mail workers of Los Angeles have launched what many eontend is the biggest campaign ever placed behind a motion pieture on the West Coast. Other big events of a similar eharacter will take plaee in the near future, to aid showmen in publieizing the Johnson attraetion.

Hoyt, Haymarket Sign with First National

Subsequent to the recent amalgamation of the Hoyt and Haymarket theatres in Australia, the Associated First National Pictures, Inc., has completed negotiations relative to the exhibition of their product throughout the entire Australian circuit.

Stanley Wright, managing director of the Haymarket theatres, while in America, studying the latest in motion picture presentation, was so impressed with the First National material, that immediately upon joining with the Hoyt enterprises, his first move was to establish business relations with First National's Australian exchange, the result of whieh ended in a contract for the showing of First National pietures, in their territory, eovering a period of one year.

Exchanges Sign for Burr Product

CHARLES R. ROGERS, vice president and general manager of distribution of Mastodon Films, Inc., announces the signing up of leading exchanges for franchises on the entire series of Independent product which the organization will produce during the 1923-24 season. This week, negotiations were completed for the Burr picture franchise for Western Pennsylvania and West Virginia to Davis, Alexander and Libby, of the Columbia Film Service, Inc., Pittsburgh, Pa., and Eastern Pennsylvania and Southern New Jersey to Robert Lynch, of Metro Pictures, Inc., Philadelphia.

Exhibitors throughout New England, the states of Ohio, Kentucky, New Jersey, Pennsylvania, West Virginia and the territory of Greater New York are now assured of being able to book the new C. C. Burr pictures, including "Restless Wives," "Youth to Sell," "The Average Woman" and "Lend Me Your Husband."

Pauline Frederick Starts Vitagraph Feature

Pauline Frederick, who has been engaged by Vitagraph for the leading role in "Let No Man Put Asunder," arrived in New York last week to begin work under the direction of J. Stuart Blaekton at the Brooklyn studios. Lou Tellegen also reported to Mr. Blaekton last Monday. These two famous stage and sereen stars head a cast of exceptional name value.

"Let No Man Put Asunder" is a dramatic protest against the evil of divorce and unhappy marriages which is gaining throughout the United States. It is adapted from the novel by Basil King.

"Scaramouche" Praised by Review Board

To the profusion of unrestrained praise whieh has been heaped upon Rex Ingram's spectacular achievement, "Scaramouehe," is added one more distinction: "Scaramouche" is listed pre-eminent among exceptional photoplays in the current number of "Exceptional Photoplays," the monthly issued by The National Board of Review.

This Metro picture which has aroused reviewers and which is now a Broadway attraetion, is given a three-column critieism devoted to praise for Ingram's great genius as it is given expression throughout the whole of the pieture.

COSTUMES FOR HIRE New York's Newest and Foremost Costume Rental Organization BROOKS 1437 Broadway Tel. 5580 Pen.

Vignola Completes "Yolanda"

ROBERT G. VIGNOLA has completed the actual "shooting" of "Yolanda," the big French costume production, starring Marion Davies, for Cosmopolitan. With the studio work ended the director is now engaged in the gigantic task of reducing thousands of feet of film to nine or ten reels. The process of editing will take, it is estimated, about three weeks, after which Mr. Vignola plans to avail himself of a short rest before announcing the details of his next production.

"Yolanda" is Mr. Vignola's first production since his return from a six months' tour of the world. It has been nearly four months in the making.

Picture Awaits Novel for Production

Adapting a novel to motion pictures needs is a common feat in picturedom, and adapting a motion picture for a novel has been done, but to hold up production on a motion picture until the novel is on the bookstore stands is something new in the picture industry.

This is the situation in the case of "The Pony Express," a novel purchased for picture rights before it was off the publisher's presses. Edward Sedgwick, Hoot Gibson's director, is the author of the book, which will be on the market in a few weeks.

Following completion of his novel, Universal negotiated the rights for the picture, and it has been prepared for the screen. Plans were made to produce the picture at once, but on the author's suggestion the work was delayed to allow the novel to appear first.

As a result, Sedgwick, who is to direct his own story, will complete "Hook and Ladder" and follow it with another Gibson picture before going into production on the big story.

Warners Effect "Country Kid" Song Tieup

Another song tie-up has been affected by the Warner Brothers, in which the Irving Berlin song, "That Old Gang of Mine," will be used as a musical theme for "The Country Kid," the new Warner feature starring Wesley Barry. The tie-up will be a splendid exploitation aid as a special cover showing the freckled star and scenes from the picture has been created. In addition, special verses have been written to fit the picture so that exhibitors can use the number as an appropriate prologue.

Irving Berlin, Inc., the publishers, will lend their co-operation to exhibitors and distributors. Twenty-five hundred dealer tie-ups will be made with outstanding window displays. The song has also been adopted as the official song of the B. P. O. E., it is said.

"Broken Wing" Scores at Premiere

New York Reviewers Declare Screen Version Is Better Than Stage Play

"THE BROKEN WING," Tom Forman's latest production for Preferred Pictures, proved a winner at its premiere in New York where it opened at the Rialto on October 7. The receipts the first day was exceptionally large and excellent patronage was sustained throughout the entire week. The consensus of opinion expressed by the metropolitan press was that the film exceeded in entertainment value the play itself, which was one of the outstanding Broadway successes two seasons ago.

Here is what the critics had to say:

Evening World: "'The Broken Wing' is much more thrilling on the Rialto screen than it was on the speaking stage! And that is saying a great deal for it, for the airplane crash that opened the stage performance was noted far and wide as the outstanding chill producer of the theatrical season when it was running on Broadway. It is well worth the seeing and we are glad we went."

New York Times: "'The Broken Wing' is a splendid show with as much merit as the play."

New York American: "'The Broken Wing' in film version is fuller of incident than in the spoken version."

Evening Telegram: "If you want an exciting journey into Mexico without leaving a comfortable chair, go up to the Rialto and see 'The Broken Wing.'"

Daily News: "'The Broken Wing' is a gripping film, goes over something great. You won't be sorry for seeing it. Good entertainment."

Evening Mail: "An excellent screen adaptation has been made of Paul Dickey's and Charles W. Goddard's play. The airplane scenes are thrilling and the photography is good."

New York Tribune: "An interesting picture."

Critics Laud Carewe's "Bad Man"

N. Y. Reviewers Commend Director for Skill in Treatment of Famous Play

THAT Edwin Carewe, producer and director of "The Bad Man," a First National picture, has shown rare skill in his treatment of the famous play is a fact fully attested to by the New York critics, many of whom made Mr. Carewe's work the focal point of their reviews.

Quinn Martin, of the New York World, wrote: "'The Bad Man' in pictures is one of the best examples of sane transference of a stage play to the screen which we have seen, and the picture is distinctly worthy of the large patronage which it apparently is going to enjoy."

Andrew A. Freeman in the Evening Mail said: "Many who saw the play were of the opinion that it would make an excellent movie and they were right. Mr. Carewe realized the possibilities and limits of the story and at no time introduced any scene which detracted from the interest. The result is a simple, straightforward film, excellently photographed and effectively portrayed."

The Evening Telegram said: "Edwin Carewe, the motion picture director and producer, has converted the play—star, lines, et al.—into a photoplay just as absorbing as the play."

Harriette Underhill of the Tribune wrote: "It follows the play so closely, scene for scene, that the most ardent addict could find nothing to resent in the translation. Yes, 'The Bad Man' might be called a screen triumph."

The critic for the Sun and Globe said: "It is a more or less faithful adaptation of the play by Porter Emerson Browne. . . . Thus does this photoplay reverse some of the pet hookums of the movies."

Don Allen in the Evening World said: ". . . And we'll wager that when the film critics of the country make their selection of the ten best pictures of the year, 'The Bad Man' will be in the money."

Both the Evening Journal and the Daily News were warm in their praise of the picture.

Bellevue Ward for "Big Brother"

WITH the co-operation of the New York Police Department and the heads of the medical staff of Bellevue Hospital, the technical department at the Paramount Long Island studio has completed an exact reproduction of the prison ward at Bellevue. This set will be used in "Big Brother," the Rex Beach story which Allan Dwan is making for Paramount.

According to Dr. O'Hanlon, physician in charge at Bellevue Hospital, this is the first time that any information or facilities for research concerning this ward has ever been offered to any motion picture producing company to be used in any production.

"Midnight Alarm" Used in Fire Prevention Week

"The Midnight Alarm," in which there is a strong lesson against carelessness, which causes metropolitan fires, was generally booked for week runs throughout the country during Fire Prevention Week, Oct. 7 to 13, inclusive.

The management of the Rialto theatre in Milwaukee used for general distribution throughout the town a four-page newspaper, full size, "The Midnight Alarm" with an "extra" ear.

READ 'EM AND BOOK 'EM

TWO OF THE LATEST C. B. C. BOX-OFFICE SUCCESSES AND WHAT PROMINENT EXHIBITORS WHO HAVE CASHED IN ON THEM THINK OF THEM—

YESTERDAY'S WIFE — "Patrons pronounced it *great picture* and went over to *fine business without any opportunity for advance advertising.*"—Victoria, Shamokin, Pa.

TEMPTATION—"*Liked very well* by patrons. Fine Production."—M. Goodman, Feeley's Theatre, Hazleton, Pa.

TEMPTATION—"Pleased our patrons who thought it a *great story—well acted—capable cast.* It's a *great title,* appealing to women as well as men."—Fay's Theatre, Philadelphia.

BOOK THEM! PLAY THEM!

C. B. C. Film Sales Corp.
1600 Broadway, New York

C. B. C. Feature Has Trade Showing

IMMEDIATELY upon the arrival of the first print of of "Forgive and Forget" from the West Coast studio, C. B. C. Film Sales Corporation arranged a trade showing in New York at which most of its buyers, both domestic and foreign, were present.

Mr. J. C. Barnstyn, who, with his brother, operates a great many theatres in Holland, said in an interview, that "Forgive and Forget" in his opinion, occupied a unique position in motion pictures.

He gave credit to both Harry Cohn, the producer, and Ed Le Saint ,the director, for producing a picture which, from story and cast standpoint, would appeal as strongly to people in foreign countries, as it would to people in this country.

Statesmen and Educators Endorse "Lullaby"

Many noted men and women, including statesmen, mayors, educators and social workers have combined in an endorsement for Chester Bennett's "Lullaby," in which Jane Novak will be starred through F. B. O. release in late autumn.

Dealing as it does with a phase of prison life which lends itself to widespread speculation and discussion, "Lullaby" already has focussed the deep attention of many leaders in current activities.

Among the most notable statesmen who have endorsed its spirit and requested a special pre-view of the production at Washington is Secretary of Labor Davis.

Many college professors who deal in courses in sociology also have requested special reviews of the picture when it is completed.

Will Write "Forgive and Forget" Song

One of the big music publishers is said to have asked permission to write a special song for "Forgive and Forget" and the C. B. C. Film Sales Corporation, the producers of this picture, have granted this permission.

The publisher immediately after seeing the picture was so enthusiastic about it that his song writing staff created a song that will undoubtedly be a hit.

The publisher is now arranging with one of the Broadway musical shows to include this number as one of its feature songs.

Clergy Praises "If Winter Comes"

School Authorities Also Add Commendation to William Fox Production

VOLUNTARY testimonials in praise of the William Fox picturization of A. S. M. Hutchinson's "If Winter Comes" are being received every day at the home office of Fox Film Corporation from noted educators and clergymen throughout the country. These messages of appreciation have praised enthusiastically the manner in which this internationally famous novel has been transferred to the screen.

The Rev. Norman W. Twiddy, Bensonhurst, N. Y., wrote that he had no hesitation in declaring "If Winter Comes" the finest motion picture I have ever witnessed." F. A. MacGillivray, G. P. Putnam's Sons, characterized the production as "one of the best, if not the best moving picture performance I have ever seen. It is the book without variation."

Among the letters of appreciation for "If Winter Comes" were the following: Charles C. Roberts, P. S. 25, Manhattan: "I have advised my teachers that unless they see the picture, half the pleasure of their future years will be taken from them"; Gertrude E. Rolfe, Queens Village Mothers' Club: "This is the style of picture which the clubwomen of this country are working to have presented to the American public"; Kate E. Turner, Bay Ridge High School: "Most interesting I have ever seen. So true to the spirit of the book."

Rev. N. B. Wyllie, Ottawa, Canada: "Greatest the industry has produced. Mark Sabre is as Christ-like a character as could be conceived in modern life"; Rev. Lincoln H. Caswell, New York City. "Mr. Fox ought to be congratulated by all moral and religious forces in this country for the production of such a work as this"; Rev. Thomas E. Potterton, Brooklyn, N. Y.: "So clean, wholesome and inspiring that it is a pleasure to commend the film without reserve."

Burr Increases Production Output

Mastodon President Announces Six Specials Instead of Four for Season

C. C. BURR, president of Mastodon Films, Inc., announces that this organization will make six instead of four special productions for the Independent market, for the season of 1923-24. This increase of product is in line with the expansion of Mastodon following the recent announcement that Charles R. Rogers has become interested in the firm as vice-president and general manager of distribution.

The Burr Big Six will include, "Restless Wives," "Youth to Sell," "The Average Woman," "Lend Me Your Husband" and two well-known stories and Broadway stage successes, negotiations for which are being concluded and will be announced within ten days.

Production plans for "Restless Wives" and "Youth to Sell" are completed. Both of these Burr pictures will be started simultaneously at the Glendale studio within a few days in order to have them ready for early showings.

"Restless Wives" is a virile society melodrama written by Izola Forrester and continuity by Mann Page.

"Youth to Sell" is another of Miss Forrester's stories and was published in Ainslee's under the title of "The Grey Path."

"The Average Woman" is based upon one of Dorothy De Jagers' most successful Saturday Evening Post stories.

"Lend Me Your Husband" is a sensational and original modern-day drama written directly for the screen.

$500,000 to Charity from Jackie Coogan Dolls

Over $500 000 was realized by charitable organizations last year through the sale and auction of the now famous Jackie Coogan doll. These dolls are being constantly presented by Jackie to church bazaars, hospitals, orphanages and other charitable institutions and serve in lieu of Jackie's personal appearance at these functions.

The Jackie Coogan doll was originated as a result of the many requests that continued to pour into the Coogan offices asking for Jackie's personal appearance. During this time Jackie was busy on his first Metro picture, "Long Live the King" and when not actively engaged in work before the camera was busy with his studies. So the Coogan doll was originated.

It has been found such an excellent medium for publicity that Jack Coogan, Senior, is having a companion doll designed. The first shows Jackie in the tattered cap and patched breeches which first made him famous, and the second will be dressed in silk hat and Eton jacket, which is the costume Jackie wears in "Long Live the King."

Warner Trailers Aid Exhibitors

THE Warner Brothers are now issuing a number of free advertising and exploitation accessories which should benefit the exhibitor to no small extent in exploiting the different Warner Classics.

One of the most important of these is the special trailer which is issued on every production and presented to the exhibitor without cost. To this date, trailers have been prepared and supplied on "The Gold Diggers," "Little Johnny Jones," "The Printer's Devil" and "The Country Kid."

Besides this, mats of all sizes are supplied free on every release. Cards are also given to exhibitors for window displays.

Metro Feature Praised by California Women

"Strangers of the Night," Fred Niblo's newest production for the Metro-Louis B. Mayer forces, has received the approbation of the California Federation of Women's Clubs.

Mrs. Roger J. Sterrett, chairman of the Motion Picture Division of the Los Angeles District of Women's Clubs, sent the following letter to B. F. Rosenburg, manager of the Metro Los Angeles exchange:

"'Strangers of the Night' was viewed by a committee representing the Daughters of the American Revolution, Parent-Teachers' Association, the schools, the churches, and the Women's Clubs and it was enthusiastically placed on its approved list.

"'Strangers of the Night' is good adventure and good mystery and most surprising, it has good comedy—inherent in the story—not superinduced at intervals.

"This picture will be recommended to the members of the organization represented on these committees."

Paramount Company Off for Southern Utah

With a cast headed by Bebe Daniels, Ernest Torrence, Noah Beery and Lloyd Hughes, the company that is to make "The Heritage of the Desert," the third Zane Grey production for Paramount, under the direction of Irvin Willat, is now on its way from Flagstaff, Arizona, to Lee's Ferry in Southern Utah. In addition to the players the producing organization includes studio technicians, road engineers, packers and a number of Navajo Indians who will take part in the picture.

Empire PRINTS EMPIRE LABORATORIES, Inc. Empire PRINTS
723 SEVENTH AVENUE BRYANT 5437 5736 NEW YORK
DEVELOPING AND PRINTING MOTION PICTURE FILM

Burr Productions Rights Sold Abroad

Charles R. Rogers, general manager of distribution of Mastodon Films, Inc., reports that negotiations have been completed whereby Richmount Pictures will distribute the new C. C. Burr productions in foreign territory. Under the terms of the contracts Richmount will handle "Three O'clock in the Morning," a new feature comedy special; "Restless Wives," "Youth to Sell," "The Average Woman," and "Lend Me Your Husband," all of which are being made for the 1923-24 season.

Weber, North Make Big Deal in Canada

An important Independent deal was consummated this week when Harry A. Kaufman purchased the rights for Will Nigh's "Marriage Morals" and B. P. Fineman's "Don't Marry For Money" for the Dominion of Canada from L. Lawrence Weber and Bobby North.

Mr. Kaufman not only placed orders for sufficient prints of each subject to cover Canada in its entirety, but also ordered accessories and paper in equal quantity.

Fox to Offer Novelty in "Temple of Venus"

"The Temple of Venus," which will be the next picture William Fox will present on Broadway, is a novelty picture. It is said to combine the spectacular and the dramatic with great skill and has a beauty brigade headed by Phillis Haver and Mary Philbin. One thousand American beauties appear in the picture.

Review Board Commends Warner Features

The National Board of Review has recommended two of the Warner Brothers' latest releases as outstanding current photoplay productions. The pictures are "The Gold Diggers," the screen version of the David Belasco play, featuring Hope Hampton, directed by Harry Beaumont, and "The Printer's Devil," starring Wesley Barry.

"Going Up" Pleasing All Sections

Critics of Many Cities Commend MacLean Feature for Associated Exhibitors

THE newspapers in all sections of the country where Douglas MacLean has been showing in his first Associated Exhibitors' feature comedy, "Going Up," have given the production the most enthusiastic notices. Seldom do critics become as outspoken in praise of a motion picture as they have been in the case of Douglas MacLean's latest laughing success.

Following are some of the reviews that "Going Up" received in the various cities:

Robert E. Sherwood in the New York Herald: "Good farce-comedy is extremely rare on the screen, and the opportunity to see it is not often presented. Therefore one should not miss Douglas MacLean's new picture, 'Going Up.'"

Harriette Underhill in the New York Tribune: "'Going Up' is a better picture than it ever was a play or musical comedy. As a picture it has untold possibilities."

The New York Times: "'Going Up' is really very funny. Lloyd Ingraham directed this film, the action of which is swift and without a tedious instant."

The San Francisco Bulletin: "The manner in which Douglas MacLean seemingly manipulates an airship in his first independent production, 'Going Up,' is not only thrilling but one of the funniest situations ever brought to the screen."

The San Francisco Examiner: "'Going Up' is a delicious comedy featuring Douglas MacLean. . . . MacLean has never done any better work than in 'Going Up.'"

The San Francisco Call and Post: "A gale of laughter sweeps over the audience as Douglas MacLean 'hops off' at the Granada this week in a vehicle which is truly one of the funniest he has yet ridden, 'Going Up.'"

The San Francisco Chronicle: "Douglas MacLean's dry humor gets over well in this picture, he playing the author."

The San Francisco Daily News: "It is doubtful if Douglas MacLean could conceive of a funnier story than this."

The Kansas City Post: "You won't have time to get 'spoony' at the Liberty this week. You'll be too busy holding on to the seats and trying to dispel those funny, dizzy feelings brought out by the aerial maneuvers of Douglas MacLean, erstwhile author and aviator in 'Going Up.'"

N. Y. Pre-view for "Barefoot Boy"

Club Women Leaders Will Be Invited to Showing in Broadway House

MR. SAM ZIERLER of the Commonwealth Film Corporation, and the C. B. C. Film Sales Corporation have entered into an arrangement whereby they will give a pre-view of "The Barefoot Boy" at one of the Broadway theatres.

A very active worker in the ranks of the Women's Clubs of America has voluntarily given her services to secure the assistance of all of the representative women's clubs in New York and also the representatives of the various states societies and women's clubs of all the other states. In addition to this, the teachers' associations and the principals have expressed a desire to see this picture, it is said.

At a recent talk given at one of the New York women's clubs "The Barefoot Boy" was brought up as a subject for discussion and the members were most enthusiastic about this picture because of the fact that it was a classic and that it brought to life the thoughts which were immortalized by John Greenleaf Whittier.

C. B. C. Film Sales Corporation officials have in mind a similar pre-view of the picture in every big city of the United States.

Social Lights, "Extras," Aid Japan Fund

Fifty men and women, social leaders of Southern California whose combined wealth is said to approximate $15,000,000, appeared as actors for a day and played atmospheric parts in "Black Oxen," a picturization of Gertrude Atherton's famous story of rejuvenation which is being produced by Frank Lloyd for First National.

The society representatives appeared as diners in a big cafe scene.

The elite were recruited for the screen play by Mrs. Hancock Banning, president of the Assistance League, a Los Angeles charitable organization. She conceived the idea of filling the atmospheric roles by society members willing to turn over their pay checks for the Japanese Relief fund.

Author Is Pleased with "Yesterday's Wife"

Evelyn Campbell, the author of "Yesterday's Wife," is now in New York to confer with C. B. C. Film Sales Corporation officials with regard to several stories that she has written and which she would like the C. B. C. Film Sales Corporation to produce.

Miss Campbell was enthusiastic with regard to "Yesterday's Wife." She stated that it was an unusual experience as an author to have a manuscript produced exactly in accordance with the ideas as she has set them forth in her original story.

Critics Declares "Rosita" In "Excellent Class

"In the last two months I have seen exactly twenty-six pictures, of which six can be rated as 'excellent,'" said Robert E. Sherwood, motion picture editor of "Life," in the last issue of that periodical. "I find in this class 'Rosita,' in which Mary Pickford and Ernst Lubitsch have combined to bring great beauty to the screen.

"Looking forward into the new season, the pictures that loom largest are Douglas Fairbanks' 'The Thief of Bagdad' and 'A Woman of Paris,' directed by Charles Spencer Chaplin."

LUDWIG G.B.ERB,
PRESIDENT



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Metro Exchange Manager Uses Teaser Method

B. F. Rosenberg, manager of the Metro exchange in Los Angeles, has adopted the teaser method in acquainting exhibitors in his territory with the new Metro 1923-1924 productions as they appear from time to time. The latest campaign for "Strangers of the Night" proved very effective and Mr. Rosenberg received praise on all sides for his good showmanship.

On "Strangers of the Night," Mr. Rosenberg sent to all exhibitors a regulation size letter with the legend, "Have You Noticed Any Strangers in Town?" written in bold green letters across the top, and beneath this a box with the inscription in heavy green letters,

"STRANGERS OF THE NIGHT"

Further down the following note was added:

"If you do notice any strange looking characters telephone immediately to the police department and ask for Captain Applejack or call B. F. Rosenberg, 820 South Olive street, Los Angeles."



Scenes from "Held to Answer," Metro picture, from the story by Peter Clark McFarlane.

Truart Completes Sale On "Patsy"

Truart Film Corporation has completed negotiations with Supreme Photoplays Company, Pittsburgh, Pa., whereby that concern will handle "Patsy" in the territory comprising western Pennsylvania and West Virginia.

"Patsy" is a comedy-drama, now being played with success about the country, featuring Zasu Pitts, Wallace Beery and Marjorie Daw.

Niblo Starts Work on "Thy Name Is Woman"

Fred Niblo has begun "shooting" on his next Metro-Louis B. Mayer production, "Thy Name is Woman," the picturesque, highly popular Spanish play which was imported to this country several seasons ago and which played an historic record-breaking Broadway engagement. Mr. Niblo believes that it will take him four months to complete this picture.

Mystery and Thrills in "Alias Night Wind"

Mystery and thrills abound in the William Fox production "Alias the Night Wind," starring William Russell, according to the offices. The story was written by Varick Vanardy and the scenario by Robert M. Lee. Joseph Franz directed. The story deals with a youth who is unjustly accused of crime. How he secretly helps the police who presume him to be a crook known as the "night wind," goes to make a picturesque story of action and romance.

Truart Reports Foreign Sale of Feature

Truart reports the sale of "The Empty Cradle," the Burton King production featuring Harry T. Morey and Mary Alden, for Brazil to Ferdinand V. Luporini.

War Veterans Honor Colleen Moore

COLLEEN MOORE, First National leading lady, was accorded a signal honor last week when the veterans of California's famous division, the Ninety-first, unanimously selected her as their godmother and feted her in style and with enthusiasm. The occasion was the annual convention of the division which will precede the general mobilization of the American Legion in San Francisco.

Miss Moore arrived in the convention city on Saturday afternoon to find the station crowded with ex-soldiers who came to welcome the little lady they had chosen as their idol. It was necessary for a cordon of police to clear a passage to the car which sped her to Mayor Rolph's office where she was officially welcomed. Her suite in the St. Francis later served as a reception room in which the First National star met the officers of the Ninety-first organization, while a crowd of admirers cheered beneath her windows.

Richard Talmadge Feature Is Titled, Edited

The first Richard Talmadge picture, "Let's Go!" inaugurating the series being made with this star by Carlos Productions for Truart Film release, has been finally titled and edited by Ralph Spence.

Spence is said to have instilled into the picture a full quota of the humor and broad comedy for which he is famous.

It is said "Let's go!" is by a great margin the most thrilling and thoroughly entertaining picture Richard Talmadge has yet made.

Big Advertising Campaign For Palmer Feature

A vast advance advertising campaign is now being carried on by the Palmer Photoplay Corporation in no less than 25 of the most popular national magazines, telling the readers how Mrs. Ethel Styles Middleton, wife of a factory foreman, wrote the prize scenario of their first production, "Judgment of the Storm."

The Palmer Photoplay Corporation, realizing that they had discovered and developed a highly talented scenario writer in Mrs. Middleton, and that the production of her work had resulted in a screen story with a new twist, a new idea, and a new, surging, dramatic pull, decided on a huge national advertising campaign for the reason that they were confident they were both "keeping faith with the public" and ensuring the exhibitor a sure-fire box-office success.

Pioneer Actors in "Big Brother"

INCLUDED in the cast of "Big Brother," the Allan Dwan production now being filmed at the Paramount Long Island studio, are five character players who appeared on the screen in the days when the cinema was in its swaddling clothes. They are Charles Hammond, who has the part of the Judge in the Children's Court; William Black, in the role of the probation officer, and Hardy Tucker, Hugh Wynne and Edward Elkas, priest, minister and rabbi, respectively, attached to the court.

Each of these players has entered the fifties and can lay claim to ten years or more of motion picture work. In the same cast, and affording a strange contrast is little Mickey Bennett, aged seven, who has the role of Midge Murray.

Warners Issue Newspaper Ads for Features

The announcement comes from the Warner Brothers that the special fourteen-inch single-column advertisements have already been issued to the newspapers selected to run them in the different territories in conjunction with the local showings of the different Warner features which the advertisements call attention to.

This first series of eight advertisements covers the first eight Warner features, namely: "The Printer's Devil," starring Wesley Barry; "Little Johnny Jones," starring Johnny Hines; "Where the North Begins," starring Rin-tin-tin, the famous police dog hero; "The Gold Diggers," featuring Hope Hampton, Louise Fazenda, Windham Standing and Alec B. Francis; "George Washington, Jr.," starring Wesley Barry; "Conductor 1492," starring Johnny Hines; "Lucretia Lombard," starring Irene Rich and Monte Blue; and "Tiger Rose," the screen version of the famous Belasco play, starring Lenore Ulric.

Proofs of these eight advertisements have been supplied the different newspaper publishers who are included in the big advertising campaign.

"Don't Marry for Money" Sale Announced

L. Lawrence Weber and Bobby North have sold "Don't Marry For Money" to Harry F. Grelle and Henry C. Foster, operating as the Supreme Photoplays, Inc., of Pittsburgh, for Western Pennsylvania and West Virginia.

Supreme Photoplays Buys Truart's "Patsy"

Truart reports the sale of "Patsy," featuring Zasu Pitts, Wallace Beery and Marjorie Daw, to Supreme Photoplays, Pittsburgh, for the territory comprising Western Pennsylvania and West Virginia.



Opening ad for "Main Street" (Warner Bros.) at the Strand theatre, Omaha

Opinions on Current Short Subjects

" Beasts of Paradise "

(Universal Serial—15 Episodes)

THIS is Universal's newest chapterplay co-starring William Desmond and Eileen Sedgwick. Three episodes were viewed by the writer. The story concerns the determination of Philip Grant, son of the owner of the Pacific Forwarding Company, to recover five million dollars in gold, the loss of which threatens his father with ruin. Involved in the plot is Helen Frazier, daughter of the firm's ill-fated skipper and confidential secretary to the elder Grant. The girl, whose father is believed lost, is forced to steal valuable papers by Joe Clegg, one of the Grand skippers, on the promise that he would take her to her father. She falls into Clegg's power and finally meets her father on a tropical island. He has lost his mind. Meanwhile Phil Grant, who disbelieved the skipper's story that their craft had been attacked by a submarine, follows Clegg and falls into the hands of the band of crooks, headed by Marie Verne, an adventuress who believes she can locate the gold if she succeeds in keeping the captain in her power.

The story is a typical serial type with plenty of action. This one, however, makes a bid at the logical, in that sequences follow in common sense order and while there is every effort made to inject hair-raising stunts, they are not sacrificed at the expense of a follow-through story. The first chapter deals with the arrival of Grant on the tropical island and his imprisonment, the second with the blowing up of a boat in which he is trying to escape with Helen and her father, and the third with the recovery of the old captain's memory and the attack of wild animals. Interest is always kept at a high pitch with the acting of the principals good, particularly Ruth Royce as Marie Verne. The other players are William Welsh as Grant, the elder; William Gould as Joe Clegg, Clark Comstock as John Frazier, Margaret Morris as Tilah, the mysterious maid, and Joe Bon-omo as the telegraph operator. William Craft ably directed the first three chapters, which promise a first class, fast-moving serial. Val Cleveland wrote the scenario and story, while Harry Newman photographed excellently.—*ROGER FERRI.*

" Frozen Hearts "

(Pathe—Two Reels)

"FROZEN HEARTS" is a second number of Hal Roach's new comedy series starring Stan Laurel. Pathe is releasing this series of two-reelers. This one made a better impression on the writer than did the first release, "Roughest Africa." Stan Laurel looks like a worth-while article and a little more time under the guidance of Hal Roach should find him doing some tall stepping with exhibitors cashing in on his efforts. He seems to have his heart in his work and goes about it in a way that impresses you; particularly true is this in "Frozen Hearts," which is a burlesque on Vincente Blasco Ibanez's "Enemies of Women." His first release was a burlesque on the African hunt pictures.

However, there is every indication that straight plays furnish the most food for fun-poking by Stan. In "Frozen Hearts," Laurel appears as a simple peasant boy who is forced to masquerade as a member of the hated Russian military autocracy in order to reclaim his sweetheart. He keeps on the move all the time. In this picture the Bolshevik is not made to bear the brunt of the comedy, for most of the fun is poked at the anti-Bolsheviks. But our hero finally comes through and gets what he goes after.—*ROGER FERRI.*

" Running Wild "

(Educational—Two Reels)

"RUNNING WILD" is one of the Mermaid Comedies, produced by Jack White and featuring Lige Conley. The story unfolds a series of amusing incidets and laughable situations, revolving principally around a polo match. However, some of the funniest sequences take place aboard a train, where a barber inflicts some laugh-provoking hardships on his patrons due to the lurching of the car in which the shop is located. There are thrills, too, in addition to the action and the comedy moments: the heroine, played by Lillian Hackett, spins a heavy touring car on sharp turns in a way that will probably make 'em sit up and gasp; and one sequence showing Conley effecting a transfer from a rapidly moving train to a high-powered car tearing along by the side of the coach is certain to provoke a thrill as well as a laugh, especially when Conley bungles and collides, face on, with a telegraph pole. The polo match, which takes up most of the action in the second reel, also embodies some good laughs. Conley's burlesque characterization of a polo player astride a dray horse is a highly amusing piece of comedy acting. The ludicrous is given full swing in these sequences, with Conley's horse playing an important and effective role in the comedy. "Running Wild" is a comedy which we believe possesses all the factors that make for universal audience appeal. —*E. F. SUPPLE.*

Pathe Review

THIS is No. 43 of the Pathe Review series and starts off with a group of photographic and picturesque shots of Porto Rico, entitled "Tropical Skies." "The Birth of a Stocking" is a novel piece with an especial appeal to women, showing the manufacture of stockings in an educational and at the same time entertaining way. Sport fans also will find something in this issue that will strike their fancy. This comes in the form of "The Super-Horse," which shows a new farm strain developed from Belgian stock. The Pathecolor number deals with "The Falls of Senegal," introducing interesting sidelights of French West Africa.—*ROGER FERRI.*

" The Knockout "

(Pathe—One Reel)

HAL ROACH'S latest animal players' release, "The Knockout," is good for many laughs. In fact, these are particularly novel subjects and aid exhibitors in satisfying the child trade. These pictures carry a strong appeal to women and children. They dwell on the pugilistic sports with the dumb actors getting away with some hilarious gags that puts this novelty comedy in the okay class.—*ROGER FERRI.*

" World's Series "

THE recent World's Series were handled in fine fashion by all the news wecklies, which were well represented at all the games. Pathe, Fox, International and Kinogram weeklies all incorporated shots of the various games in their current issues. Several of them hurried prints to exhibitors in New York and these were viewed by the writer. So far as world's series go, the current pictures are the most interesting, the cameramen taking caution to procure something other than the usual, uninteresting long shots of important plays. Pathe in its No. 83 issue introduces the series, showing the opening scenes, and in its 84th release of the current series gives a fine pictorial *resumé* of the sixth and final game, showing the victorious Yankees. The International No. 84 photographed the opening contest from various angles, utilizing the Speedograph to emphasize the details of the more intricate plays. All in all, the weeklies reported the recent series in fine form and exhibitors using weeklies have a nice treat in store for their patrons.—*ROGER FERRI.*

" Screen Snapshots "

(C. B. C.—One Reel)

ISSUE No. 2 of the new series of Screen Snapshots is jammed with interesting sidelights on the out-of-studio life of popular stars of the screen. Mary Pickford is shown donning a Swedish costume in celebration of two little guests from Sweden, friends of Mary Pickford Rupp. Gene Sarazen, the golf champion, who is tutoring stars in Hollywood, also comes in for a snap as does Anna Q. Nilsson, who "for art's sake," has her hair cut close to her head, Director Crisp supervising the shearing. Others who appear in this reel are Hobart Bosworth, June Elvidge, Director W. P. S. Earl, Stuart Holmes, Louise Fazenda, Ralph Lewis, ZaSu Pitts, Rosemary Theby, Marshall Neilan and Wesley Barry. Good "fan" stuff for any audience.—*ROGER FERRI.*

" The Life of Reilly "

(Hodkinson—One Reel)

THIS one has to do with the attempt of Reilly (Charles Murray) to do away with a dog that his wife loves. And the dog is certainly made to understand that he is an unwelcome guest in the house, for he is subjected to abuses galore and those who have a liking for canine may resent the stunts, through which this fuzzy-haired pup is put. Just how many laughs there is in this comedy, which was made by C. C. Burr, depends entirely on just how Charley Murray stands. He personally strives hard to get laughs and keeps things moving, but the gags are not always the kind that will bring laughs.—*ROGER FERRI.*

" The Circus "

CARTOONIST Paul Terry gives his popular animated cartoon characters a day of fun at the circus. The stunts through which the characters are put are original and good for laughs.—*ROGER FERRI.*

ONE OF A SERIES OF ADVERTISEMENTS PUBLISHED IN REGIONAL PAPERS

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Selecting Building Materials for Theatres

Proper Choice Reduces Cost and Improves Quality of Construction

By Reilly & Hall
Theatre Architects

IN former articles we have considered "The Selection of a Theatre Site" also "Different Types of Theatres." We now propose to consider, in a general way, the materials entering into the construction of a theatre building.

The highest grade of construction, namely: steel encased in concrete or brickwork, or reinforced concrete, these being the types of construction known as "Absolutely Fireproof" and, therefore, should be used, as far as possible, in all theatre buildings. It has, however, been the general practice in certain localities, in fact all localities except in large cities, to build theatres with wood floors, wood balconies and wood roofs. However, because of the accidents during the past year, a new department has been formed in the State of New York and will, undoubtedly, be formed in other states, to do away with all wood construction in theatre buildings—and rightly so. There are too many human lives at stake to overlook anything concerning the safety of a theatre building. Fireproof materials, of course, increase the cost of construction and many different types of this construction have been used to cut down this heavy cost and it is of these we wish to speak.

The shell of the theatre can be built in three ways—First; Brick wall with brick piers to support the steel roof and balcony trusses. Second: Brick walls with steel columns built in the brickwork in place of piers, this type of construction being known as steel skeleton construction and in large houses is most commonly used. Third; Reinforced concrete throughout. The three methods are all good and have been used over and over again. The costs, one against the other, are the same and vary only according to the particular requirements of the Building, the Locality and the Labor Conditions.

Method Used to Cut Down Cost of Walls

Various methods have been used to cut down the cost of the walls themselves. When skeleton steel construction is used the walls may be built of hollow tile blocks the outside face being finished with stucco. Again—an 8-inch hollow tile block with a 4-inch face of brick work has been used. At the present time we are building a theatre with hollow tile walls, the outside tile having a face brick finish. This has turned out satisfactory and looks very well; the "brick-tile" being the same size and having the same texture as a face brick. All these methods save brickwork and labor, labor being the greater part of the high cost of construction at the present time.

Reducing Costs and Improving Construction

Suggestions on how to reduce the cost of building are extremely welcome to exhibitors today. Suggestions on the procedure for improving construction with a reduction of building cost are more than welcome.

The firm of Reilly & Hall, Theatre Architects, have prepared the accompanying article exclusively for the Technical Department of the MOTION PICTURE NEWS with the idea in view of aiding prospective theatre builders reduce expenses and construct better theatres. Information such as this should be given most careful consideration especially when prepared by experts along these lines.

Any additional information pertaining to theatre building or equipping will gladly be supplied if such inquiries are addressed to this department of the MOTION PICTURE NEWS.

Reilly & Hall are to continue their series of articles on theatre construction and equipment which will be presented in future issues.

Designing, Fabricating, and Erecting the Steel

The most careful consideration must be given to the method of designing, fabricating and erecting the steel. A consulting structural engineer should always be retained and he should be experienced in the designing of theatres or buildings of a like nature. The structural steel of a theatre balcony is very complicated and the calculations for the designs are so involved that only a man experienced in this particular type of construction is able to properly check the calculations. The steel should be further inspected by a shop inspector while being fabricated at the mill and a field inspection while the steel is being erected at the building. The cost of this field and shop inspection is small—50c. per ton for each inspection—and should, under no circumstance be omitted. This seems to be an opportune time to warn the smaller theatre owner of the dangerous practice of having their theatres designed by an architect and handing the drawings when completed to a builder to erect. Many accidents have occurred through this practice and we can assure you that more money is thrown away than is ever saved. The theatre owner should understand that an architect is not a "maker of plans" but a "maker of buildings" and that it is as important to have an architect supervise the building construction as it is to have an architect make the plans. In fact the architect's work is not completed until the theatre is complete and opened.

Balcony and Roof Construction Important

The next important question is the balcony and roof construction. We have spent a great deal of time and study trying to cut down the cost of this work. The treads of the balcony stepping must, of course, be reinforced concrete but in many cases we have constructed the riser of tile block faced with cement and in other cases metal lath with a cement face. Both of these methods have proved satisfactory and not only cut down the cost of the balcony finish but the use of these lighter materials also cuts down the cost of the balcony framing; the same applies to the roof construction, two and a half inches of concrete on Hy-rib metal lath or a precast gypsum roof, which is a very light fireproof material, have been used and both of these methods have been found to materially decrease the cost of the roof steel. Pre-cast gypsum we have found particularly economical. Care should be taken, however, to have the roofing company supply the intermediate T iron purlins to support the gypsum slabs. Quite a number of balconies have been constructed entirely of reinforced concrete; they perhaps take longer to construct than a steel balcony but if the work is carefully done, no better construction can be had. The cost compared with a steel framed balcony should be less, but varies very much with the locality and labor conditions. A balcony of this type should have very careful supervision. These various methods of construction are all approved by the New York Building Department.

Considerations for House With Stage

The stage house, dimensions of which should be from 32 x 35 feet deep with a proscenium opening from 35 to 42 feet wide and the off-stage space at the sides, which is particularly important, should be at least half the width of the proscenium on both sides of the opening—is the next part of the building, whose walls and foundations should have careful construction and supervision. We have known of more than one case where the piers at each side of the proscenium opening have been built too light and have had to be rebuilt. These piers are the most important

(*Continued on page* 2053)



Auditorium of the new Strand theatre, Elmira, N. Y., showing the beautiful decorations and special loges. This theatre is relatively long compared with its width which feature cuts down the amount of distortion of the picture when viewed from the extreme side seats. This house is owned by Wm. Berinstein of New York and Albany and will be operated by Benjamin Berinstein, Jr.

Strand Theatre, Elmira, N. Y., Has Many Distinctive Features

BEARING the name of The Strand, a particularly beautiful new theatre, owned and operated by William Berinstein, of New York and Albany, has just been opened in Elmira, N. Y. The theatre will be managed by Mr. Berinstein's son, Benjamin, who has the experience gained from association with the Hudson and Colonial theatres, in Albany, the Palace in Troy, and the Majestic, in Elmira. The new theatre is one of a chain of houses, owned by Mr. Berinstein, and over which George Roberts, of Albany, is general manager.

The Strand takes rank as one of the finest motion picture theatres in the entire southern New York. It represents an outlay running into the hundreds of thousands, and gives not only the city the opportunity of witnessing first-run pictures in a beautiful theatre, but also gives Mr. Berinstein command of the field in which the house is located.

One enters the house through an extremely handsome lobby, the tile work having been done by Fey and Son, of Elmira; the lobby display frames being designed and built by the Libman-Spanjer Company of New York. On either side of the lobby are large French mirrors, while two large crystal chandeliers and eight small ones add to the attractiveness of the entrance.

The ticket booth is said to be the only one of its kind in the United States. There are two selling windows, and a ticket machine handling five kinds of tickets at one time. The booth is equipped with draperies, and is finished in marble and bronze. Heavy oak and glass doors admit to the interior of the house. The foyer of the theatre has a cork and rubber composition floor.

Patrons are to be protected from draughts by a wind breaker which was installed by the Zero Valve and Brass Manufacturing Company.

There is not a single post in the house to obstruct one's view. The main floor consists of three sections. The seats are leather upholstered, while the mezzanine has been furnished with movable reed chairs, supplied by Karpen and Sons, of New York. The decorations in the mezzanine were by Brand and Company, of Chicago.



The lobby of the new Strand theatre, Elmira, N. Y., is complete in every detail. Special attention was paid to the design of the ticket booth which was installed by the Libman-Spanjer Corporation

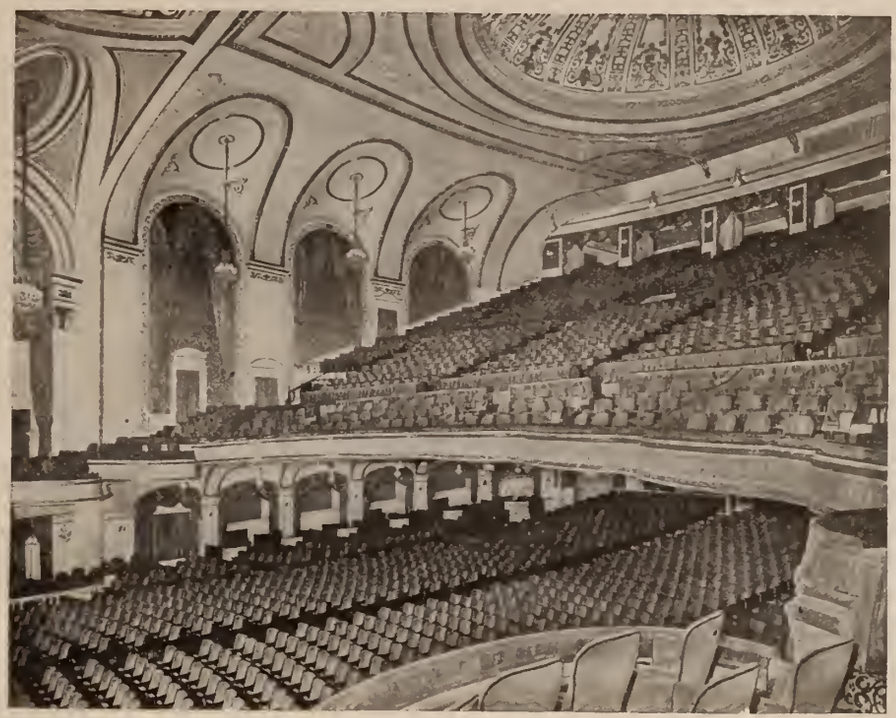
Smoking and women's rooms have been provided with a general color scheme conforming with the rest of the house. Music is furnished by a nine-piece orchestra, with H. W. Minier, as leader. The house is also equipped with a Wurlitzer organ, presided over by Archie J. Parkhouse, who came to this country from England in 1914. The house was designed by Leon H. Lempert and Sons. The color scheme throughout the house is of rose, old gold and blue, the walls being paneled in tapestry.

The house opened with "3 Wise Fools." There will be a change of program twice a week. The admission will range from 15 cents at the matinees, to 35 cents in the evening, the balcony commanding 20 cents, and the loge 50 cents. All signs at the new theatre were designed and built by Nord and Company, of New York.

KANSAS

Augusta—D. Bisagnio is having plans drawn for his theatre and office building, $150,000, two story and basement, 50 x 125, to be located on State St., and constructed of brick and stone.

Wichita—R. T. Ingells, 710 Schweitzer building, is having plans drawn for his $15,000 two story and basement motion picture and vaudeville theatre building, constructed of terra cotta, brick and concrete. Location withheld, architect not yet selected.



Keith's Theatre Cleveland, Ohio

The Keith Theatre is another of our installations consisting of over twenty-five hundred chairs. Its beauty can only be realized by those who have actually viewed its interior.

Comfort and Beauty Both Essential

WHEN theatre patrons enter your theatre, the first impression they get is its beauty. Their eyes wander from one point of interest to another and all unconsciously make comparison with other theatres. But, however beautiful your theatre may be, if the seating is of poor quality the lack of comfort creates a feeling of restlessness so that performance and attractions cannot be fully enjoyed.

Great care is taken by our Theatre Engineering Department to plan chairs that not only harmonize perfectly with the theatre interior but offer the greatest possible comfort as well. Ease in operation, elimination of squeaks, well proportioned backs and seats and correctly placed arm rests are only a few of the points considered for proper comfort.

A broadside is being prepared showing recent theatre chair installations made by us and also chair suggestions for the refurbishing of old or the entire equipping of new theatres.

American Seating Company

NEW YORK	CHICAGO	BOSTON	PHILADELPHIA
113 W. 40th St.	10 E. Jackson Blvd.	77-D Canal St.	705, 250 S. Broad St.



Exterior of the new Strand theatre, Elmira, N. Y., which ranks with the finest in the entire southern New York district and represents an investment running into the hundreds of thousands of dollars

Theatre Curtains Subjected to Fire Test by Bureau of Standards

A FIRE resistive curtain similar to those used in theatres was recently given a fire test at the Bureau of Standards Laboratories, Washington, D. C. The curtain was placed against the open side of one of the special panel-testing furnaces with which the Bureau is equipped, and the back or stage side was subjected to fire exposure attaining an intensity between 1600 and 1700 degrees Fahrenheit at the end of a 15-minute period.

Thermocouples for measuring the temperatures were connected to various points on the surfaces, the average temperature recorded being 327 degrees Fahrenheit on the outside, or auditorium side. The test was continued to 30 minutes at higher temperature without causing destruction of the curtain or asbestos protection.

This curtain is really a rigid steel structure which is intended to slide up and down in front of the stage. A steel frame supports it and holds it in shape. The side toward the audience is covered with steel plate while the stage side is covered with three-eighths inch vitrified asbestos boards held on with screws and with its joints thoroughly protected.

The conditions to which this curtain was subjected were fully as severe as those likely to be encountered in theatre fires and show that the use of such a curtain gives complete protection to the audience from fires originating behind the stage, in that it keeps fire and smoke from entering the auditorium at least for the time required to empty the theatre. This test is one in a series to be conducted to determine the performance under fire conditions of various types of theatre curtain constructions.—Knappen.

Sun Light Arc Moves

The Sun Light Arc Corporation has taken the entire third floor at 209 West 48th Street, New York City, to which it is their intention to move the Long Island City Service Station in order that the entire organization may be housed under one roof.

Open Air Show on Hill

Andrew A. Crawford announced recently, that in partnership with Dr. William Burton Spire, he will erect a new $50,000 theatre at Mount Rainier. Built on the side of the hill, this new Maryland suburban town theatre will provide many architectural surprises to its patrons. A foyer running the whole length of the hillside frontage will be a feature while a drug store and refreshment parlor will be located in the edifice. Entering about mid-way of the hill the patron will ascend an easy ramp to the auditorium proper. Seats will extend all the way down to the foot of the hill. This will take the place of the open air film arena operated all summer by Crawford, who is active in Carter-Crawford Productions in Mt. Rainier and Washington.—Knappen.

Theatre for San Joaquin Valley

The acquisition of another theatre in the San Joaquin Valley by San Francisco capitalists has been announced by J. R. Saul, realty broker, who reported the purchase of the Madera Opera House by the National Theatres Syndicate. This syndicate, of which L. R. Crook is president, recently bought two theatres in Modesto. A. C. Chamberlain, well known in theatrical circles and owner of the Madera Opera House for the past ten years, sold the theatre to the San Francisco syndicate.—Gross.



Detailed view of the mezzanine-balcony lounge showing the extreme depth and pleasant appearance of the new Ambassador theatre, Washington, D. C. (Photo by Tenschert & Flack)

EASTMAN POSITIVE FILM

To protect the exhibitor against screening, unknowingly, film of inferior photographic quality we make Eastman Positive Film identifiable. The words "Eastman" "Kodak" are stenciled in *black* letters in the transparent film margin. Look for this positive proof that you are projecting the "film that carries quality through to the screen."

Eastman Film, both regular and tinted base, is now available in thousand foot lengths.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

National Anti-Misframe League Forum

Simplified Electricity for Projectionists

Alternating Current Machinery

Lesson VIII—Part VII

Induction Motors

ONE of the greatest factors in the successful application of alternating current to industrial electrification has been the induction motor. It is used for practically all power work where such current is available. This does not mean that induction motors are always to be preferred to direct current machines since the latter type has much better starting characteristics and is more flexible as regards control of speed.

The ever-growing use of alternating current, however, due to its ease and economy of transmission from place to place, made necessary a form of motor having greater torque and more flexible speed control than the synchronous type. It will be recalled from previous articles that the synchronous motor always revolves at a speed (called the synchronous speed) determined by the number of poles on the motor and the frequency of the alternating current supplied it.

It can never go faster or slower than this synchronous speed and continue to revolve. As load is applied, the rotor merely slips back a trifle and continues to revolve at the same speed.

Single phase synchronous motors are also not self-starting but must be brought up to synchronous speed before the load is applied. This, of course, is undesirable in average practice. The torque, or turning effort, also is quite low compared with other types of motors. On the whole, the synchronous motor has a limited field of application so the need of a machine partaking of the nature of the direct current motor characteristics can readily be seen.

Squirrel-cage Induction Motor

The stator (stationary part) of an induction motor is exactly the same as that of an alternator or synchronous motor. There is no difference whatever. It is wound for either one, two or three phases. The single-phase motor unless specially constructed is not self-starting as will be shown later. Even with this special construction, the single-phase type has a low starting torque and so is built only with small ratings, usually up to ¼ to ½ H. P.

The principal parts of a *squirrel-cage* induction motor are shown in Fig. 126. This shows the stator, rotor and frame. The stator and frame are exactly similar to those of a synchronous motor, described before. The rotor, however, has a peculiar construction since it consists merely of copper bars or rods, the ends of which are joined together by two brass rings. The entire construction resembles a squirrel-cage from which it takes its name. A simple drawing of such a rotor is shown in Fig. 127.

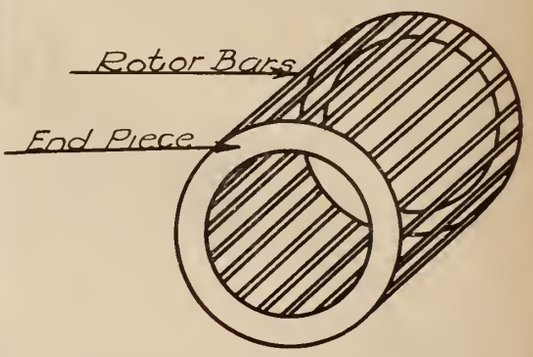


Figure 127

Operation

The induction motor operates on the same principle as that of a transformer. The stator (stationary part) is the primary and the rotor is the secondary. The score consists of the yoke supporting the stator windings.

Briefly the theory of operation can be summed up as follows: Voltage applied to the stator windings (the primary) causes an exciting current to flux, thus setting up a flux which, in turn, induces a voltage in the short-circuited rotor bars. Since these bars are short circuited, they form a closed circuit of low resistance and hence the voltage induced in them causes a current to flow or circulate through them.

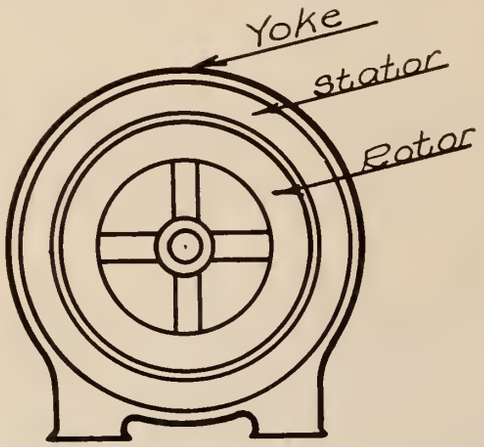


Figure 126

The short circuited rotor bars, carrying current and being in the magnetic field of the stator, are acted on by forces which cause the rotor to rotate since it is pivoted.

Now it is essential for the operation of the motor that the magnetic field revolve and this is accomplished as follows: Fig. 128-A shows a simple drawing of the stator and the rotor of an induction motor. The stator is wound for two phases labelled 1 and 2. Now we know from a previous study of polyphase alternating currents that when the voltage in one phase of a two-phase circuit is *zero*, that in the second phase is a *maximum* whereas when the voltage in phase 1 is a *maximum* that in phase 2 is zero. In other words the voltage in the second phase *lags* that in the first phase by 90 *electrical degrees*.

Thus, referring to Fig. 128A, if we assume that the voltage is a maximum in phase 1, that in phase 2 will be zero. So also, a magnetic field will encircle the wires of phase 1 while no field will be present around those of phase 2. A quarter of a cycle (90 electrical degrees) later, however, the opposite will be true and the current and magnetic flux will be a maximum around the windings of phase 2 while around phase 2 they will be zero. This is shown in part B and it can be readily seen that the magnetic field is now at right angles to that in part A. It has made a quarter of a revolution.

At the next quarter cycle, the current and field are again a maximum in phase 1 but in the *opposite* direction while in phase 2 they are zero (Part C). On the last quarter cycle (Part D) the current and field are a maximum, in the opposite direction, in phase 2 and zero in phase 1.

It will thus be seen that even though the stator windings are stationary the magnetic field created by them, due to the changing current, set up a *revolving magnetic field.*

The same holds true in the case of a three-phase stator winding, only here the windings are placed 120 electrical degrees apart and a *smoother* revolving field is obtained.

The machine just described is known as a two-pole machine and the frequency of the revolving field is exactly the same as that of the applied voltage. In the case of machines having more than two poles the *synchronous speed* as this is called, is equal to 120 *times* the frequency of the applied voltage, *divided* by the number of poles.

When a squirrel-cage induction motor is running idle (no load) the voltages and currents induced in the rotor bars are very small and the rotor revolves at practically the same speed as the magnetic field set up by the stator windings. At full load, however, the rotor revolves more slowly than the magnetic field in order that large currents can be induced to give the required turning effort or torque.

The difference between the rotor speed and that of the magnetic field is known as the *slip* and is usually expressed in per cent. of the *synchronous* speed. Thus an eight pole 60 cycle motor has a synchronous speed of $\frac{120 \times 60}{8} = 900$ RPM. If the rotor speed at full load is 873 RPM the slip will be

$$\text{slip} = \frac{900 - 873}{900} = 3 \text{ per cent.}$$

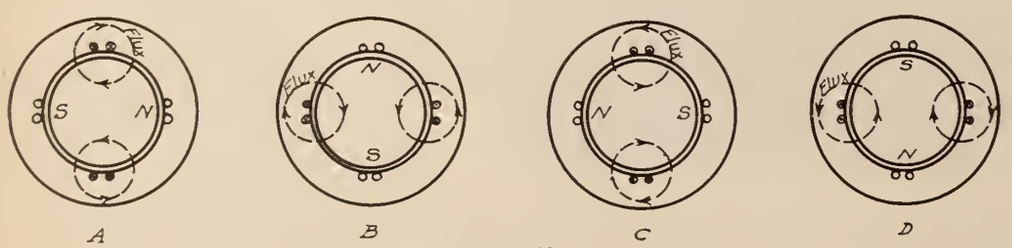


Figure 128

(*Continued on page* 2053)

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And is Recommended by Them as
Affording Such Safeguarding
As Designed by the Manufacturer

Prevents Film Fire in the Projector
Due to Every Known Hazard

Requires No Human Attention of Any Kind

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The Greatest Assistant to the Projectionist
Ever Placed in the Booth

And if he would be willing to exchange it for any other device of similar claims, on the market, we will

Refund the Purchase Price With a Premium

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YOU know that patrons bring their money to the theatre which offers them the most attractive, comfortable furnishings and the best entertainment. These two factors have most to do with the success or failure of any house.

When selecting your furnishings be sure that your chairs are the kind that lend comfort to your patrons. Uncomfortable patrons cannot enjoy entertainment, however good the latter might be. Uncomfortable patrons will not "repeat" at your box office. And "repeaters" are necessary to make any theatre successful.

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Philadelphia, Pa.
Portland, Ore.
San Francisco, Cal.
St. Louis, Mo.
Boston—Winter Hill

Heywood-Wakefield
REG. U.S. PAT. OFF.

Cramer-Mims Studios, Inc., Opens

The opening of the Cramer-Mims Studios, Inc., at 148-150 West Forty-sixth street, New York City, attracted no little attention in the industry, inasmuch as its incorporators have marked their advent into the art title branch of the business with ideas that have won the admiration of leading producers. Messrs. Cramer and Mims have established a complete studio with facilities to meet every requirement, and a staff of experts.

Cramer-Mims Studios, Inc., will concentrate every effort on the injection of art into features of the motion pictures.

The Cramer-Mims studios occupy the entire fourth floor of the Jack Mills Building. Some twenty artists, photographers, are directors, editors, titlers, cutters, letter specialists and photographic color experts are employed. The studios are fully equipped with the latest apparatus. The new firm is specializing in art titles, settings and title effects, drawings in color and black and white.

Management Changes

The Crescent and Empress theatres, at Kerney, Nebr., have been recently purchased from Hobart Swan by the Hosetter Amusement Company. They will be operated as motion picture theatres at present.

Albert Hoy has sold his interest in the Electric theatre, Falls City, Nebr., to the Beatrice (Nebr.) Amusement Company. The Beatrice Company purchased the Gehling theatre at Falls City shortly before taking over the Electric.

Frank S. Lusk has sold the controlling interest in the Missoula Opera House Company, Missoula, Mont., owners of the Liberty theatre in that city, to Walter H. Hanson and associates. The Liberty will be completely remodeled by the new owners. Pictures and vaudeville will be the policy.—Trout.



The artistically designed lobby of Crandall's new Ambassador theatre, Washington, D. C.

Building Notes in Middle West

The Majestic theatre, at Rotan, Texas, being built by J. B. Davis, has been completed and will open its doors in a few weeks.

A. L. Beardsley, of Snohomish, Wash., has awarded the contract to the Great Northern Construction Co., for the erecting of a $50,000 picture theatre in Seattle, Wash. This will be one of the finest theatres in this city.

R. W. Rice, of Kansas City, Mo., representative of the Metro Film Corp., in that section, has purchased the Yale theatre, Macon, Mo., the name of which has been changed to Royal. R. B. Rice, of Kingfisher, Okla., will be the manager of the Royal. Pictures will be the new policy of the house.—Trout.

$27,000,000 Dreadnought Simplex Equipped

With the placing in commission of the U. S. S. Colorado at the Camden yards of the New York Shipbuilding Corporation, there was added to the United States navy the greatest fighting unit yet developed in marine engineering.

Electrically equipped and propelled, the Colorado surpasses all other capital vessels in striking power, rapidity of action, facility of control and thoroughness of protection. Included in its electrical equipment is the Type "S" Motor Driven Simplex Projector installed just prior to the commission date. This Simplex equipment is the regular commercial type and in the opinion of the engineers who decided upon the Simplex as part of the equipment in this remarkable ship, the commercial Simplex without any specially constructed devices cover all requirements.

It is said that the Colorado, while presumably a battle unit, represents also a milestone in engineering progress, and according to the New York Telegram "she need never fire a shot at an enemy in order to earn her huge cost many times over." She can justly be regarded as a vast experimental marine laboratory in which all electrical marine equipment can be tested and developed and the result of these tests will be given to American shipbuilders. An idea of the Colorado's size can be best digested when one realizes that this huge floating fighter is 624 feet in length, carrying a complement of 1,403 officers and men. Her speed of 21 knots is obtained through oil burners that generate steam in her 18,000-horsepower turbines which in turn supply electric current for four 8,000-horsepower Westinghouse motors, which are attached one to each propeller shaft.

Scenery—Picture Sets—Draperies
Velour and Velvet Curtains
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In the Nation's Capital
RAVEN HAFTONE SCREEN
has just been installed
in
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and
CRANDALL'S AMBASSADOR
Washington, D. C.
RAVEN SCREEN CORPORATION
One Sixty-Five Broadway, New York

Selecting Building Materials for Theatres

(*Continued from page* 2045)

part of the stage house as they support the proscenium truss. They should be built of solid brick and cement and never less than 2′ 0″ x 4′ 0″. If the house be framed longitudinally (which is generally the case when one hundred feet wide or more) in place of from wall to wall, a steel column should be placed at these points. The stage house walls should be built of solid brickwork 2′ 0″ thick with piers 3′ 0″ x 2′ 6″ every twenty feet on the back wall up to a height of 30′ 0″ and hence up to the grid iron, generally 57 feet above the stage level 1′ 8″ thick, one foot walls may then be carried up to the roof of the parapet. Sometime ago we built reinforced piers 2′ 0″ x 2′ 6″ with one or two cross beams across the back of the stage house and were thereby able to build the stage walls from top to bottom 1′ 0″ thick which made a material difference in the cost of the brick work. The dressing room section, which as a rule is placed at one side of the stage, should be divided from the stage proper by 12 inches of brickwork with one opening on to the stage, provided with a self-closing fireproof door on each side of the wall. The same applies to all stage rooms and workshops. They should all be cut off from the stage by 12 inches of brickwork and self-closing doors. The trap room under the stage is as often as not used for storage space; this trap room should be kept clear and any storage spaces, fan rooms, etc., under the stage should be separated from the stage by a twelve-inch concrete floor slab.

The finished outside roof covering has not, as a rule, but should be given more consideration than its cost. There are manufacturers of roofing materials who will not only give a Surety Bond guaranteeing the roof in perfect condition for ten years, but will inspect the roof during the process of installing and will see that the roofing contractor lives up to the specifications of the manufacturer of the material being applied. Of course, this roof is more costly than plastic slate, ruberoid and the many other so-called roofing materials. Does it not seem reasonable, when one considers, that the costly ornamental plaster and interior docorations depend on the roof covering for protection from serious damage—perhaps total loss—that the roof becomes a very important item and should receive the greatest consideration.

It may appear to the theatre owner that it is the interior decoration that attracts his patrons (this, of course, after the picture has been considered) but we should like to say that although gold paint, red carpets "and much tinsel" will attract patrons to a new house, nevertheless, a good general layout, good sight lines, heating, cooling and ventilating—in other words "good construction"—will go a long way to keep the house full long after the paint and carpets have faded. Paint and carpet can be renewed—the construction cannot.

REILLY & HALL.

Simplified Electricity for Projectionists

(*Continued from page* 2050)

The slip usually varies from 2 to 5 or 6 per cent. for constant speed motors.

Squirrel-cage induction motors are much used for constant speed service where little maintenance and ruggedness are required since there are no parts, such as commutators or slip-rings, which require attention. Cases are on record where such motors have operated for years at a time and have literally been buried in dust and dirt without requiring attention.

Change in Theatre Supply Co.

W. W. Rowland succeeds A. P. Ross as manager for Leo E. Dwyer in Cincinnati for the Theatre Supply Co.

Mr. Rowland served five years with the Metro Corporation and has a wide acquaintance with exhibitors in Ohio, Kentucky and West Virginia that will be a great asset to him and the Theatre Supply Company.

Boston—Architect A. A. Shurtleff, 89 State St., is drawing sketches for a municipal open air theatre, owned by City of Boston, Park and Recreation Department, James B. Shea, chairman, 33 Beacon St. Engineer J. J. Murphy, 33 Beacon St.

Taunton—Architects Sawyer & Cummings, 1440 Somerset St., have plans for a theatre, store and office building, two stories, 176 x 100, on Broadway for the Donavon Amuse. Co., Court St., constructed of brick. Owner taking bids.

Business Offerings

Orchestra Leader Wanted—Violin with extensive experience. References and large music library. Apply Box 425, Motion Picture News, New York City.

Must quit the theatre business account poor health. Have 2 Powers 6 A's in fine condition, motor driven—large magazines—that I will sacrifice for cash. Price of $175.00 each. George Edridge, 803 West Erie Street, Oak Park, Ill.

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FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

MARCH

Feature	Star	Distributed by	Length	Reviewed
Adam and Eva	Marion Davies	Paramount	7 reels	Feb. 10
Adam's Rib	Special Cast	Paramount	10 reels	Feb. 17
Are You a Failure?	Special Cast	Preferred Pict.	6 reels	Mar. 17
Bolted Door, The	Frank Mayo	Universal	5 reels	Mar. 3
Brass	Monte Blue	Warner Bros.	9 reels	Mar. 17
Call of the Hills	Special Cast	Lee-Bradford-S.R.	5 reels	
Can a Woman Love Twice?	Ethel Clayton	Film Book. Offices	6 reels	Mar. 10
Daddy	Jackie Coogan	First National	6 reels	Mar. 17
Down to Sea in Ships	McKee-Courtot	Hodkinson	8 reels	Dec. 2
Driven	Special Cast	Universal	6 reels	Dec. 9
Flames of Passion	Larkin-Stonehouse	Independent Pict.	5 reels	Jan. 20
Fourth Musketeer, The	Johnnie Walker	Film Book. Offices	6 reels	Mar. 31
Gallopin' Through	Jack Hoxie	Sunset Prod.	5 reels	
Glimpses of the Moon	Bebe Daniels	Paramount	7 reels	Apr. 14
Good-By Girls	William Russell	Fox	5 reels	Mar. 24
Gossip	Gladys Walton	Universal	5 reels	Mar. 10
Her Accidental Husband	Special Cast	C. B. C.-S. R.	6 reels	
High Speed Lee	Reed Howes	Arrow	5 reels	
In the Devil's Bowl	Neal Hart	Wm. Steiner-S. R.	5 reels	
Isle of Lost Ships	Nilsson-Sills	First National	7 reels	Mar. 24
Is Divorce a Failure?	Leah Baird	Asso. Exhib.	6 reels	July 21
Just Like a Woman	Special Cast	Hodkinson	5 reels	Mar. 17
Lamp in the Desert	Special Cast	C. B. C-S. R.	5 reels	
Law Rustlers, The	Wm. Fairbanks	Arrow	5 reels	
Leopardess, The	Alice Brady	Paramount	6 reels	Mar. 17
Little Church Around the Corner	Claire Windsor	Warner Bros.-S. R.	7 reels	Mar. 3
Lion's Mouse, The	Standing-Marsh	Hodkinson	5 reels	Mar. 31
Lost and Found	Special Cast	Goldwyn	7 reels	Mar. 17
Lost in a Big City	John Lowell	Arrow	7 reels	Jan. 27
Luck	Johnny Hines	Mastodon-S. R.	7 reels	Apr. 14
Mad Love	Pola Negri	Goldwyn	6 reels	Feb. 24
Man and Wife	Special Cast	Arrow	5 reels	Aug. 4
Midnight Guest, The	Special Cast	Universal	5 reels	Mar. 17
Mr. Billings Spends His Dime	Walter Hiers	Paramount	6 reels	Mar. 17
Nth Commandment, The	Special Cast	Paramount	7 reels	Mar. 31
Noise in Newboro, A	Viola Dana	Metro	6 reels	Apr. 28
Outlaws of the Sea	Marguerite Courtot	Selznick Dist. Corp.	5 reels	
Pilgrim, The	Charles Chaplin	First National	4 reels	Jan. 27
Racing Hearts	Special Cast	Paramount	6 reels	Feb. 24
Refuge	K. MacDonald	First National	6 reels	Apr. 21
Scars of Jealousy	Special Cast	First National	6 reels	Mar. 17
Shreik of Araby, The	Ben Turpin	Allied Prod. & Dist.	5 reels	Mar. 3
Single Handed	Hoot Gibson	Universal	5 reels	Mar. 31
Smilin' On	Pete Morrison	Sanford Prod.	5 reels	
Success	Special Cast	Metro	6 reels	Feb. 24
Temptation	Special Cast	C. B. C.-S. R.	7 reels	
Tents of Allah	Blue-Alden	Asso. Exhib.	7 reels	Apr. 21
Three Jumps Ahead	Tom Mix	Fox	5 reels	Apr. 14
Vanity Fair	Mabel Ballin	Goldwyn	8 reels	Mar. 17
Vengeance of the Deep	Special Cast	Selznick Dist. Corp.	5 reels	Apr. 28
Western Justice	Josephine Hill	Arrow	4 reels	
When a Woman Turns	Tom Kennedy	Norca Pict.-S. R.	5 reels	
Where the Pavement Ends	Special Cast	Metro	7 reels	Mar. 24
White Flower, The	Betty Compson	Paramount	6 reels	Mar. 10
Your Friend and Mine	Special Cast	Metro	6 reels	Mar. 31

APRIL

Feature	Star	Distributed By	Length	Reviewed
Abysmal Brute, The	Reginald Denny	Universal	8 reels	Apr. 21
Alice Adams	Florence Vidor	Asso. Exhibitors	7 reels	July 7
Backbone	Special Cast	Goldwyn	7 reels	May 12
Bella Donna	Pola Negri	Paramount	8 reels	Mar. 31
Bright Shawl, The	Rich Barthelmess	First National	8 reels	Apr. 28
Broken Violin, The	Special Cast	Arrow	6 reels	
Bucking the Barrier	Dustin Farnum	Fox	5 reels	Apr. 21
Clansmen of the North	Travers-R. Dwyer	Selznick Dist. Corp.	5 reels	
Cordelia the Magnificent	Clara K. Young	Metro	6 reels	June 2
Crashing Thru	Harry Carey	Film Book. Offices	5 reels	Apr. 7
Dead Game	Ed Gibson	Universal	5 reels	Apr. 21
Go-Getter, The	Special Cast	Paramount	8 reels	Apr. 21
Grumpy	Roberts-McAvoy	Paramount	7 reels	Mar. 31
Her Fatal Millions	Viola Dana	Metro	6 reels	May 5
Hunting Big Game in Africa		Universal	10 reels	Jan. 27
Jacqueline	Special Cast	Arrow	7 reels	Mar. 31
Little Red Schoolhouse	Special Cast	Arrow	6 reels	May 26
Lovebound	Shirley Mason	Fox	5 reels	May 19
Madness of Youth	John Gilbert	Fox	5 reels	Apr. 28
Nobody's Bride	Herbert Rawlinson	Universal	5 reels	Mar. 31
Old Sweetheart of Mine	Dexter-Eddy	Metro	6 reels	Apr. 14
Power Divine, The	Wynn-Livingston	Independent Pict.	5 reels	
Prodigal Daughters	Gloria Swanson	Paramount	6 reels	Apr. 28
Rip Tide, The	Special Cast	Arrow	6 reels	June 2
Safety Last	Harold Lloyd	Pathe	7 reels	Mar. 3
Salty Saunders	Neal Hart	Wm. Steiner-S. R.	5 reels	
Slander the Woman	Dorothy Phillips	First National	6 reels	May 19
Snow Bride, The	Alice Brady	Paramount	6 reels	May 26
Snowdrift	Charles Jones	Fox	5 reels	June 9
Souls for Sale	Special Cast	Goldwyn	8 reels	Apr. 7
Sunshine Trail, The	Douglas MacLean	First National	5 reels	Aug. 4
Tansy	Special Cast	Burr Nickle Prod.	5 reels	
Tiger's Claw, The	Jack Holt	Paramount	5 reels	Mar. 31
Town Scandal, The	Gladys Walton	Universal	5 reels	Apr. 14
Trailing African Wild Animals		Metro	7 reels	May 19
Trail of the Lonesome Pine	Mary M. Minter	Paramount	6 reels	Mar. 31
Timmed in Scarlet	Special Cast	Universal	5 reels	Apr. 7
Westbound Limited	Ralph Lewis	Fiml Book. Offices	7 reels	May 5
What Wives Want	Special Cast	Universal	5 reels	May 5
Within the Law	Norma Talmadge	First National	8 reels	May 12
Wonders of the Sea	Lulu McGrath	Film Book. Offices	4 reels	Nov. 4
You Are Guilty	Kirkwood-Kenyon	Mastodon-S. R.	5 reels	Mar. 31
You Can't Fool Your Wife	Special Cast	Paramount	7 reels	May 5

MAY

Feature	Star	Distributed By	Length	Reviewed
Affairs of Lady Hamilton	Liane Haid	Hodkinson	8 reels	Apr. 28
Bavu	Wallace Beery	Universal	8 reels	Apr. 28
Black Shadows		Pathe	5 reels	June 2
Boston Blackie	William Russell	Fox	5 reels	June 2
Burning Words	Roy Stewart	Universal	5 reels	June 2
Crossed Wires	Gladys Walton	Universal	5 reels	May 19
Double Dealing	Hoot Gibson	Universal	5 reels	May 26
Empty Cradle, The	Alden-Morey	Truart Film	7 reels	
Fighting Strain, The	Neal Hart	Wm. Steiner-R. R.	5 reels	
Fog Bound	Dorothy Dalton	Paramount	6 reels	June 9
Fortune of Christina McNab	Special Cast	Playgoers	5 reels	
Fools and Riches	Herbert Rawlinson	Universal	5 reels	May 12
Girl of the Golden West	Kerrigan-Breamer	First National	7 reels	June 2
Girl Who Came Back	Special Cast	Preferred Pict.	6 reels	Apr. 21
Lonely Road, The	Kath. MacDonald	First National	5 reels	May 12
Man From Glengarry	Special Cast	Hodkinson	5 reels	Mar. 31
Ne'er-Do-Well, The	Thos. Meighan	Paramount	7 reels	May 12
Ragged Edge, The	Lunt-Palmeri	Goldwyn	7 reels	June 16
Remittance Woman The	Ethel Clayton	Film Book. Offices	7 reels	May 19
Rustle of Silk, The	Compson-Tearle	Paramount	7 reels	May 12
Sixty Cents an Hour	Walter Hiers	Paramount	6 reels	May 26
Soul of the Beast	Madge Bellamy	Metro	5 reels	Apr. 21
Stepping Fast	Tom Mix	Fox	5 reels	May 26
Sunken Rocks	Alma Taylor	Burr Nickle Prod.	5 reels	
Valley of Lost Souls	Special Cast	Independent Pict.	5 reels	
Wandering Daughters	Special Cast	First National	6 reels	June 30
Wolf Tracks	Jack Hoxie	Sunset Prod.	5 reels	

JUNE

Feature	Star	Distributed By	Length	Reviewed
Bargains	Special Cast	Burr Nickle Prod.	5 reels	
Below the Rio Grande	Neal Hart	Wm. Steiner-S. R.	5 reels	
Counterfeit Love	Special Cast	Playgoers	5 reels	Aug. 11
Critical Age, The	Special Cast	Hodkinson	5 reels	May 19
Daughters of the Rich	Special Cast	Preferred Pict.	6 reels	June 30
Desert Rider, The	Jack Hoxie	Sunset Prod.	5 reels	
Devil's Partner, The	Norma Shearer	Independent Pict.	5 reels	
Divorce	Jane Novak	Film Book. Offices	6 reels	June 16
Don Quickshot of the Rio Grande	Jack Hoxie	Universal	5 reels	June 9
East Side, West Side	Harlan-Percy	Principal Pict.	6 reels	Apr. 21
Fog, The	Harris-Landis	Metro	7 reels	July 7
Exciters, The	Daniels-Moreno	Paramount	6 reels	June 16
Heart Raider, The	Agnes Ayres	Paramount	5 reels	June 16
Last Moment, The	Special Cast	Goldwyn	6 reels	May 19
Main Street	F. Vidor-Blue	Warner Bros.	10 reels	June 23
Man of Action	Douglas MacLean	First National	6 reels	June 2
Michael O'Halloran	Irene Rich	Hodkinson	7 reels	June 23
Monkey's Paw, The	Special Cast	Selznick	5 reels	
Mysterious Witness, The	Robert Gordon	Film Book. Offices	5 reels	June 30
Only 38	Special Cast	Paramount	6 reels	June 23
Paddy - the - Next-Best Thing	Mae Marsh	Allied Prod. & Dist.	6 reels	May 26
Purple Dawn, The	Bessie Love	Aywon	5 reels	Apr. 28
Queen of Sin	Special Cast	Selznick	6 reels	Apr. 7
Railroaded	Herbert Rawlinson	Universal	5 reels	June 16
Rum Runners	Leo Maloney	Aywon	5 reels	
Sawdust	Gladys Walton	Universal	5 reels	June 30
Shock, The	Chaney-Valli	Universal	7 reels	June 23
Sun-Dog Trails	Wm. Fairbanks	Arrow	5 reels	
Temporary Marriage	Harlan-Davis	Principal Pict.	7 reels	May 12
Trifling With Honor	Special Cast	Universal	5 reels	May 12
Western Blood	Pete Morrison	Sanford Prod.	5 reels	
Woman With Four Faces	Compson-Dix	Paramount	6 reels	June 30
Youthful Cheaters	Glenn Hunter	Hodkinson	6 reels	June 2

JULY

Feature	Star	Distributed By	Length	Reviewed
Brass Bottle, The	Special Cast	First National	6 reels	July 28
Children of Dust	Special Cast	First National	6 reels	June 23
Children of Jazz	Special Cast	Paramount	6 reels	July 21
Crashing Courage	Jack Livingston	Independent Pict.	5 reels	
Desert Driven	Harry Carey	Film Book. Offices	5 reels	July 14
Drug Monster, The	Special Cast	Aywon	5 reels	
Flying Dutchman	Special Cast	Film Book Offices	6 reels	Aug. 4
Forbidden Lover, The	Special Cast	Selznick	4 reels	
Forbidden Range	Neal Hart	Wm. Steiner Prod.	5 reels	
For You My Boy	Special Cast	Rubicon Pict.	6 reels	May 5
Gentleman of Leisure, A	Jack Holt	Paramount	5 reels	July 28
Good Men and Bad	Special Cast	Selznick	4 reels	
Homeward Bound	Thomas Meighan	Paramount	7 reels	
Itching Palms		Film Book Offices	5 reels	July 28
Law of the Lawless, The	Dorothy Dalton	Paramount	6 reels	June 30
Love Piker, The	Anita Stewart	Goldwyn-Cosmo.	6 reels	July 7
Man Between, The	Special Cast	Asso. Exhibitors	6 reels	
Man's Man, A	J. Karren Kerrigan	Film Book. Offices		
McGuire of the Mounted	William Desmond	Universal	5 reels	July 14
Penrod and Sam	Special Cast	First National	6 reels	June 23

Feature	Star	Distributed By	Length	Reviewed
Rapids, The	Harry Morey-Mary Astor	Hodkinson	5 reels	June 30
Self Made Wife, A	Special Cast	Universal	5 reels	July 21
Shootin' For Love	Hoot Gibson	Universal	5 reels	July 7
Skid Proof	Charles Jones	Fox	5 reels	
Stormy Seas	McGowan-Holmes	Asso. Exhibitors	5 reels	Aug. 4
Toilers of the Sea	Special Cast	Selznick	5 reels	
Trilby	Special Cast	First National	7 reels	Aug. 4
Victor, The	Herbert Rawlinson	Universal	5 reels	July 28

AUGUST

Feature	Star	Distributed By	Length	Reviewed
Alias the Night Wind	William Russell	Fox		
Bright Lights of Broadway	Special Cast	Principal Pict.	7 reels	Sept. 8
Broken Wing, The	Special Cast	Preferred Pict.	6 reels	Aug. 18
Circus Days	Jackie Coogan	First National	6 reels	June 30
Common Law, The	Special Cast	Selznick	8 reels	Aug. 11
Cricket on the Hearth	Special Cast	Selznick	6 reels	
Destroying Angel, The	Leah Baird	Asso. Exhibitors	6 reels	
Dulcy	Con. Talmadge	First National	6 reels	Sept. 8
Gold Madness	Guy Bates Post	Principal Pict.	6 reels	
Harbor Lights	T. Moore-Elsom	Asso. Exhibitors	5 reels	Sept. 8
Hollywood	Special Cast	Paramount	8 reels	July 14
Human Wreckage	Mrs. Wallace Reid	Film Book Offices	7 reels	July 14
Huntress, The	Colleen Moore	First National		
If Winter Comes	Special Cast	Fox	12 reels	Mar. 17
Legally Dead	Milton Sills	Universal	5 reels	Aug. 18
Love Brand, The	Roy Stewart	Universal	5 reels	Aug. 11
Man Who Won, The	Dustin Farnum	Fox	5 reels	Sept. 1
Miracle Baby	Harry Carey	Film Book Offices	6 reels	Aug. 18
Out of Luck	Hoot Gibson	Universal	5 reels	Aug. 4
Purple Highway, The	Madge Kennedy	Paramount	7 reels	July 7
Range Patrol, The	Livingston-Wynn	Independent Pict.	5 reels	
Rupert of Hentzau	Special Cast	Selznick	10 reels	July 21
Salomy Jane	Special Cast	Paramount	7 reels	Aug. 18
Scarlet Lily, The	K. MacDonald	First National	6 reels	
Second Hand Love	Charles Jones	Fox		
Shadows of the North	William Desmond	Universal	5 reels	Aug. 25
Soft Boiled	Tom Mix	Fox		Aug. 4
Spoilers, The	Special Cast	Goldwyn-Cosmo	8 reels	June 30
Tea—With a Kick	Special Cast	Asso. Exhibitors	6 reels	Sept. 8
Three Wise Fools	Special Cast	Goldwyn-Cosmo	7 reels	July 7
Tipped Off	Special Cast	Playgoers Pict.	5 reels	
Wife in Name Only	Special Cast	Selznick	5 reels	
Yesterday's Wife	Rich-Percy	C. B. C.-S. R.	6 reels	

SEPTEMBER

Feature	Star	Distributed By	Length	Reviewed
Ashes of Vengeance	Norma Talmadge	First National	10 reels	Aug. 18
Barefoot Boy, The	Special Cast	C. B. C.-S. R.	6 reels	
Blinky	Hoot Gibson	Universal	6 reels	Sept. 1
Bluebeard's Eighth Wife	Gloria Swanson	Paramount	6 reels	July 14
Breaking Into Society	Bull Montana	Film Book. Offices	5 reels	
Broadway Gold	E. Hammerstein	Truart Film	7 reels	July 7
Cheat, The	Pola Negri	Paramount	8 reels	Aug. 11
Clean Up, The	H. Rawlinson	Universal	5 reels	Sept. 22
Daytime Wives	Derelys Perdue	Film Book Offices	6 reels	Sept. 8
Eleventh Hour, The	Jones-Mason	Fox	7 reels	Aug. 4
Enemies of Women	L. Barrymore-Rubens	Goldwyn-Cosmo	10 reels	Apr. 14
Exiles, The	John Gilbert	Fox		
Fair Cheat, The	Special Cast	Film Book. Offices	6 reels	
Fighting Blade, The	Rich. Barthelmess	First National		
French Doll, The	Mae Murray	Metro	7 reels	July 28
Gun Fighter, The	William Farnum	Fox	5 reels	Sept. 15
Haldane of Secret Service	Houdini	Film Book. Offices	6 reels	
Hell's Hole	Charles Jones	Fox	6 reels	Aug. 11
Her Reputation	Special Cast	First National	7 reels	Sept. 22
Lawful Larceny	Special Cast	Paramount	6 reels	Aug. 4
Lone Star Ranger, The	Tom Mix	Fox		
Monna Vanna	Lee Parry	Fox	11 reels	
Merry-Go-Round	Philbin-Kerry	Universal	10 reels	July 14
Mothers-in-Law	Special Cast	Preferred Pictures	7 reels	Aug. 18
Potash and Perlmutter	Barnard-Carr-Gordon	First National		
Rouged Lips	Viola Dana	Metro	6 reels	Sept. 8
Scarred Hands	Smith-E. Sedgwick	Madoc-S. R.	5 reels	
Silent Command, The	Special Cast	Fox	9 reels	Sept. 15
Silent Partner, The	Special Cast	Paramount	6 reels	Sept. 1
Souls in Bondage	Special Cast	Sanford Prod.	6 reels	
St. Elmo	John Gilbert	Fox	6 reels	Aug. 18
Strangers of the Night	Special Cast	Metro	8 reels	Sept. 15
Tango Cavalier, The	Geo. Larkin	Aywon	5 reels	
Three Ages	Buster Keaton	Metro	6 reels	July 21
To the Last Man	Special Cast	Paramount	7 reels	Sept. 8
Unknown Purple, The	Walthall-Lake	Truart Film	7 reels	
Untameable, The	Gladys Walton	Universal	5 reels	Sept. 8
Virginian, The	Special Cast	Preferred Pict.		
Vow of Vengeance	Jack Livingston	Independent Pict.	5 reels	
Wanters, The	Special Cast	First National		
Where Is This West?	Jack Hoxie	Universal	5 reels	Sept. 22

Comedy Releases

Feature	Star	Distributed By	Length	Reviewed
Ain't Love Awful		Universal	2 reels	May 26
Alley Cat, The	Aesop's Fables	Pathe	2/3 reels	Mar. 24
All Over Twist	Buddy Messinger	Universal	2 reels	
Amateur Night on Ark.	Aesop's Fables	Pathe	2/3 reels	May 26
Applesauce		Fox	2 reels	
Author, The	Al St. John	Fox	2 reels	
Babies Welcome	Dorothy Devore	Educational	2 reels	Mar. 3
Backfire	Lige Conley	Educational	2 reels	June 23
Back Stage	Children	Pathe	2 reels	June 1
Back to Earth	Earle-Engle	Universal	2 reels	Sept. 15
Back to the Woods	Neal Burns	Educational	2 reels	June 16
Bad Bandit, The	Aesop Fables	Pathe	2/3 reel	
Barnyard, The	Larry Semon	Vitagraph	2 reels	May 12
Beauty Parlor, The	Aesop's Fables	Pathe	2/3 reel	
Before the Public	Snub Pollard	Pathe	2 reels	Mar. 3
Be Honest	Dippy Doo Dad	Pathe	1 reel	Aug. 18
Between Showers		Educational	1 reel	
Borrowed Trouble	Carter DeHavens	Film Book. Offices	2 reels	
Bowled Over	Paul Parrott	Pathe	1 reel	Mar. 24
Boys to Board	Children	Pathe	2 reels	
Broke	Jimmie Adams	Educational	1 reel	Mar. 3
Buddy at the Bat	Buddy Messinger	Universal	2 reels	
Bum Grafters	Neely Edwards	Universal	1 reel	
Bumps		Educational	1 reel	
Bum Slickers	Edwards-Roach	Universal	1 reel	
Burglar Alsrm, The	Aesop's Fables	Pathe	2/3 reel	
Bus Boy, The	Buddy Messinger	Universal	2 reels	
Busher, The	Lee Moran	Educational	2 reels	Aug. 18
Busy Body, The	Murray-Anderson-McKee	Hodkinson		
California or Bust	Snub Pollard	Pathe	2 reels	Apr. 28
Captain Applesauce	Eddie Lyons	Arrow		
Carmen, Jr.	Baby Peggy	Universal	2 reels	
Cat That Failed, The	Aesop's Fables	Pathe	2/3 reel	
Chop Suey Louie	Joe Rock	Jo-Rok Prod.	2 reels	
Circus Pals		Fox	2 reels	
Clothes and Oil		Fox	2 reels	May 26
Coal Dust Twins	Neely Edwards	Universal	1 reel	
Cold Chills	Louise Fazenda	Educational	2 reels	Apr. 28
Collars and Cuffs	Stan Lsurel	Pathe	1 reel	
Courtship of Miles Sandwich	Snub Pollard	Pathe	2 reels	June 30
Covered Push-Cart, The	Aesop's Fables	Pathe	2/3 reel	July 7
Col. Heeza Liar and the Burglar		Hodkinson	1 reel	
Col. Heeza Liar in Uncle Tom's Cabin		Hodkinson	1 reel	
Col. Heeza Liar, Nature Fakir		Hodkinson	1 reel	
Col. Heeza Liar's Vacation		Hodkinson	1 reel	
Crimson Coppers	Neely Edwards	Universal	1 reel	
Dad's Boy	Buddy Messinger	Universal	2 reels	
Day By Day—In Every Way	Aesop's Fables	Pathe	2/3 reels	
Dogs of War	Children	Pathe	2 reels	
Day By Day—In Every Way		C. B. C.-S. R.	2 reels	
Don't Flirt		Pathe	1 reel	May 26
Don't Get Fresh	Buddy Messinger	Universal	2 reels	June 30
Do Your Stuff	Paul Parrott	Pathe	1 reel	Mar. 3
Dude, The	Adams-Vance	Educational	1 reel	Apr. 14
Easter Bonnets		Educational	2 reels	
Easy Terms	Neely Edwards	Universal	1 reel	
Empty Bottles	Bert Roach	Universal	1 reel	
Exit Stranger		Educational	1 reel	May 12
Fakers	Edwards-Roach	Universal	1 reel	
Family Troubles	Eddie Barry	Educational	1 reel	Mar. 31
Fare Enough	Jack Cooper	Universal	2 reels	June 23
Farmer Al Falfa's Bride	Aesop's Fables	Pathe	2/3 reels	May 5
Fish Story, A	Aesop's Fables	Pathe	2/3 reels	
F. O. B.	Lloyd Hamilton	Educational	2 reels	May 5
For Art's Sake	Paul Parrott	Pathe	1 reel	May 26
For Guests Only	Paul Parrott	Pathe	1 reel	
For Safe Keeping	Paul Parrott	Pathe	1 reel	Mar. 17
For the Love of Tut	Eddie Lyons	Arrow	2 reels	
Fortune's Wheel	Lewis Sargent	Universal	1 reel	
Forward March	Larry Semon	Vitagraph	2 reels	
Fourflusher, The		Fox	2 reels	May 5
Fresh Eggs	Paul Parrott	Pathe	1 reel	June 30
Gamblers, The	Aesop's Fables	Pathe	2/3 reels	
Gas and Air	Stan Laurel	Pathe	1 reel	
Get Your Man	Paul Parrott	Pathe	1 reel	Mar. 31
Giants vs. Yanks	Children	Pathe	2 reels	Mar. 31
Good Deeds	Walter Forde	Universal	1 reel	
Good Riddance	Paul Parrott	Pathe	1 reel	Apr. 14
Great Explorers, The	Aesop Fables	Pathe	2/3 reel	
Green as Grass	Jimmie Adams	Educational	2 reels	Apr. 14
Green Cat, The	Snub Pollard	Pathe	2 reels	Aug. 4
Handy Man, The	Stan Laurel	Metro	2 reels	
Helpful Hogan	Charles Murray	Hodkinson	2 reels	July 14
High Kickers	Cooper & Follies	Universal	2 reels	Sept. 1
His School Daze	Bert Roach	Universal	1 reel	Sept. 8
Hold On	Engel-Earle-Marcel	Universal	2 reels	
Hold Tight	Lige Conley	Educational	2 reels	Mar. 3
Host, The	Neely Edwards	Universal	1 reel	Aug. 4
Hot Water	Neal Burns	Educational	2 reels	Mar. 24
Imperfect Lover, The	Brownie (dog)	Universal	2 reels	
In Hock	Neely Edwards	Universal	1 reel	July 7
Jack Frost	Snub Pollard	Pathe	2 reels	July 21
Jazz Bug, The	Bert Roach	Universal	1 reel	
Jolly Rounders, The	Aesop's Fables	Pathe	2/3 reels	
July Days	Children	Pathe	2 reels	Aug. 25
Jungle Romeo, A	Snooky	Geo. H. Wiley	2 reels	Mar. 17
Kick Out	Lige Conley	Educational	2 reels	
Kid Reporter, The	Baby Peggy	Universal	2 reels	June 9
Kill or Cure	Stan Laurel	Pathe	1 reel	July 14
Kinky		Educational	1 reel	
Knockout, The	Lyons-Moran	Universal	1 reel	
Live Wires	Paul Parrott	Pathe	1 reel	Aug. 25
Lodge Night		Pathe	2 reels	July 28
Lots of Nerve	Pal (dog)	Universal	2 reels	Aug. 18
Love Nest, The	Buster Keaton	First National	2 reels	Mar. 24
Maid to Order	Lewis Sargent	Universal	1 reel	
Marathon Dancers, The	Aesop's Fables	Pathe	2/3 reel	Aug. 4
Midnight Cabaret, The	Larry Semon	Vitagraph	2 reels	
Mouse Catcher, The	Aesop's Fables	Pathe	2/3 reels	
Movie Dare Devil, The	Hurd Cartoon	Educational	1 reel	Apr. 14
Mummy, The		Fox	2 reels	June 9
Mysteries of the Sea	Aesop's Fables	Pathe	2/3 reel	
Mystery Man, The	Snub Pollard	Pathe	2 reels	Aug. 18
Nobody's Darling	Baby Peggy	Universal	2 reels	Aug. 4
Nip and Tuck		Pathe	2 reels	Aug. 11
Noon Whistle, The	Stan Laurel	Pathe	1 reel	May 5
No Wedding Bells	Larry Semon	Vitagraph	2 reels	Feb. 10
Nuisance, The	McKee-Anderson-Murray	Hodkinson	2 reels	Feb. 17
Oh, Nursie	Marcel-Cooper	Universal	2 reels	May 26
Oh Shoot	Bobby Dunn	Arrow	2 reels	
Oh, Sister	Adams-Vance	Educational	1 reel	Mar. 3
One Hard Pull	Aesop's Fshles	Pathe	2/3 reels	
One Wild Day	Bull Montana	Metro	2 reels	
Oranges and Lemons	Stan Laurel	Pathe	1 reel	Aug. 11
Pace That Kills, The	Aesop's Fables	Pathe	2/3 reel	
Panic's On, The	Carter DeHavens	Film Book. Offices	2 reels	
Peanuts	Lewis Sargent	Universal	1 reel	
Pearl Divers, The	Aesop's Fables	Pathe	1 reel	Aug. 11
Peg o' the Movies	Baby Peggy	Universal	2 reels	
Pencil Pusher, The	Chuck Reisner	Universal	1 reel	Aug. 25
Pharosh's Tomb	Aesop's Fables	Pathe	2/3 reels	

Feature	Star	Distributed By	Length	Reviewed
Pick and Shovel	Stan Laurel	Pathe	1 reel	June 16
Pill Pounder, The	Charles Murray	Hodkinson	2 reels	
Pitfalls of a Big City	Ben Turpin	Pathe	2 reels	
Pleasant Journey, A	Children	Pathe	2 reels	Mar. 24
Please Arrest Me	Monty Banks	Federated- S. R.	2 reels	
Plumb Crazy	Bobby Vernon	Educational	2 reels	June 2
Plus and Minus	Bowes-Vance	Educational	1 reel	Aug. 11
Pop Tuttle's Lost Nerve	Dan Mason	Film Book. Offices	2 reels	May 26
Pop Tuttle's Russian Rumor	Dan Mason	Film Book. Offices	2 reels	June 2
Pop Tuttle's Tactics	Dan Mason	Film Book. Offices	2 reels	
Post No Bills	Paul Parrott	Pathe	1 reel	Aug. 4
Private, Keep Off	Carter DeHavens	Film Book. Offices	2 reels	
Radio Romeo	Walter Forde	Universal	1 reel	
Rice and Old Shoes	Carter DeHavens	Film Book. Offices	2 reels	June 16
Ringer for Dad, A	Carter DeHavens	Film Book. Offices	2 reels	
Roaring Lions on Steamship		Fox	2 reels	July 28
Roll Along	Jimmie Adams	Educational	2 reels	May 26
Salesman, The	Al St. John	Fox	2 reels	Apr. 14
Say It With Diamonds	Carter DeHavens	Film Book. Offices	2 reels	
Sheik, The	Aesop's Fables	Pathe	2/3 reels	
Shoot Straight	Paul Parrott	Pathe	1 reel	Mar. 17
Short Orders	Stan Laurel	Pathe	1 reel	Sept. 1
Should William Tell	Edwards-Roach	Universal	1 reel	July 7
Sing Sing	Edwards-Roach	Universal	1 reel	Sept. 1
Sister's Beau	Buddy Messinger	Universal	2 reels	
Skeletons	Neely Edwards	Universal	1 reel	
Skylarking		Pathe	2 reels	Sept. 8
Small Change	Eugene-Vance	Educational	1 reel	May 26
Smarty	Buddy Messinger	Universal	2 reels	
Smile Wins, The	Paul Parrott	Pathe	1 reel	
Snowed Under	Bull Montana	Metro	2 reels	
Sold at Auction	Snub Pollard	Pathe	2 reels	May 26
So Long, Buddy	Buddy Messinger	Universal	2 reels	Aug. 25
So This Is Hamlet	Charles Murray	Hodkinson	2 reels	
Speed Bugs	Fred Spencer	Universal	2 reels	
Speed the Swede	Paul Parrott	Pathe	1 reel	Apr. 28
Spider and the Fly	Aesop's Fables	Pathe	2/3 reels	
Spooks	Aesop's Fables	Pathe	2/3 reels	June 2
Spooky Romance, A	Jack Cooper	Universal	2 reels	
Spring Fever	Fred Spencer	Universal	2 reels	Aug. 4
Springtime	Aesop Fables	Pathe	2/3 reels	
Stork's Mistake, The	Aesop's Fables	Pathe	2/3 reels	
Sunny Gym	Brownie (dog)	Universal	2 reels	
Sunny Spain	Paul Parrott	Pathe	1 reel	May 5
Sweet and Pretty	Brownie (dog)	Universal	2 reels	
Sweetie	Baby Peggy	Universal	2 reels	Feb. 24
Tail Light	Bowes-Vance	Educational	1 reel	July 14
Take the Air	Paul Parrott	Pathe	1 reel	Sept. 8
Take Your Choice	Bobby Vernon	Educational	2 reels	Apr. 14
Taking Orders	Baby Peggy	Universal	2 reels	June 23
Their Love Growed Cold	Hurd Cartoon	Educational	1 reel	June 2
This Way Out		Educational	2 reels	
Thoroughbred, The	Aesop's Fables	Pathe	2/3 reel	
Three Gun Man, The		Fox	2 reels	May 26
Three Strikes	Lige Conley	Educational	2 reels	June 30
Tin Knights in a Hall-room		C. B. C.-S. R.	2 reels	
Tips	Baby Peggy	Universal	2 reels	
To and Fro	Neely Edwards	Universal	1 reel	
Traffic		Educational	1 reel	May 12
Tramps of Note	Neely Edwards	Universal	1 reel	
Traveling Salesman	Aesop's Fables	Pathe	2/3 reels	
Tropical Romeo, A	Al St. John	Fox	2 reels	
Tut Tut King	Edwards-Roach	Universal	1 reel	
Two Auctioneers, The		Universal	1 reel	
Two Twins, The	Bull Montana	Metro	2 reels	Apr. 28
Uncovered Wagon, The	Paul Parrott	Pathe	1 reel	July 7
Under Two Jags	Stan Laurel	Pathe	1 reel	June 2
Uneasy Feet	Lloyd Hamilton	Educational	2 reels	Mar. 24
Unhappy Husbands	Barton Editorial	Second National	1 reel	
Vamped	Jack Cooper	Universal	2 reels	
Walrus Hunters, The	Aesop Fable		2/3 reel	
Watch Dog, The		Pathe	1 reel	June 9
West Is West	Bowes-Vance	Educational	1 reel	Aug. 11
Where Am I?	Snub Pollard	Pathe	2 reels	Mar. 31
Where's My Wandering Boy This Evening	Ben Turpin	Pathe	2 reels	July 7
Where There's a Will		Fox	2 reels	
Whiskers	Lewis Sargent	Universal	1 reel	
White Wings	Stan Laurel	Pathe	1 reel	
Why Dogs Leave Home	Brownie (dog)	Universal	2 reels	
Wild and Wicked	Charles Murray	Hodkinson	2 reels	July 21
Winter Has Came	Dorothy Devore	Educational	2 reels	May 5
Won't You Worry?	Bert Roach	Pathe	1 reel	July 21
Wrecks		Educational	1 reel	July 28

Short Subjects

Feature	Star	Distributed By	Length	Reviewed
Alaskan Honeymoon, An (Educational)		Fox	1 reel	
Algeria (Educational)		Fox	1 reel	
Alpine Ride Up Stanserhorn (Burlingbam)		Truart Film	1 reel	
Arctic Hike on Great Aletsch Glacier		Truart Film	1 reel	
Barnaby's Grudge, Reginald Denny		Universal	2 reels	
Bath, Famous British Spa (Burlingham)		Truart Film	1 reel	
Better Than Gold (Drama), Roy Stewart		Universal	2 reels	June 23
Borneo Venice, A (Burlingham)		Truart Film	1 reel	
Broad Highway (Bray Romance)		Hodkinson	1 reel	
Cat and the Fiddle, The (Hodge-Podge)		Educational	1 reel	
Cataracting Around Niagara (Burlingham)		Truart Film	1 reel	
Champion in the Making, A		State Rights		
Christopher of Columbus (Geo. O'Hara)		Film Book. Offices	2 reels	
City of Dreams (Bray Romance)		Hodkinson	1 reel	
Close Harmony (Sing Them Again Series)		Educational	1 reel	July 28
Columbia the Gem of the Ocean, R. Denny		Universal	2 reels	
Crystal Ascension, The (Artfilm)		Pathe	1 reel	May 26
Crystal Jewels (Educational)		Fox	1 reel	
Dark Timber (Wilderness Tales)		Educational	1 reel	
Dipping in the Deep (Hodge Podge)		Educational	1 reel	Aug. 11
Dizzy Land of Wm. Tell (Burlingham)		Truart Film	1 reel	
Don Coyote (Drama), Reginald Denny		Universal	2 reels	
Double Cinched (Drama), Leo Maloney		Pathe	2 reels	Mar 3
Double Suspicion (Drama), Neal Hart		Universal	2 reels	
Down the Crater of Vesuvius		Truart Film	1 reel	
Drifter, The (Drama), Harry Carey		Universal	2 reels	
Duck, The (Rod-Gun Series)		Hodkinson	1 reel	
Eagle's Talons, The (Serial)		Universal	15 episodes	
Einstein's Theory of Relativity		Premier Prod.	2 reels	
End of a Perfect Fray, Geo O'Hara		Film Book. Offices	2 reels	
Extra Seven, The (Drama), Leo Maloney		Pathe	2 reels	Mar. 31
Face to Face (Drama), Edmund Cobb		Universal	2 reels	Sept. 15
False Play (Drama), Pete Morrison		Universal	2 reels	
Festive Haul, The		Pathe	1 reel	
Fight for a Mine, A (Drama), Roy Stewart		Universal	2 reels	June 9
Fighting Blood (Drama), George O'Hara		Film Book. Offices	2 reels	Feb. 3
Fighting Fists (Drama), Jack Ford		Universal	2 reels	
Fighting Skipper, The (Serial)		Arrow	15 episodes	
Fight in the Fog, The, Jack Mulhall		Universal	2 reels	
Forgetting the Law, Jack Daugherty		Universal	2 reels	
From Montreuv to Bernese Alps		Truart Film	1 reel	
From the Windows of My House		Educational	1 reel	May 12
Fun From the Press		Hodkinson	1 reel	
Gall of the Wild, Geo. O'Hara		Film Book. Offices	2 reels	
God's Law (Drama), Roy Stewart		Universal	2 reels	
Golf Played by Gene Sarazen		Educational	1 reel	June 9
Gray Rider, The (Wilderness Tales)		Educational	1 reel	July 14
Grim Fairy Tale, A, Geo. O'Hara		Film Book. Offices	2 reels	June 16
Guilty Hand, The (Drama), Roy Stewart		Universal	2 reels	
Hard to Beat (Drama), Roy Stewart		Universal	2 reels	
Haunted Valley (Serial)		Pathe	15 epis'ds.	Apr. 28
Heavyweight Fight Pictures		Universal	3 reels	May 26
Her Dangerous Path (Serial)		Pathe	10 episodes	
Homeward Trail, The, Pete Morrison		Universal	2 reels	July 14
Hyde and Zeke (Drama), Leo Maloney		Pathe	2 reels	June 9
Immortal Voice (Bray Romance)		Hodkinson	1 reel	July 14
In the Days of Daniel Boone (Serial)		Universal	18 epis'ds.	June 30
In Wrong Right (Drama), Leo Maloney		Pathe	2 reels	
Island of Surprise (Burlingham)		Truart Film	1 reel	
Jenkins and the Mutt (Wilderness Tales)		Educational	1 reel	Feb. 3
Judy Punch, George O'Hara		Film Book. Offices	2 reels	
Jungle Belles of Borneo (Burlingham)		Truart Film	1 reel	
King of the Ice		State Rights	2 reels	
Knight in Gale (Drama), Geo. O'Hara		Film Book. Offices	2 reels	Feb. 3
Knight That Failed, Geo. O'Hara		Film Book. Offices	2 reels	
Land of Tut Ankh Amen		Fox	1 reel	
Lonesome Luck, Jack Daugherty		Universal	2 reels	June 23
Long Live the Ring, George O'Hara		Film Book Offices	2 reels	
Lure of the South Seas (Burlingham)		Truart Film	1 reel	
Lyin' Hunt, A (Howe Hodge-Podge)		Educational	1 reel	
Mediterranean Scenes (Burlingham)		Truart Film	1 reel	
Memories of Alpine Republic		Truart Film	1 reel	
Mixed Trails (Wilderness Tales)		Educational	1 reel	June 16
Monkey Land Up Barito River, Borneo		Truart Film	1 reel	
Mont Blanc (Burlingham)		Truart Film	1 reel	
Moon Blind (Wilderness Tales)		Educational	1 reel	Feb. 3
Naked Fists (Drama), Neal Hart		Universal	2 reels	
Night Riders, The (Drama), Harry Carey		Universal	2 reels	
One Hundred Per Cent Nerve (Leo Maloney)		Pathe	2 reels	Apr. 28
One of Three (Drama), Roy Stewart		Universal	2 reels	
Oregon Trail, The (Serial)		Universal	18 epis'ds.	Feb. 10
Outlaw and the Lady (Drama), Harry Carey		Universal	2 reels	
Paradising on Italian Lakes		Truart Film	1 reel	
Partners Three (Drama), Leo Maloney		Pathe	2 reels	Mar. 17
Pelican Island (Burlingham)		Truart Film	1 reel	
Perilous Ascent of Zinal-Rothorn		Truart Film	1 reel	
Phantom Fortune, The (Serial)		Universal	12 epis'ds.	Mar. 17
Quaint Berne, Swiss Capital		Truart Film	1 reel	
Radio Active Bomb (Drama), Roy Stewart		Universal	2 reels	
Red Russia Revealed		Fox	2 reels	
Right of Way Casey (Drama), Neal Hart		Universal	2 reels	
Romance of Life (Bray Romance)		Hodkinson	1 reel	
Roped and Tied (Drama), Neal Hart		Universal	2 reels	
Rustlin' (Drama), Jay Morley		Universal	2 reels	Aug. 18
School Days in Japan (Educational)		Fox	1 reel	
Science of Life (Series)		Bray Prod.	1 reel	May 12
Sea of Dreams		Educational	1 reel	June 16
Secret Code, The (Drama), Roy Stewart		Universal	2 reels	
Sentinels of the Sea (Educational)		Fox	1 reel	
She Supes to Conquer, George O'Hara		Film Book Offices	2 reels	
Shooting the Earth (Hodge Podge)		Educational	1 reel	June 9
Six-Second Smith (Drama), Geo. O'Hara		Film Book. Offices	2 reels	Feb. 3
Sky Trails Above Lake Lucerne		Truart Film	1 reel	
Some Punches and Judy, Geo. O'Hara		Film Book. Offices	2 reels	
Some Sense and Some Nonsense		Educational	1 reel	May 5
Something For Nothing, Reginald Denny		Universal	2 reels	
So This is Hollywood, George O'Hara		Film Book Offices	2 reels	
Speed Demons (Hodge Podge)		Educational	1 reel	
Starland Revue (Series)		Film Book. Offices	1 reel	
Steel Shod Evidence, Leo Maloney		Pathe	2 reels	July 7
Steel Trail, The (Serial)		Universal	15 epis'ds	Aug. 11
Strike of the Rattler, Pete Morrison		Universal	2 reels	Aug. 25
Tarpon Fishing (Hodge Podge)		Educational	1 reel	
Tempest Cody Rides Wild, Marie Walcamp		Universal	2 reels	
This Wife Business		Alexander Film	2 reels	
Tom, Dick and Harry, Leo Maloney		Pathe	2 reels	June 30
Trail of No Return (Drama), Hart-Sedgwick		Universal	2 reels	May 26
True Gold, Jack Daugherty		Universal	2 reels	
Turkey, The (Rod and Gun Series)		Hodkinson	1 reel	
Two Stones With One Bird		Film Book. Offices	2 reels	
Under Secret Orders (Drama)		Universal	2 reels	
Unsuspecting Stranger (Drama), Pathe		Pathe	2 reels	May 26
Wandering Two (Drama), Reginald Denny		Universal	2 reels	
Wedding Feast Among Borneo Dyaks		Truart Film	1 reel	
Weeping Waters (Artfilm)		Pathe	1 reel	May 5
When Fighting's Necessary, Leo Maloney		Pathe	2 reels	Apr. 14
When Gale and Hurricane Meet		Film Book. Offices	2 reels	
Widower's Mite (Drama), Reginald Denny		Universal	2 reels	
Wild Waters (Educational)		Fox	1 reel	
Will He Conquer Dempsey? Firpo		Selznick		
Wings of the Storm (Drama), Leo Maloney		Pathe	2 reels	May 12
Winter in the Engadine		Truart Film	1 reel	
With the Movie Camera Through the Bolshevic Revolution		Mondial Film-S. R.	3 reels	
Yellow Men and Gold, Leo Maloney		Pathe	2 reels	

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